

FOREWORD	3
CORE STUDIOS	
Studio I (Mathur/da Cunha)	4
Studio II (M'Closkey/Kainer)	6
Studio III (Sanders/Gouverneur/Austin/Larice)	8
OPTION STUDIOS	
Studio IV (Olin/Boyce)	10
Studio IV (Taborda)	12
Studio V (Corner/Kennedy)	14
Studio V (M'Closkey)	16
Studio V (Morabito)	18
Studio V (Taborda)	20
Studio VI (Mathur)	22
Studio VI (Gouverneur/Tabet)	24
Studio VI (Umemoto/Cook)	26
Studio VI (Thomann)	28
WORKSHOP COURSES	
Workshop I (Willig/Falck)	30
Workshop II (Olgyay/Willig)	32
Workshop III (Olgyay)	34
Workshop IV (Falck/Ryan)	36
MEDIA COURSES	
Media I (Mathur/da Cunha)	38
Media II (Weidner Astheimer)	39
Media III (Beckman/VanDerSys)	40
THEORY COURSES	
Theory I (Olin)	42
Theory II (M'Closkey)	43
OTHER	
Elective Courses	44
Independent Studios/Studies	50
Summer Institute	53
Lecture Series and Events	54
Announcements	55
Student Awards	57
Graduates	59
Faculty and Lecturers	60

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 fourteenth 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: the Schuylkill River Trail, a park in the Tacony section just north of the city, and multiple sites for a studio which focused on urban transformation and the making of sustainable districts. Elective studio sites included: the town and environs of Slavonice in the Czech Republic; the southern margin of the Tagus River in Almada, Portugal; Viladecans, a territory west of central Barcelona; the Strip in Las Vegas; Sesto Fiorentino near Florence; the Ajuda-Belém area in Lisbon; historic forts south of Mumbai; and urban growth in the Sabana highlands of Bogotá, Colombia. 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
Professor and chair

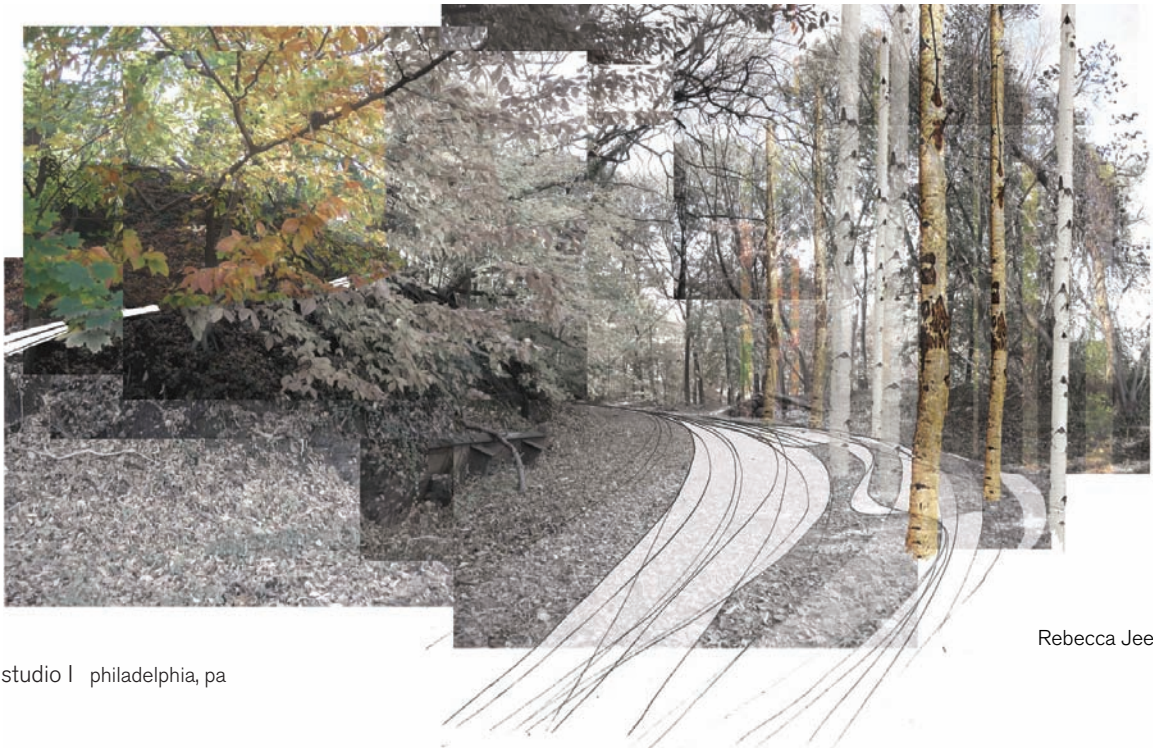
STUDIO I TRAVERSING LANDSCAPE: THE SCHUYLKILL RIVER TRAIL

Critics Anuradha Mathur and Dilip da Cunha

Assistant critics Sanjukta Sen and Nathan Heavers

Teaching assistants Rebecca Fuchs and Emily Vogler

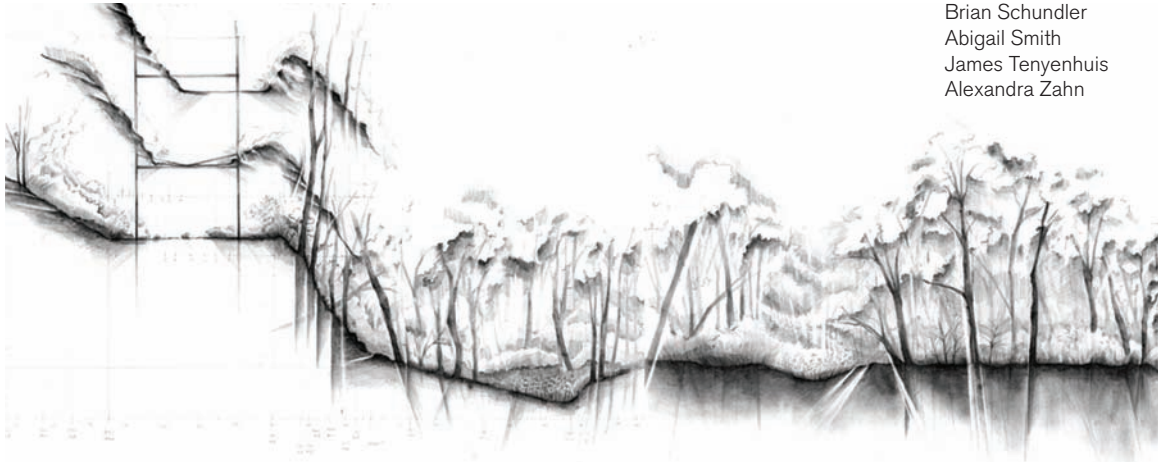
This studio engaged a stretch of territory along the proposed Schuylkill River Trail as it enters Philadelphia near the towpath of the Schuylkill Navigation System and the neighborhood of Manayunk. The Schuylkill River Trail is a proposed trail of approximately 140 miles, extending from the headwaters of the Schuylkill in southeastern Pennsylvania to its entry into the Delaware River at Fort Mifflin in Philadelphia. As it runs through Philadelphia, the alignment of the trail cuts across a rich cross-section of its industrial and ecological history. The section of the trail that was the primary focus of this studio is a territory in transition where the familiar distinction between natural form and human artifact, ecological processes, and cultural activity are blurred. The studio focused on traversing this landscape afresh and in so doing initiating the process of making a new trail through this transformed nature -- a trail that will gather, extend, reveal, and catalyze new relationships and processes as much as get us from here to there. As pioneers in the discovery of this terrain, students developed site-based investigations that became the basis upon which new ways of seeing, experiencing, and transforming landscape may be envisioned.



Rebecca Jee



Courtney Allen
Yasamin Bahadorzadeh
Wei Chen
Elizabeth Chiarelli
Minyoung Choi
Anne Clark
Kimberly Davies
David Duxbury
Kathryn Farquhar
David Foster
Alison Hirsch
James Hower
Kerry Huang
Margaret Jankowsky
Rebecca Jee
Agnes Ladjevardi
Shannon Leahy
Rebecca Lederer
Jeong Hwa Lee
Ashley Ludwig
Andrew McConnico
Jeff McLeod
Hyunjoo Nam
Benjamin Nicolosi-Endo
John Ohly
Ann Marie Schneider
Brian Schundler
Abigail Smith
James Tenyenhuis
Alexandra Zahn



Margaret Jankowsky, model (top); Minyoung Choi (bottom)

STUDIO II GROUND WORK: A PARK FOR TACONY, PA

Critics Karen M'Closkey and Rebecca Kainer

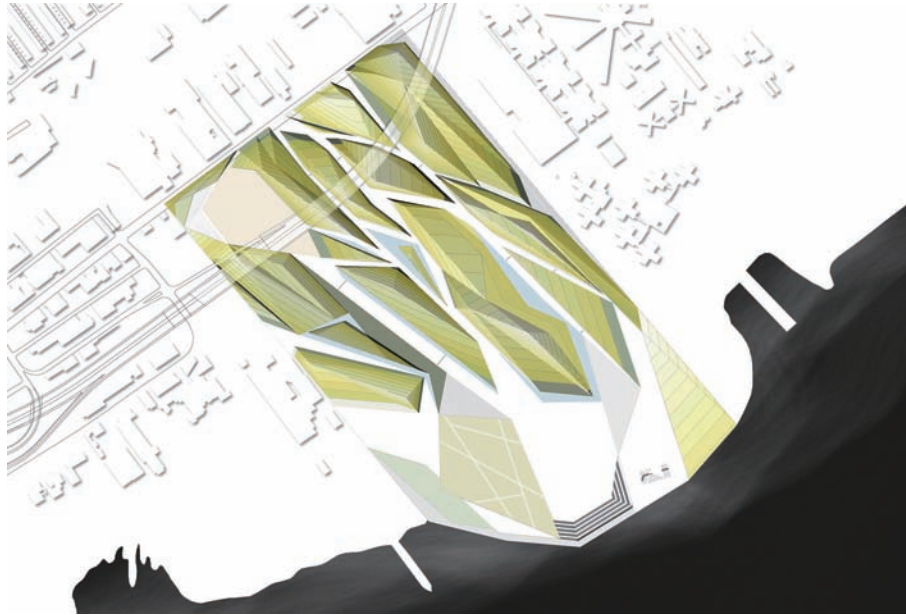
Assistant critic Sanjukta Sen

Teaching assistants Sahar Moin and Emily Vogler

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 Interstate 95 and the Delaware River, located in Tacony, just north of Philadelphia.



Wei Chen, montage



Yasamin Bahadorzadeh
Wei Chen
Elizabeth Chiarelli
Minyoung Choi
Anne Clark
Kimberly Davies
David Duxbury
Kathryn Farquhar
David Foster
Alison Hirsch
James Hower
Kerry Huang
Margaret Jankowsky
Rebecca Jee
Agnes Ladjevardi
Shannon Leahy
Rebecca Lederer
Jeong Hwa Lee
Ashley Ludwig
Andrew McConnico
Jeff McLeod
Hyunjoon Nam
Benjamin Nicolosi-Endo
John Ohly
Ann Marie Schneider
Brian Schundler
Abigail Smith
James Tenyenhuis
Alexandra Zahn



Wei Chen, plan (top); Margaret Jankowsky, montage (bottom)

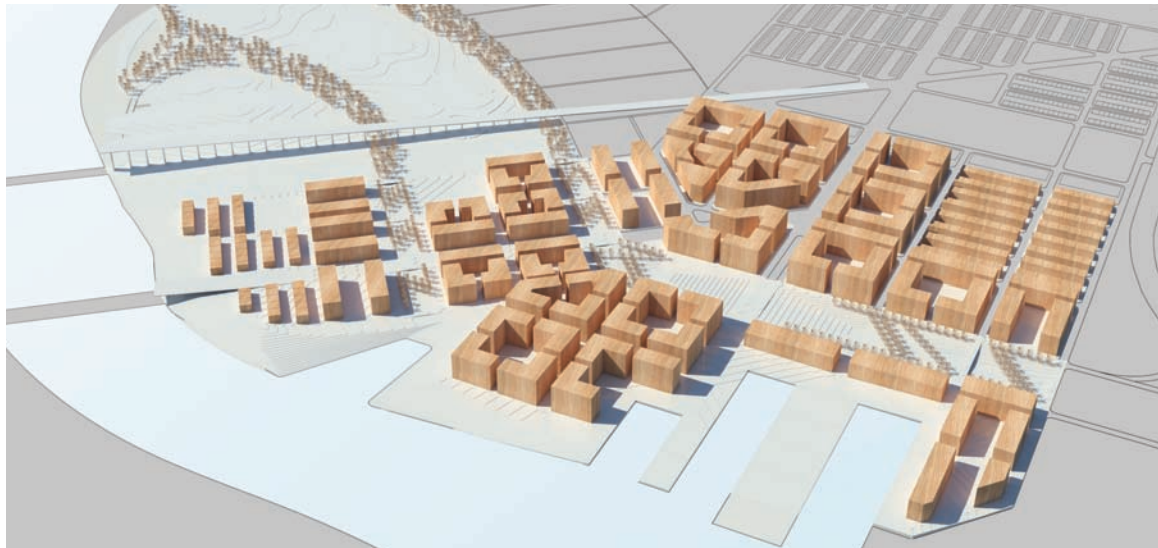
STUDIO III THE COLLABORATIVE PHILADELPHIA STUDIO: URBAN TRANSFORMATION AND THE MAKING OF SUSTAINABLE DISTRICTS

Critics Lucinda Sanders, David Gouverneur, Jason Austin with Michael Larice

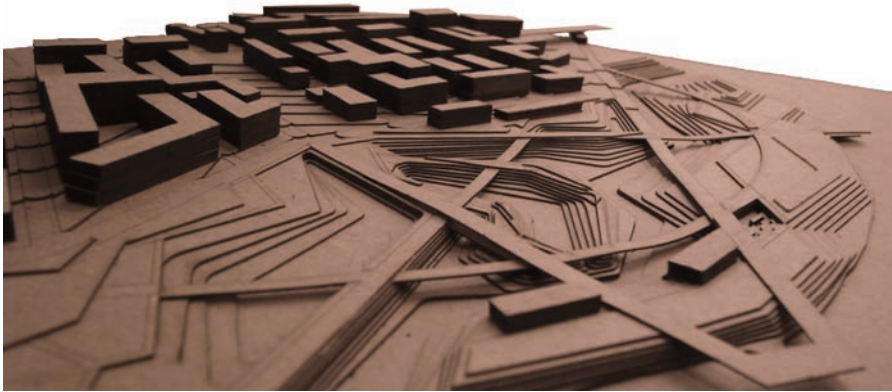
Assistant critics Tiffany Beamer, Abdallah Tabet and Jennifer Toy

Teaching assistants Francisco Allard, Janelle Johnson and Michelle Lin

For this studio, different sites in the City of Philadelphia were selected from along the banks of the Schuylkill River and associated connections to adjacent neighborhoods, including West, Southwest and South Philadelphia. This was a collaborative studio which included 38 landscape architecture students, and 19 city planning students led by Michael Larice. The goals of this studio were to introduce students to the fundamentals of urban, territorial, and site specific design while developing the sensibility and acquiring the tools to deal with a variety of scales and a diversity of design considerations. Urban problems are increasingly complex. In order to understand them and to adequately address them, it is necessary to develop a set of skills and methods that cross the lines of the disciplines of city planning, urban design, landscape architecture and architecture, which are some of the leading professions with direct responsibility in the outcome of the built environment. For these reasons, instilling interdisciplinary sensibilities are an essential part of academic training and professional practice. This studio offered participants the opportunity to address relevant contemporary urban issues, from different points of view, with a holistic and rich vision, allowing the students to “read” cities and to respond with creative as well as feasible solutions.



Yang Dai, aerial perspective



Rachel Ahern
 Jeffrey Alexander
 Johanna Barthmaier
 Christopher Bleakley
 Rana Boland
 Stephan Bürgi
 Leslie Carter
 Po-Shan Chang
 Martha Clifford
 Edward Confair
 Yang Dai
 Michael DeGregorio
 Cathryn Dwyre
 Marie Hart
 Tamara Henry
 Annabelle Hernandez
 Keyleigh Kern
 Yu Kwon
 Ho-Young Lee
 Zhongwei Li
 Sanghyun Lim
 Connie Lin
 Michael Lindquist
 Amy Linsenmayer
 Sheng Liu
 Karen Lutsky
 Joseph Marwil
 Sahar Moin
 James Phillips
 Andrew Pirie
 Shima Rabiee
 Svetlana Ragulina
 Alaleh Rouhi
 Tyler Swanson
 Yuichiro Tsutsumi
 Tengeng Wang
 Rui Zhang
 Yuanling Zhang

Po-Shan Chang, model
 (top); Ho-Young Lee,
 master plan (middle);
 Zhongwei Li, montage
 (bottom)

STUDIO IV SLAVONICE, CZECH REPUBLIC

Critics Laurie Olin and Hallie Boyce

This studio is the second to examine and propose projects for the town and environs of Slavonice, a small town that has a unique history and charm that also presents a series of economic, social and environmental issues and topics common to hundreds of communities located along the entire length of the former Iron Curtain between Eastern and Western Europe. This studio built upon the work of last year's studio, continuing to focus upon physical design issues within the town, while expanding the scope of study and proposal to the immediate vicinity and opportunities presented by the now historic and problematic territory of the former border, the so-called "Iron Curtain" and its relation to the proposed international Grunes Band development. Located in southern Bohemia on the border between the Czech Republic and Austria almost exactly half way between Prague and Vienna, this historic community has had a dramatic and problematic history for many centuries. A once rich trading center in the form of a walled city replete with 16th century Italianate structures embellished with sgraffito designs, Slavonice lost its economic base as a result of a series of religious wars that raged back and forth for several centuries. By the beginning of the 20th century it was a sleepy backwater in a productive agricultural landscape. The studio immersed itself in the interrelated topics presented by Slavonice and its near terrain. After a brief research phase and introductory planning and design exercises at Penn, students traveled to the Czech Republic, to visit and work on the site with members of the Centre for the Future and community in Slavonice, students from Arizona State University, and author/educator Morna Livingston along with a few of her students from Philadelphia University. Upon returning to Penn the students developed detailed individual proposals dealing with the problems this community and others face today.



Aron Cohen, grading plan



Jeffrey Alexander
Rana Boland
Leslie Carter
Martha Clifford
Aron Cohen
Michael DeGregorio
Elizabeth Keary
Connie Lin
Michael Lindquist
Amy Linsenmayer
Andrew Pirie
Shima Rabiee
Tyler Swanson
Eliza Valk

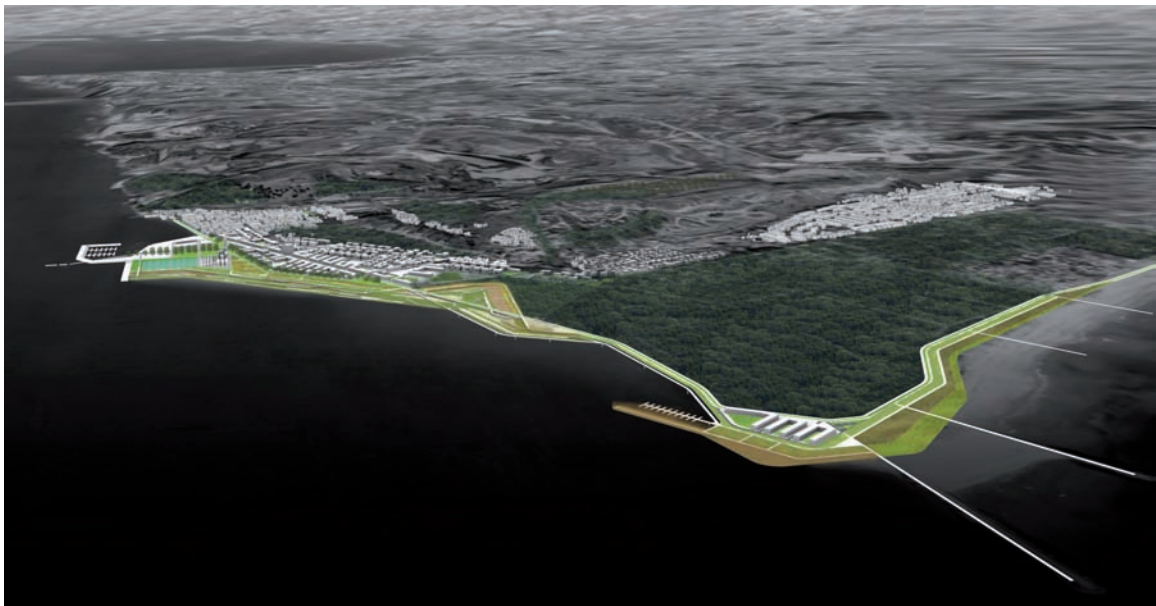


Martha Clifford, montage (top); Michael Lindquist, montage (bottom)

STUDIO IV COSTA DA TRAFARIA: A PARK SYSTEM

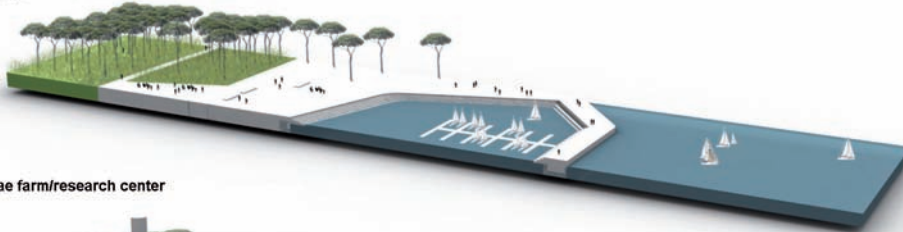
Critic Claudia Taborda

This studio addressed process as an inventive operation to generate a new order of sustainability. Students were asked to experiment with varied sustainable design solutions and engage two different design scales paralleling one another during the design process which would gradually increase in complexity. The studio site was located on the south margin of the Tagus River and its limits face the Atlantic Ocean (west) and the Tagus' estuary (north). Geologically it sits on consolidated sediments and sands, and its geomorphology is characterized by having four main geological systems: continental platform (sand and rock beaches), fossil cliff, coastal platform and coastal plain. The site is occupied by a consolidated urban fabric, Trafaria, but it also has a very fragmented urban fabric along the coastal edge and inland. Most of its settlements are related to industry, recreation and fishing activities. It is easy to recognize the complexity of the landscape systems that need to operate within a relational framework onto a place where one finds one of the most sought out recreation areas for Greater Lisbon, a 20-mile system of white sand beaches, one of the most active industrial areas (oil pipelines and deposits) located in Greater Lisbon, abandoned industrial and military sites, productive landscape and small and dense settlements.

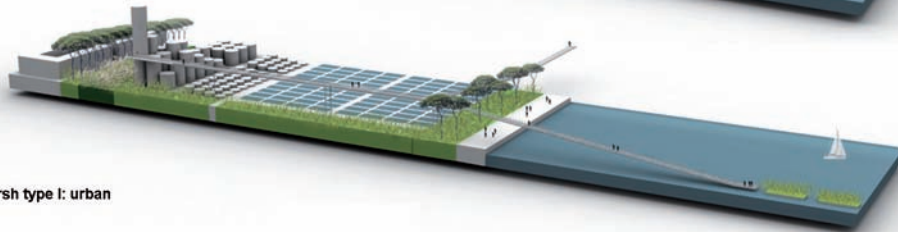


Caroline Kim, aerial view

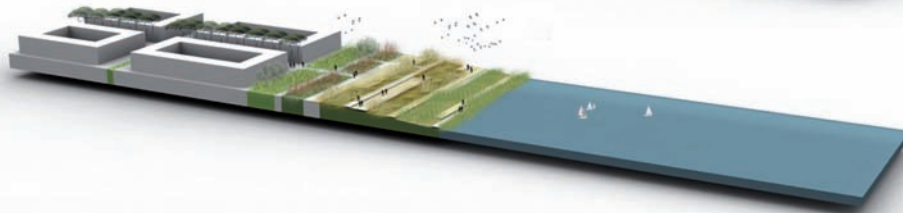
marina



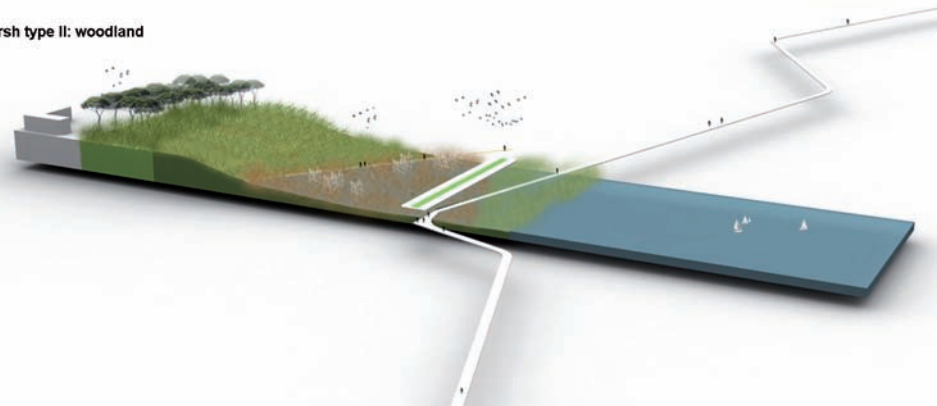
algae farm/research center



marsh type I: urban



marsh type II: woodland



Stephan Bürgi
Cathryn Dwyre
Caroline Kim
Hyun Suk Kim
Joseph Marwil
James Phillips
Emerson Taylor
Tengteng Wang

Caroline Kim, section perspectives

STUDIO V VILADECANS, BARCELONA

Critics James Corner and Richard Kennedy

Viladecans is a territory just to the west of central Barcelona. It comprises a town centered around a rail line and station. North of the town is forest rising to the mountains. To the south is an extensive agricultural area and nature preserve fronting beach and sea. The territory is undergoing a series of new planning and design initiatives to ensure economic and business development alongside improved relationships between town, fields and sea. Of particular importance is the north-south connection from the town to the sea, as well as a reconsidered identity for the landscape as it transitions from agriculture to new leisure and cultural programs. The studio focused upon the development of a new plan for the transformation of Viladecans as a cultural center, with particular focus on connecting the town to the sea. Although the huge scale of the site poses many difficulties in terms of design, programming and implementation, especially over a long time frame, there are many opportunities to reconsider what a new urban community might be in this context, what programs it might support and what experiential characteristics it might have.



Lily Trinh, montages



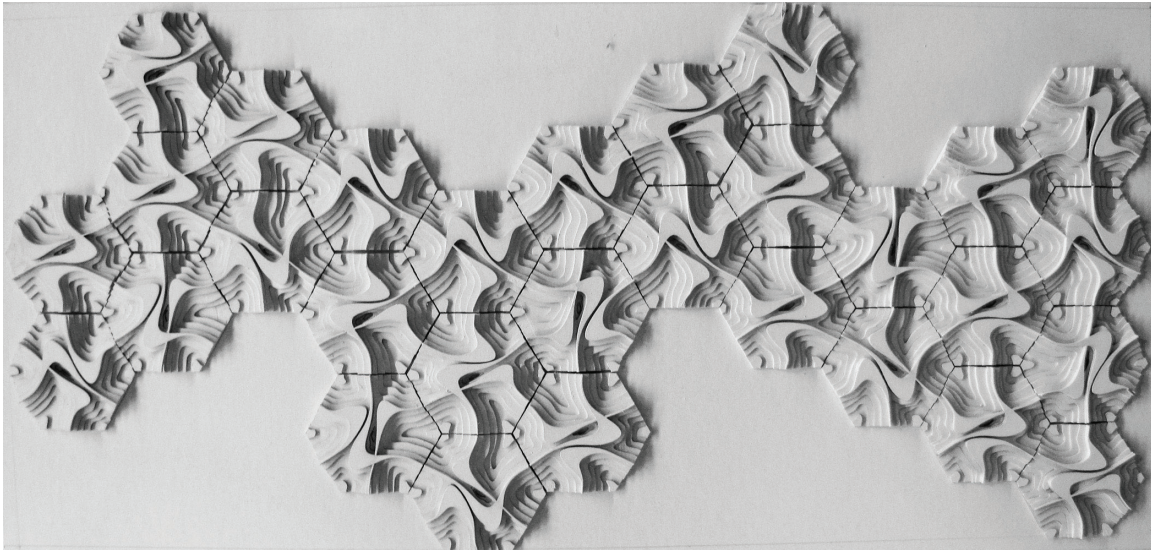
Jessica Brown
 Hang Cheng
 Aroussiak Gabrielian
 Marguerite Graham
 Jessica Henson
 Janelle Johnson
 Nicolas Koff
 Michelle Lin
 Anna Park
 Lily Trinh
 Stephanie Ulrich
 Emily Vogler
 Yitian Wang

Yitian Wang, site plan (left); Aroussiak Gabrielian, site plan (right)

STUDIO V SIGNS OF LIFE: RESURFACING THE STRIP LAS VEGAS, NEVADA

Critic Karen M'Closkey

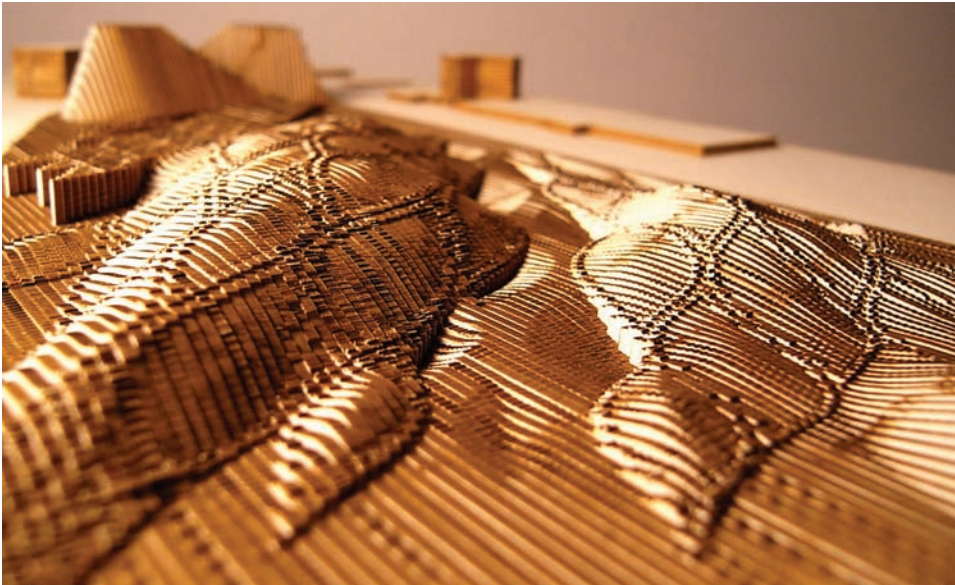
In western cultures, ornament was exiled for a large part of the 20th century, rejected by many modernists as an outmoded means of expression, irrelevant and wasteful in light of emerging technologies of mass production and the social needs of the general population. When ornament became associated with elitist “taste culture” and social correctness (décor, decorum, decoration), it lost its agency. Ornament is resurfacing once again. It has become prevalent in both building skins and building structure, and it can be seen, for example, in West 8’s use of floral-shaped parterres and paved floral supergraphics; however, it has yet to be theorized specifically within landscape architecture. The goal for this studio was to explore the possibilities for ornament by developing a series of definitions and categories of ornamentation. Students developed methods for producing ornament (geometric) and explored content for ornament (both associative and functional), presuming that ornament is a mechanism for delivering both utility and value. The hope for students was to recoup the collective value of ornament in this environment of spectacle and aridity.



Francisco Allard, model



Donghyouk Ahn
Francisco Allard
Jane Anderson
Marisa Bernstein
Bret Betnar
Youngjoon Choi
Joseph Kubik
Melinda McMillan
Sookyung Shin
Steven Tucker
Amy Wickner
Keyu Yan

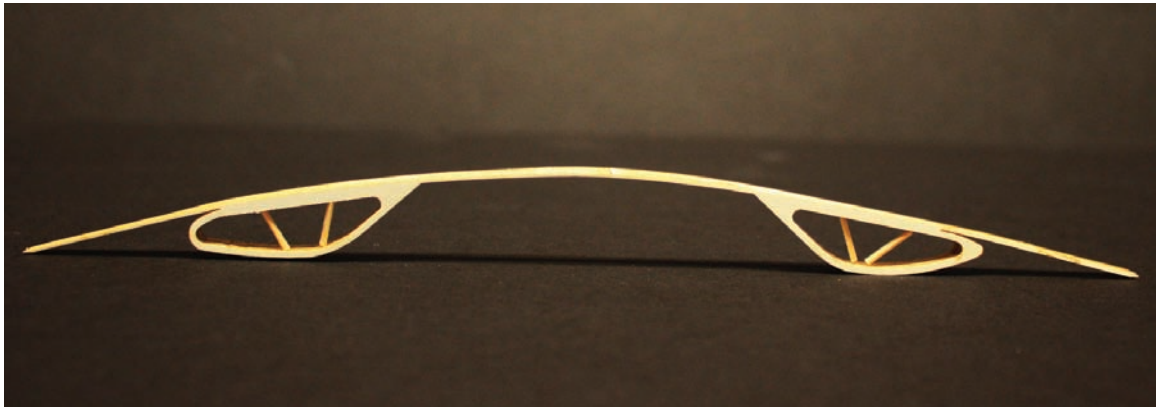


Youngjoon Choi, montage (top); Donghyouk Ahn, model (bottom)

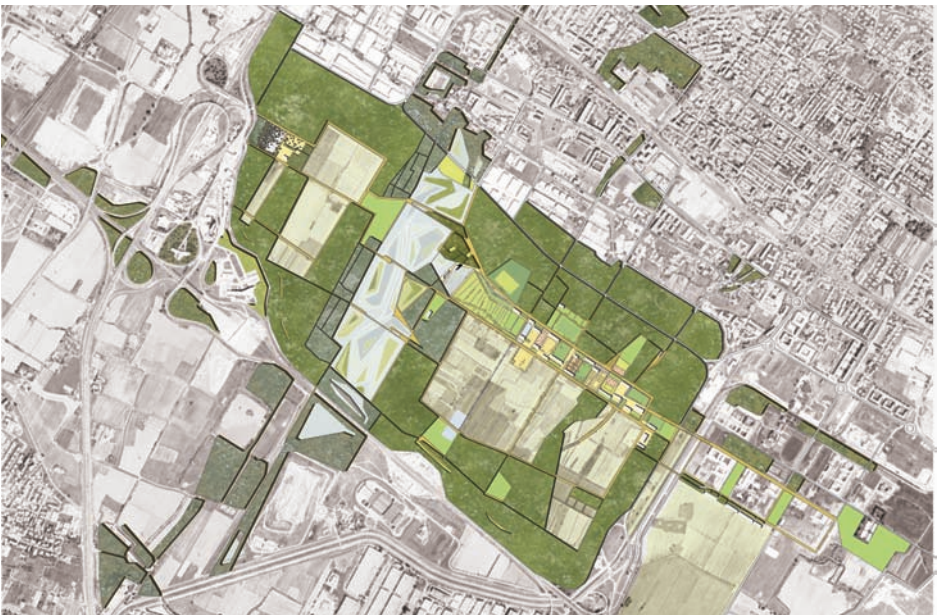
STUDIO V PARCO DELLA PIANA, SESTO FIORENTINO FLORENCE, ITALY

Critic Valerio Morabito

The site chosen for this studio is situated in Tuscany, in central Italy, in the vicinity of Florence, south of the city of Sesto Fiorentino. It is part of a larger open space system, called "Parco della Piana", which is mainly a vast flat agricultural territory which links different cities, including Florence, Prato and Sesto Fiorentino. The aspiration of the administrations of these cities is to preserve this space from new intensive urban development, creating a system of "natural" spaces in which it is possible to sustain different activities: urban parks, agricultural fields, sport facilities and so on. Above all, the "Parco della Piana" should be kept as an agricultural area, in order to protect one of the most important characteristic of the Tuscan landscape. The aim of this studio was to take into account the history and the existing conditions of the site, while addressing contemporary demands, adding and adapting new layers of landscape, in a harmonious manner. Thus, landscape architecture should be able to establish a correlation between contemporary culture and historical heritage. The site of the studio has a relatively square configuration. It is surrounded by well-defined constructed elements: a highway to the south and west, a road which connects Florence with Sesto Fiorentino to the east and the city of Sesto Fiorentino to the north. The presence of the local airport is also an important element to take into account, and toward the west side corner, lies one of the most important modern monuments of Italian architecture: the church of San Giovanni Battista designed by Giovanni Michelucci. The site proper is characterized by a series of agricultural fields, most of them abandoned or underutilized, some artificial lakes and an important network of small canals developed for the irrigation of the agricultural fields. Students were expected to produce site analysis information, conceptual drawings, sketches, master plans, sections, perspectives and models.



Jinwook Lee, model



Megan Burke
Ho Ling Chang
Jisu Choi
Jinwook Lee
Lauren Mandel
Michael Miller
Rebecca Popowsky
Emerson Taylor
Sean Williams

Jinwook Lee, montage (top); Ho Ling Chang, site plan (bottom)

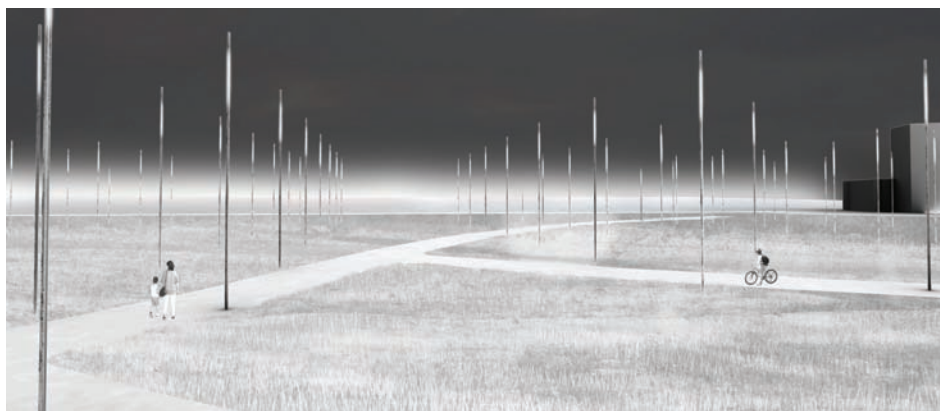
STUDIO V LISBON {HI}STORY, CITY REALITY, DESIGN VISIONS

Critic Claudia Taborda

This studio's site sits on a smooth hill that slopes down the Tagus River and is known as Ajuda-Belém. Within the studio's site boundaries are some of Portugal's most important heritage features. These ones coin distinctive periods of the history of Portugal and Portuguese culture from the 16th century to the late 20th century. During the 16th century Lisbon was the European mercantile center and one of the most important in the world. In 1755 an intense earthquake occurred (9 on the Richter Scale) and a vast part of the city was destroyed. This moment changed the city's landscape and introduced radical changes in both the city's urban development and planning, and in the way Lisboners would perceive the city and its waterfront. From 1926 to 1974 the city was marked with nationalist and monumental symbols and it was developed under a paradox that enveloped and pursued modernist and nationalist ideologies. After the change of regime in 1974, and during the earlier years the city's transformation was guided by multiple politics dealing with social needs, economic struggles and demands, incoherent planning and development strategies. During the 1990s most of the city projects and plans were searching for solutions that could initiate new social and economic dynamics, consolidate the city's urban expansions and growth, and introduce the contemporary. Students' goals were to present multiple sustainable design solutions that would also respond to some questions raised by the Ajuda-Belém international design competition. They were asked to experiment with varied sustainable design solutions and engage two different design scales paralleling one another during the design process which would gradually increase in complexity.



Vivian Hu, site plan



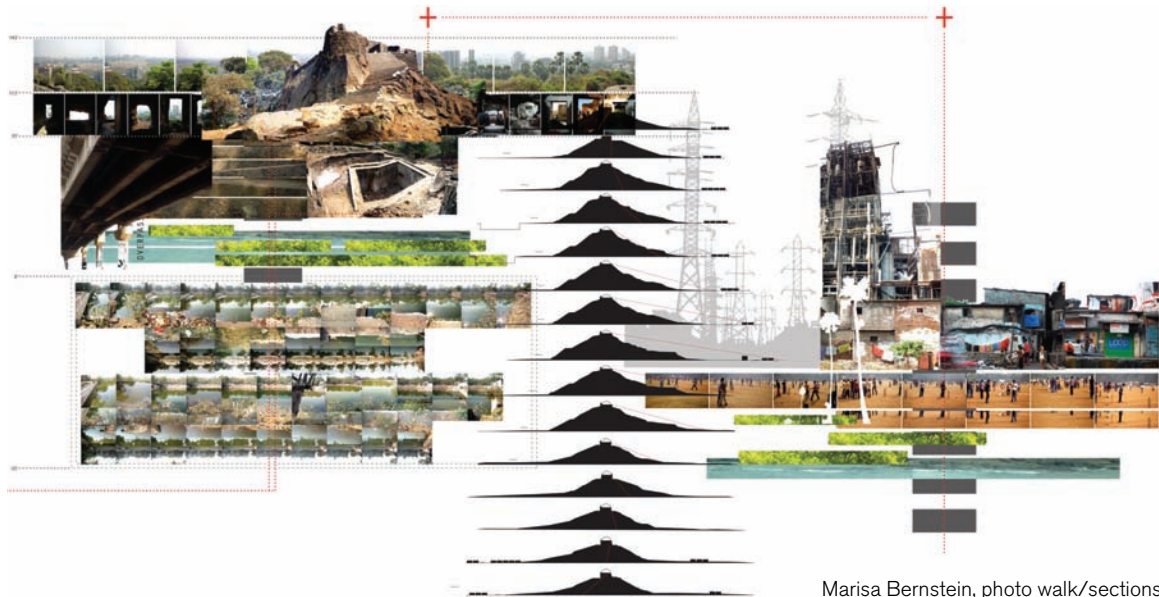
Jing Cai
Rong Chen
Aron Cohen
Bi Young Heo
Vivian Hu
Xiaohan Jie
Elizabeth Keary
Gloria Lau
Yin Yu

Vivian Hu, montage (top); Bi Young Heo, montage (bottom)

STUDIO VI CREEK FORTS: ANCHORS & EVENTS, MUMBAI

Critic Anuradha Mathur

This studio singled out five historic forts of south Mumbai that were command points for a complex east-west passage connecting the Arabian Sea and Mumbai Harbor. The passage has been gradually blocked since the 1800s by causeways, siltation, landfill, and settlements. In various stages of degradation, restoration, and occupation these forts were once significant strategic and cultural anchors for Mumbai's estuary. They were the starting point of design strategies for this studio, bringing into play the many contested issues of Mumbai's landscape and the transformation of infrastructure and communities in their vicinity. Students developed proposals for a new public interface with a particular fort in dialogue with events, ecologies, and economies that extend from it. In all this, the monsoons and the sea were considered insiders that needed to be welcomed and engaged rather than outsiders to be feared and distanced. There was interest in this studio in challenging modes of representation that enforce plan, boundary, and property. Strategies of documentation, research, drawing, and models towards a greater consideration of section, horizon, and time were encouraged. While in Mumbai students also worked closely with fellows of the non-profit organization PUKAR (Partners in Urban Knowledge and Research) whose "barefoot" researchers provided a bridge for students into specific communities; they also participated with them in the process of documentation. The larger premise of the studio and the need for a new visualization of Mumbai's terrain was initiated by SOAK, a project that opened as an exhibition in Mumbai at the start of the 2009 monsoon.



Marisa Bernstein, photo walk/sections



Marisa Bernstein
Jessica Brown
Rong Chen
Annabelle Hernandez
Xiaohan Jie
Janelle Johnson
Nicolas Koff
Ho Young Lee
Michelle Lin
Anna Park
Yuichiro Tsutsumi
Stephanie Ulrich
Emily Vogler

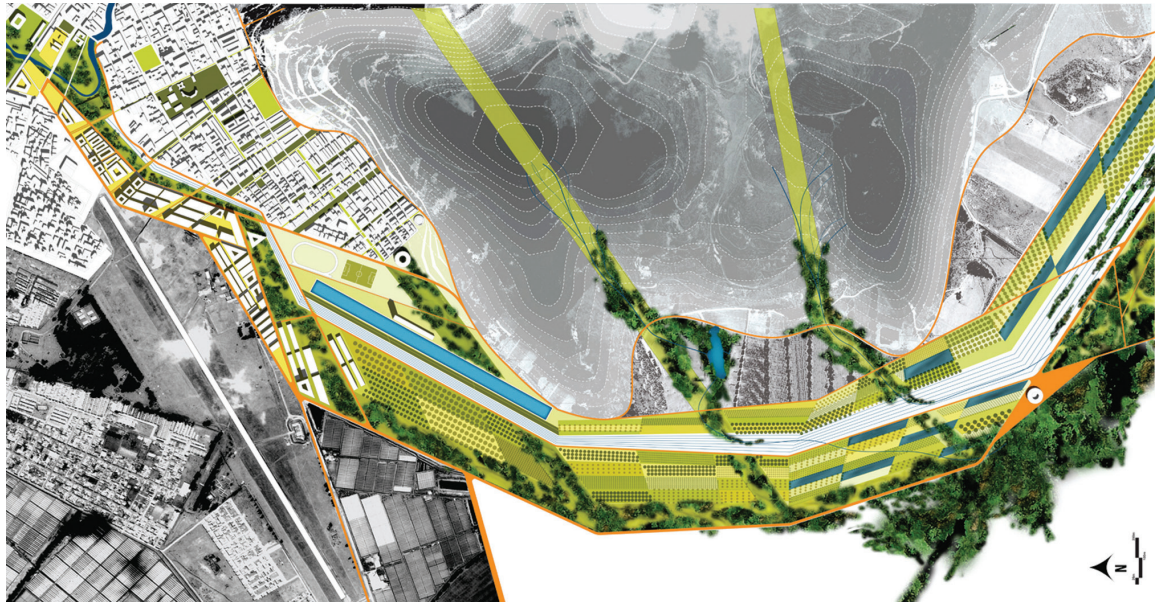


Stephanie Ulrich, armature model (top); Janelle Johnson, section (bottom)

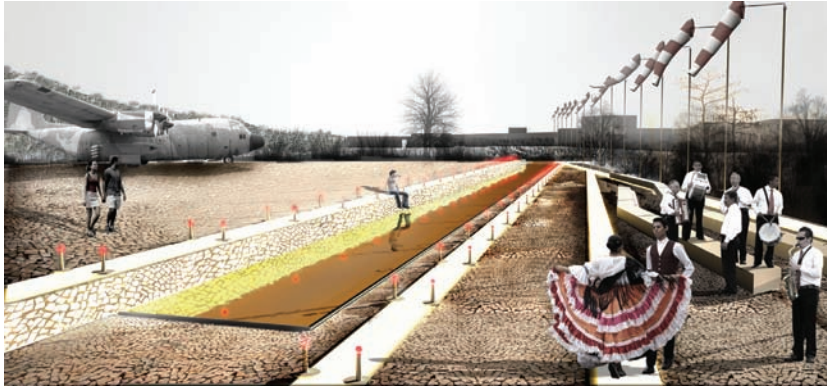
STUDIO VI THE BOGOTÁ STUDIO

Critics David Gouverneur with Abdallah Tabet

The majority of large cities in the developing world are experiencing unprecedented growth, expanding their urban frontiers, and encroaching on formerly agricultural land. This translates many times into negative environmental effects with poor urban results. The Colombian capital, Bogotá, is expected to increase its population in over one million inhabitants over the next twenty years. Urban growth will occupy areas of its adjacent Sabana, a fertile and beautiful highland, from which a high percentage of the world production of flowers (mainly roses) comes from. This cross-departmental studio focused on ways to accomplish sustainable development by means of creating innovative landscapes, and urban and architectural patterns to deal with this urban growth while producing attractive environments sensitive to place and culture. The twenty students (10 landscape architecture, 5 architecture and 5 city planning) were grouped into four interdisciplinary teams, and instructed to identify the design challenges that they consider most relevant and appropriate for the site, in accordance with their own academic expectations. Students were asked to consider strategic moves and design criteria and then delved into individual research and design proposals. Thus, the nature, scale, programmatic demands and challenges of the studio greatly relied on the students' visions and particular interests.



Alejandro Vazquez, site plan



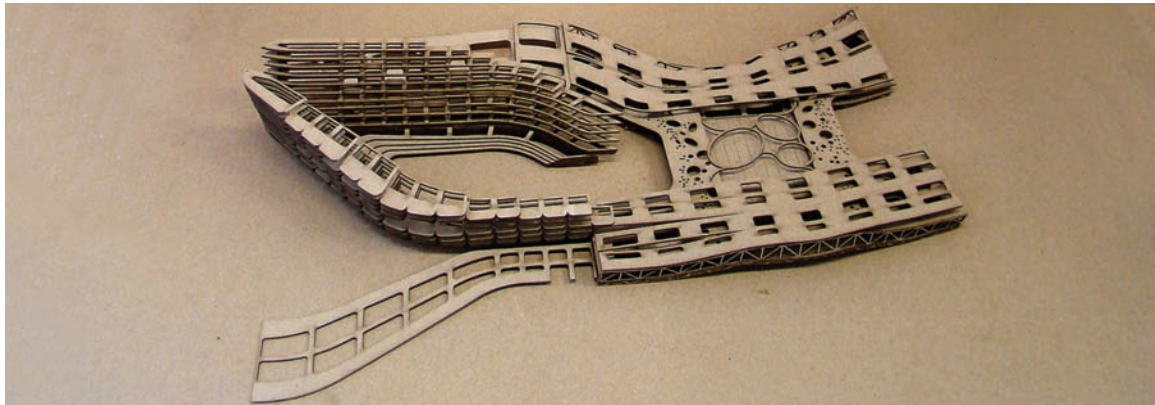
Alejandro Vazquez, montages

Rachel Ahern
Christopher Alexander
Johanna Barthmaier
Bret Betnar
Ian Doherty
Tamara Henry
Jessica Henson
Damian Holynskij
Aaron Kelley
Luke Mitchell
Karli Molter
Ginna Nguyen
Betty Prime
Svetlana Ragulina
Karmen Rivera
Nathaniel Rogers
Steven Tucker
Alejandro Vazquez
Chenghao Zhang
Yuanling Zhang

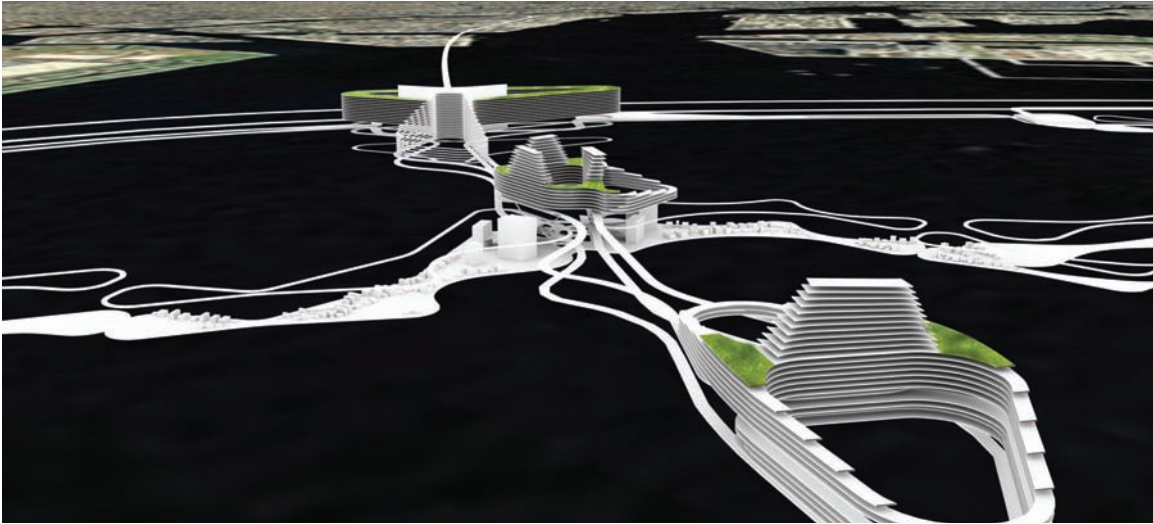
STUDIO VI MEGASTRUCTURAL LANDSCAPES: TOKYO BAY, JAPAN

Critics Nanako Umemoto with Neil Cook

This studio used the ambitions of the Kenzo Tange Tokyo Bay project as a departure point for new speculations on the future of the city. Tange's proposal was Utopian, yet sensible, composed of islands, bridges, structures, and connections to the urban center – this studio focused on these elements, yet sought to project these relationships between water and land forward through a set of exercises that built in complexity and detail. In their first task, students explored tectonic and growth logics in architecture and urbanism, as well as biological examples, through an intensive modeling exercise, designed to develop a three-dimensional knowledge of assigned prototypes. Their next task was a projective exercise that attempted to combine the logics of architecture/urbanism with those of the biological precedent. Using these tectonic and growth strategies, students explored methods of creating artificial islands, and the transitional mechanisms used to connect them to larger land areas. Rather than being tied to the specifics of site, this was intended to be a flexible topological model that could later developed into an actual proposal. Prior to the mid-review, students began the final task of coupling development with urban infrastructure to develop a proposal for a Linear City. In this phase, students adapted their island strategy to the opportunities and constraints of site and program. This Linear City was to move past the ideological stance of Metabolism (pure expansion) to more contemporary concerns of intelligent urban growth combined with sustainability or environmental necessities, such as power generation, refuse treatment, desalinization, bioremediation, urban greening, or restoration of ecological habitats. The project site was the Kawasaki Artificial Platform and the Tokyo Bay Aqualine, a bridge-tunnel combination across Tokyo Bay in Japan. The Tokyo Bay Aqualine connects the city of Kawasaki in Kanagawa Prefecture with the city of Kisarazu in Chiba Prefecture, and forms part of Japan's National Route 409. The Aqualine is a hybrid structure, composed of a 4.4 km bridge and 9.6 km tunnel underneath the bay – at the bridge-tunnel crossover point, there is an artificial island with a rest area consisting of restaurants, shops and amusement facilities.



Yang Dai, model



Po-Shan Chang
 Yang Dai
 Bi Young Heo
 Keyleigh Kern
 Yu Kwon
 Zhongwei Li
 Sangyun Lim
 Sheng Liu
 Sahar Moin
 Yin Yu
 Rui Zhang

Bi Young Heo, aerial view (top); Yang Dai, site plan (bottom)

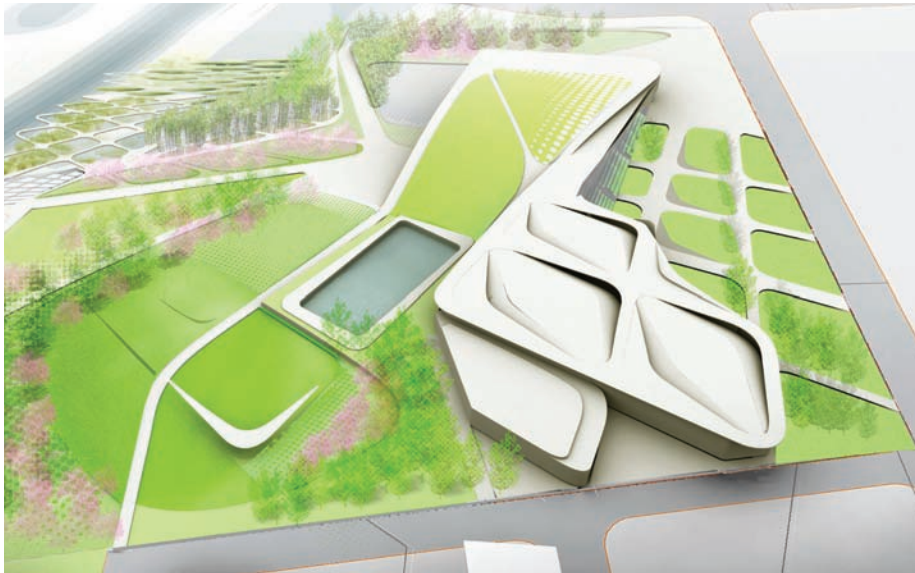
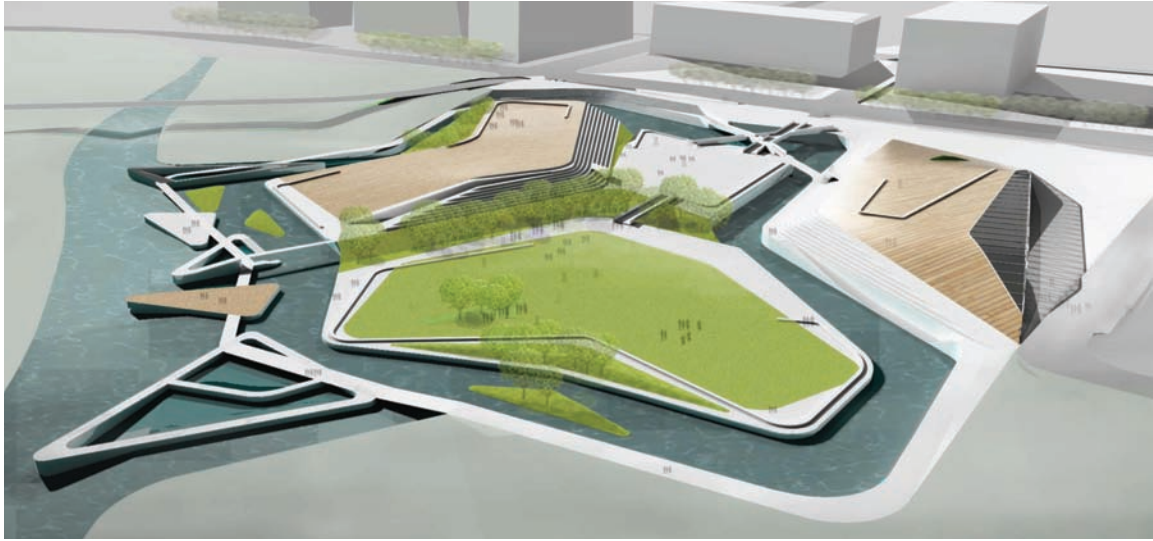
STUDIO VI () THE SPACE BETWEEN TORONTO, CANADA

Critic Mark Thomann

This studio explored the space between opposing elements: nature and city, water and land, public and private, port and sport, time and space, representation and reality. Located in the Toronto Port Lands, the site is situated on the edge of the Don River estuary. A regional sports complex is the seed project for the recently approved Lower Don Lands Masterplan, which will form the basis for the landscape design and recreation program. Students explored the intersection of ecology, weather, site, design, representation and the transition to professional practice, while revealing the wonder of landscape from concept to preparing a client presentation through a variety of media. This studio included field visits to Toronto, New York City and utilized workshops for inspiration and refining design skills.



Yitian Wang, montage



Jane Anderson
Christopher Bleakley
Ho Ling Chang
Hang Cheng
Edward Confair
Marie Hart
Vivian Hu
Joseph Kubik
Karen Lutsky
Alaleh Rouhi
Yitian Wang
Keyu Yan

Hang Cheng,
site plan (top);
Yitian Wang,
site plan (bottom)

WORKSHOP I ECOLOGY

Instructor Sarah Willig

Assistant instructors Kira Appelhans, Nathan Heavers and Sanjukta Sen

Teaching assistant Rana Boland

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); Willisbrook Preserve (formerly Sugartown Serpentine Barrens), Pennsylvania (Piedmont Uplands); tracing the Wissahickon Creek from its headwaters to the Schuylkill River, Pennsylvania (Piedmont); 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 in New Jersey (Outer Coastal Plain).



Andrew McConnico

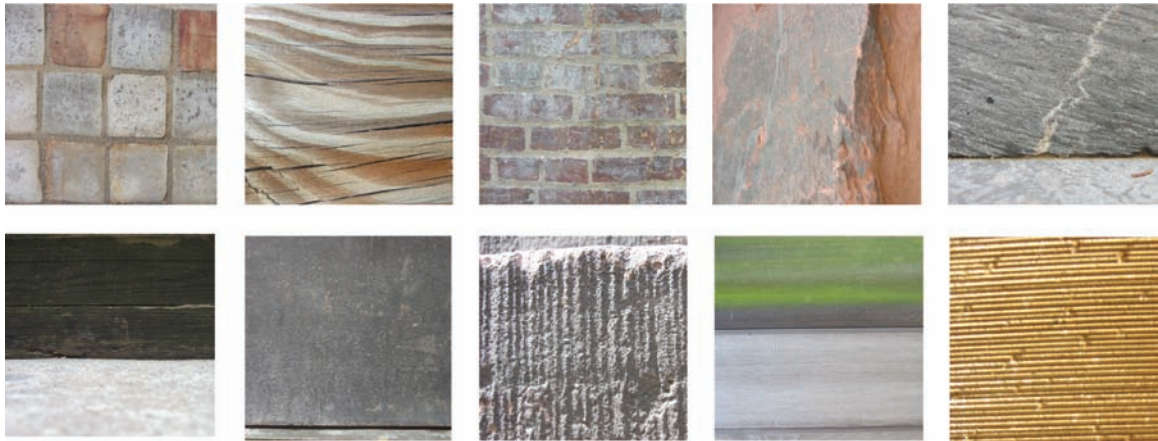
WORKSHOP I MATERIALS

Instructor Lindsay Falck

Assistant instructors Nathan Heavers and Sanjukta Sen

Teaching assistant Rana Boland

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 Edward Confair, Jessica Henson and Michelle Lin

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.



Edward Confair, model

WORKSHOP II PLANTING DESIGN

Instructor Cora Olgay

Teaching assistants Edward Confair, Jessica Henson and Michelle Lin

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 Marie Hart, Vivian Hu and Sahar Moin

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); Palmerton Zinc Smelter Land Reclamation, PA (Ridge and Valley); Chesapeake Bay Foundation Headquarters, Annapolis, MD (Coastal Plain); Charlestown Farm and walk along Pickering Creek (Piedmont); the Village of Arts and Humanities in North Philadelphia; and Greensgrow, an urban farm operating on a former Superfund site in Philadelphia.



Wei Chen

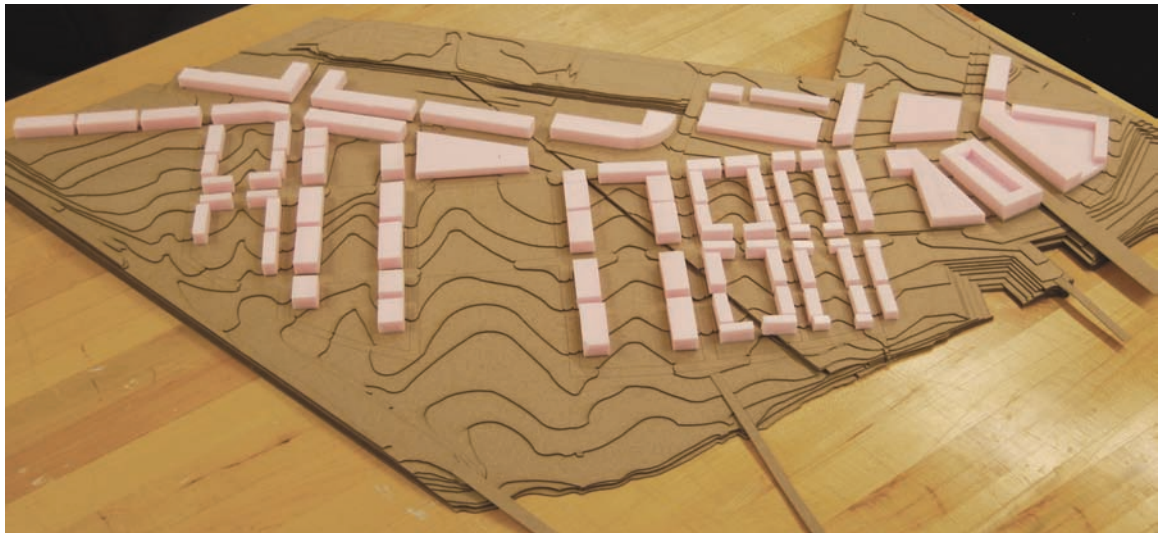
WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructor Cora Olgay

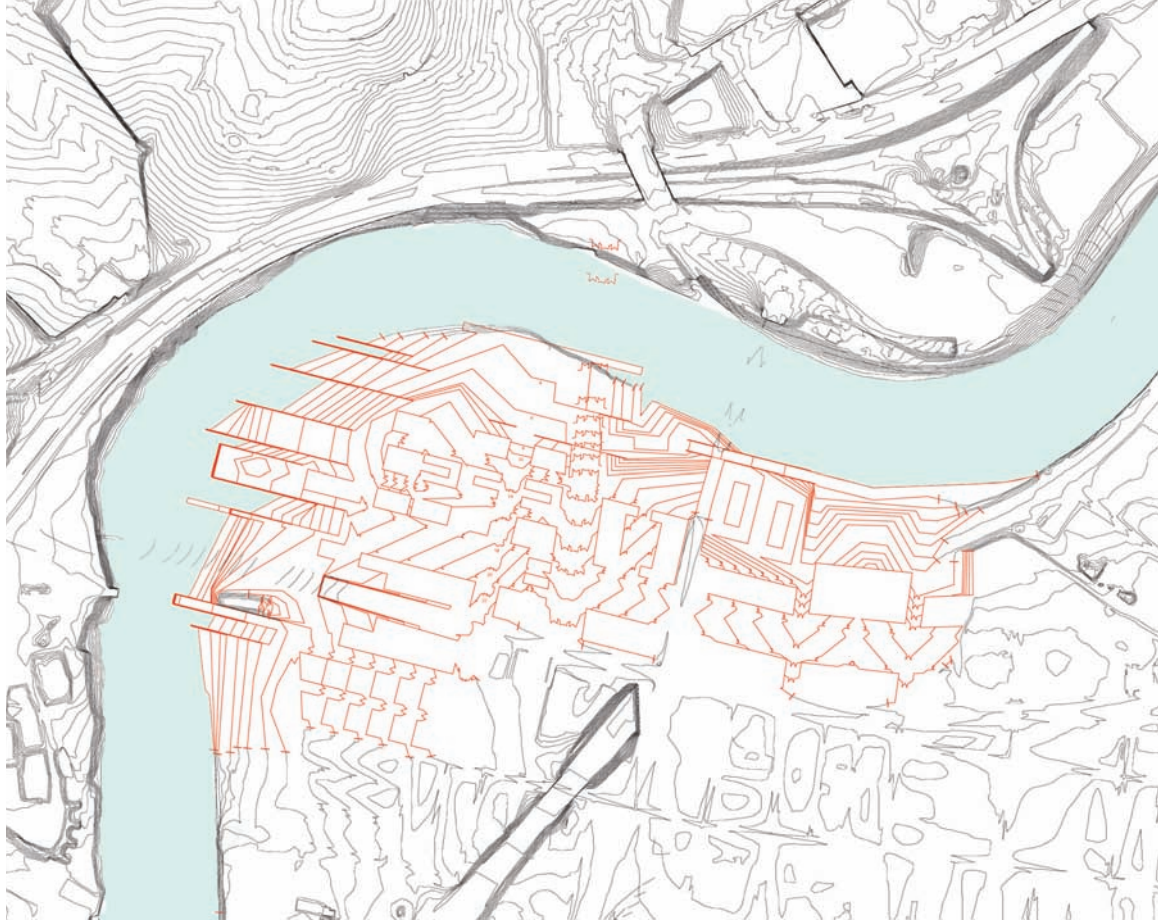
Teaching assistants Bret Betnar, Rong Chen, Vivian Hu and Michael Miller

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.



Keyleigh Kern, model



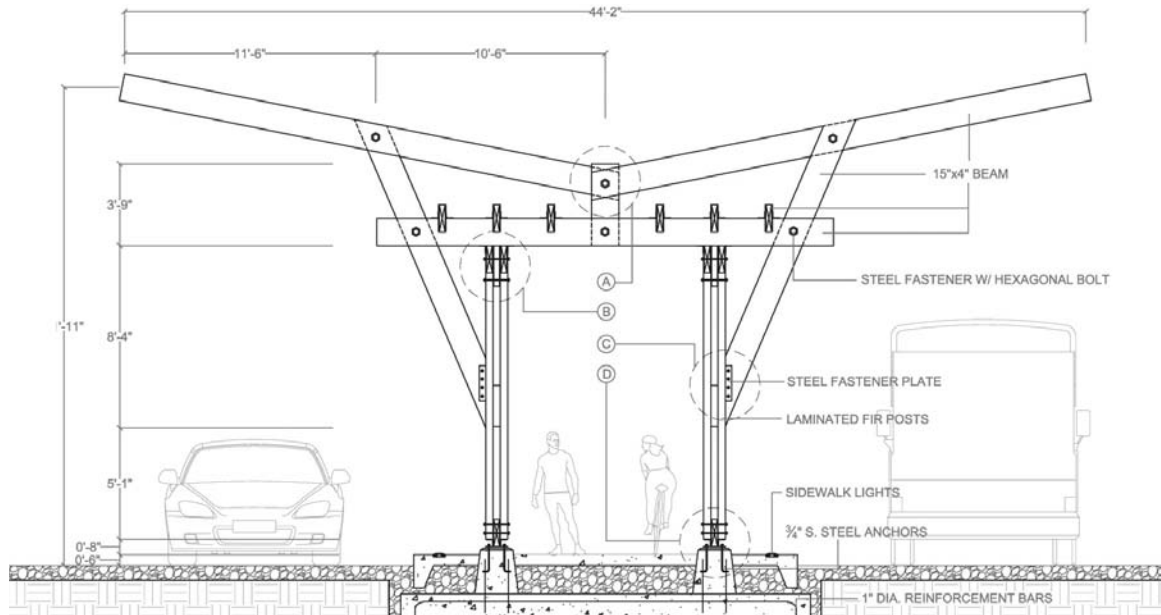
Tyler Swanson, grading plan

WORKSHOP IV ADVANCED CONSTRUCTION

Instructor Lindsay Falck

Teaching assistant Lauren Mandel

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 City 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 use and cycles of renewal.



Joseph Marwil, construction detail

WORKSHOP IV CONSTRUCTION DOCUMENTATION

Instructor Thomas Ryan
Teaching assistant Lauren Mandel

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.

Layout and Materials: layout systems and when to use them, the role of layout plans, communicating design intent, eliminating conflicts and potential conflicts on documents, graphic clarity, material and detail coordination.

Grading and Planting: inter-relationship between grading, planting and layout.

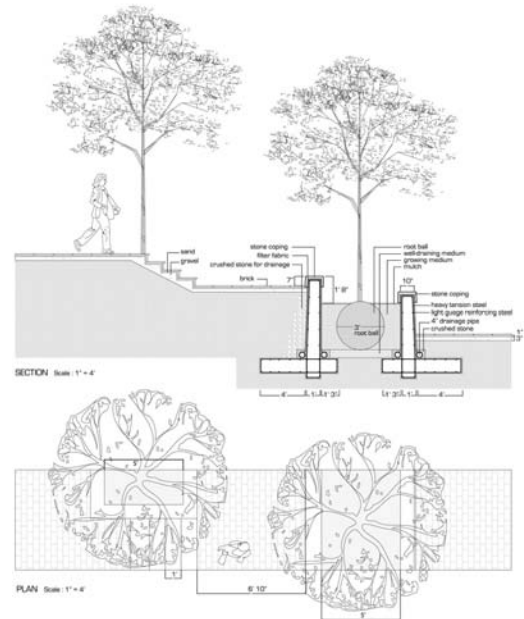
Details: what makes a good detail, aesthetics, function, constructability, durability and sustainability; developing details from precedents.

Specifications: structure, proscribed vs performance, master specs and contract administration.

Consultants: lighting, fountain design, structural, civil, electrical, etc with the sequence of drawings and design process.



Wei Chen, nursery visit (above)
Leslie Carter, construction detail (right)



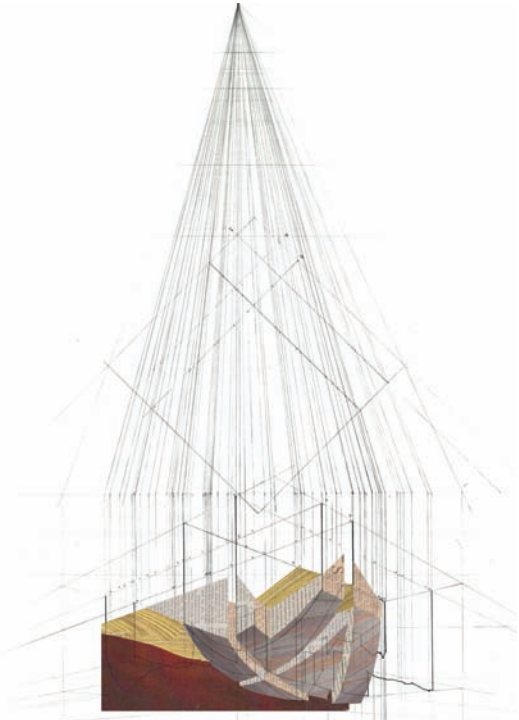
MEDIA I DRAWING AND VISUALIZATION

Instructors Anuradha Mathur and Dilip da Cunha

Assistant instructors Nathan Heavers and Sanjukta Sen

Teaching assistants Aroussiak Gabrielian 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.



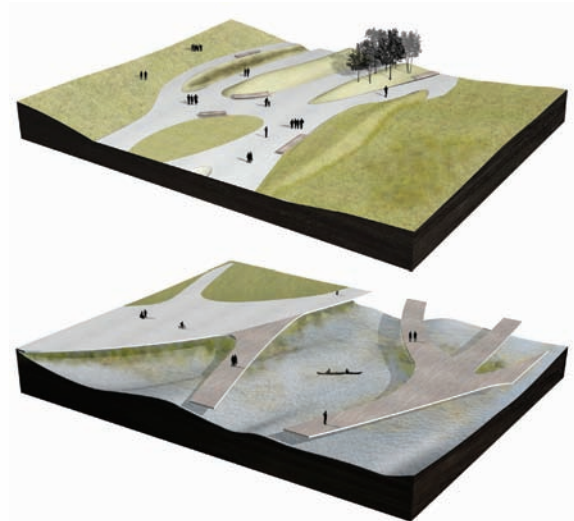
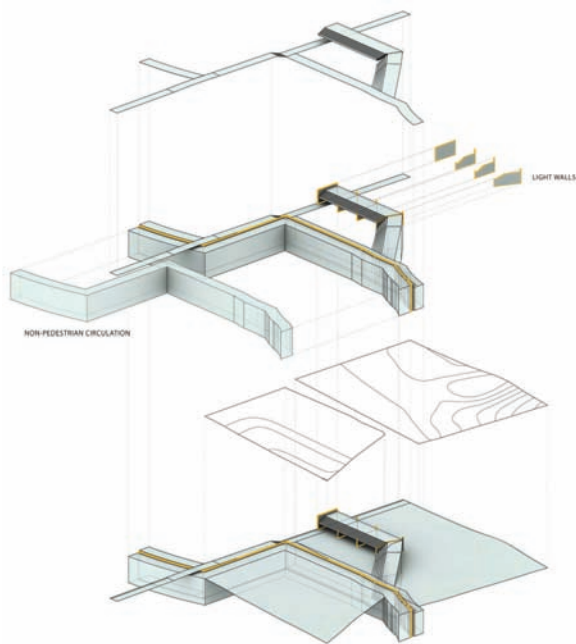
John Ohly, perspective (left) James Tenyenhuis, projection drawing

MEDIA II DIGITAL VISUALIZATION AND AUTOCAD

Instructor Sarah Weidner Astheimer

Teaching assistants Rebecca Fuchs and Rebecca Popowsky

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.



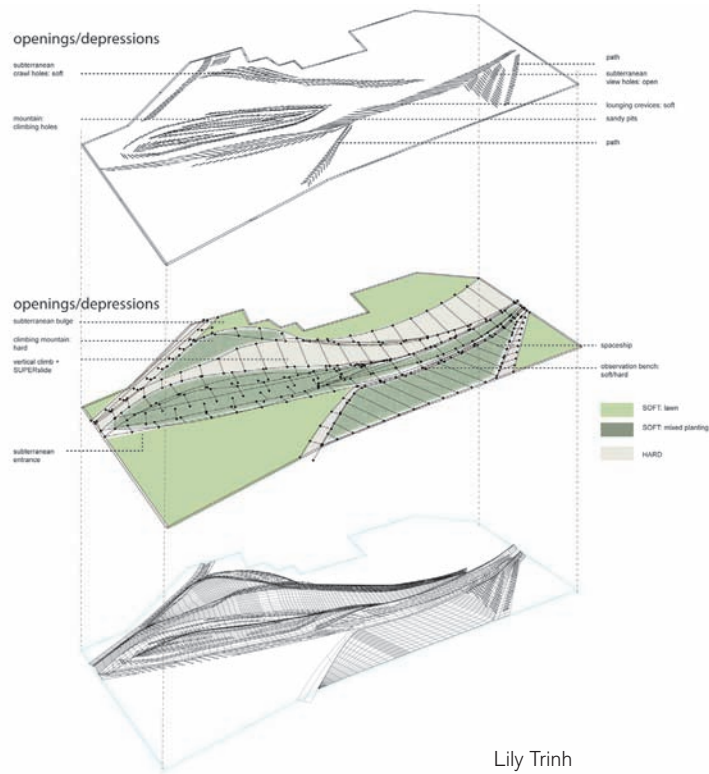
Margaret Jankowsky (left); Andrew McConnico (right)

MEDIA III DIGITAL MODELING

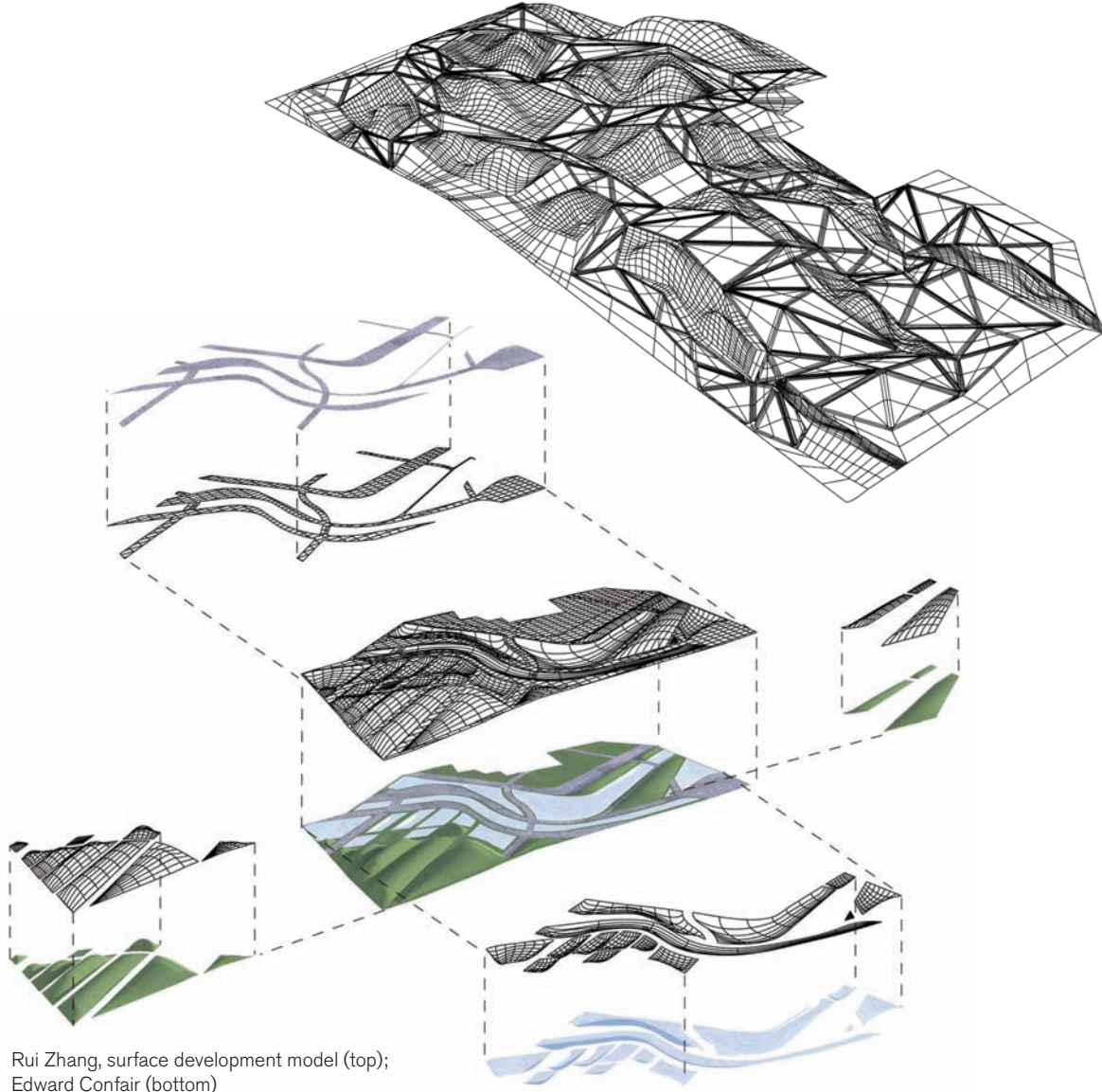
Instructors Julie Beckman and Keith VanDerSys

Teaching assistants Peter Hanby, Andrea Hansen and Jessica Henson

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.



Lily Trinh



Rui Zhang, surface development model (top);
Edward Confair (bottom)

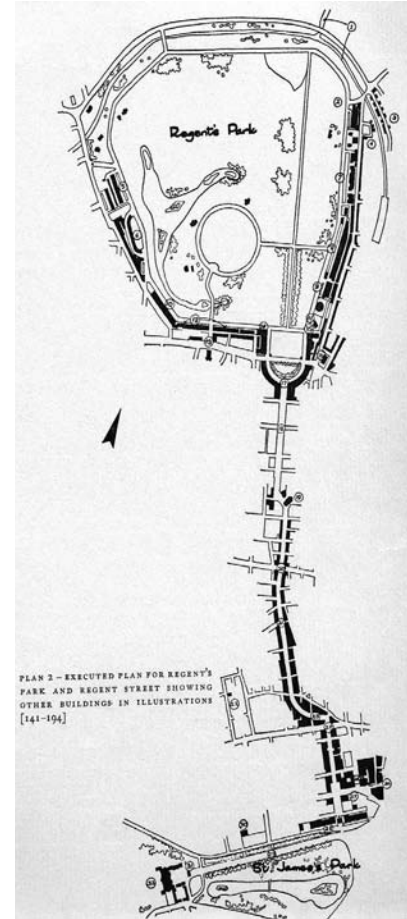
THEORY I CASE STUDIES: THE HISTORY OF LANDSCAPE ARCHITECTURE

Instructor Laurie Olin
Teaching assistant Alison Hirsch

This course was reorganized as a course survey of the history of landscape architecture. The history of the landscape is the history of civilization and needs to convey that sweep along with particularity regarding ideas, people, places, concepts, and strategies of important and interesting shifts and achievements, international topics with local and regional differences, parallel developments at different times and places, unique moments regarding the design and development of territory and land. It includes agriculture, the evolution of public and private space in towns and cities, and the development, art, craft, and aesthetics of gardens and parks. This survey course introduced topics and a selection of examples of places, individuals and concepts from around the world through time.

Topics

Nature and Natural (1st nature): wilderness: ideas, attitudes, and concepts of order, chaos, and the natural world, landscape and culture
Design and Planning (2nd nature): agriculture, industry, civic life, land development, infrastructure, regional and geographic differences
Art and Artifice (3rd nature): development of parks, gardens, civic spaces
Mykonos and Crete, Delphi, Delos, Athens and Olympia
Rome (Italy, Spain, Provence, North Africa and the Middle East)
Eastern alternatives (Persia, India, Cambodia, China, and Japan)
North and South America: pre-Columbian developments
Medieval Era: Middle East, Islam, Persia, N Africa, Spain, Northern Europe
Renaissance and Enlightenment Europe: Italy, France, England and the evolution of western styles
France: the evolution of northern Baroque planning and design
England: the resurgence of the pastoral in literature and design
Eastern evolution of now-classical styles; urban development
Modernity, industrialization and 19th century urban evolution in the West
20th century in the West in Architecture and Landscape Architecture:
professionalism of landscape architecture; Europe and the Americas before and after World War II



Regent's Park plan from Webster, Angus Duncan. *The Regent's Park and Primrose Hill*. London: Greening & Company, 1911.

THEORY II FRAMES AND FRAMEWORKS: CONCEPTS IN MODERN AND CONTEMPORARY LANDSCAPE ARCHITECTURE

Instructor Karen M'Closkey

Teaching assistants Alison Hirsch and Andrew Pirie

This course provided a forum for examining key concepts influencing a wide array of contemporary landscape architectural practices. The course content focused on the 20th century, with the majority of the lectures and readings concentrating on practices from the late-1960s to the present. Readings were drawn from within the discipline of landscape architecture as well as from cultural geography, art history and architecture in order to evaluate how various disciplines respond to and influence each other in response to broad social, economic, technological and ideological shifts. In parallel to this we looked at the ways in which designers' methodologies shift along with the aforementioned changes, and what different methods for producing work privilege in the making of design proposals. The course was not chronological, moving from week to week; rather each week was based on a theme and considered how various practices engage that theme. The course content depended greatly on a series of special guest lecturers who offered very diverse perspectives on the issues that form the body of our discipline. 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); develop the students' critical abilities by comparing texts and projects and developing their own position relative to these works.

Topics

Frames and Frameworks, Karen M'Closkey

California Dreamin': the Post-War Revolution, Laurie Olin

The First Urbanism: Late 19th, Early 20th Century Practices,
Dilip da Cunha

Landscapes and Events: Reformatting the City in the 1960s,
David Grahame Shane

The Expanded Field: Art and Landscape Architecture 1960s/70s,
Anita Berrizbeitia

Unearthed: the Landscapes of Hargreaves Associates,
Karen M'Closkey

How to Score: Halprin's Choreographic Process, Alison Hirsch

Historical Ground: Traces of History in Contemporary Landscape,
John Dixon Hunt

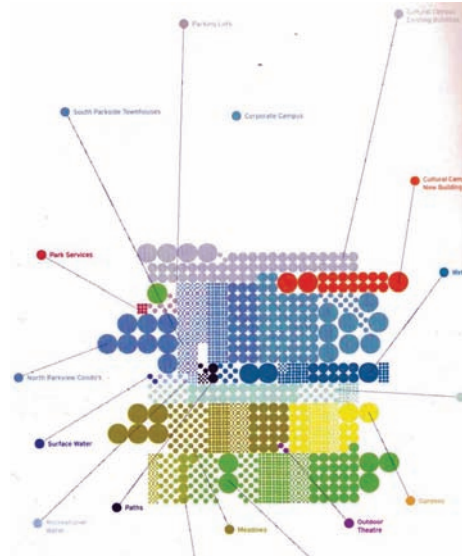
Recording/Projecting: Design as Research/Research as Design,
Karen M'Closkey

Repetition from Minimalism, to Green Dots and Broken Hearts,
Karen M'Closkey

Landscape and Globalization, Claudia Taborda

Terrains Beyond Urbanism, Anuradha Mathur

Organizational Ecologies, James Corner



Downsview program diagram,
OMA and Bruce Mau

ELECTIVE COURSES

Topics in Representation (fall)

The Representation of the Idea of Landscape

Instructor Valerio Morabito

This course taught students to use traditional and digital sketches, abstract models, alterations of pictures and a relationship between pictures and sketches to understand their own personal and collective “idea” of landscape. Students performed a series of drawing exercises, participated in weekly presentations, in-class drawing with criticism, and homework assignments due for each class.



Jisu Choi, representation

Topics in Representation (spring)

Landscape Drawing

Instructor Laurie Olin

Teaching assistant Riggs Skepnek

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.

Topics in Professional Practice (spring)

Professional Practice

Instructor Lucinda Sanders

Teaching assistant Jessica Brown

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 challenged 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 students 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.

elective courses

Topics in Digital Media (fall)

Interoperable Terrains

Instructors Keith Kaseman and Steven Garcia

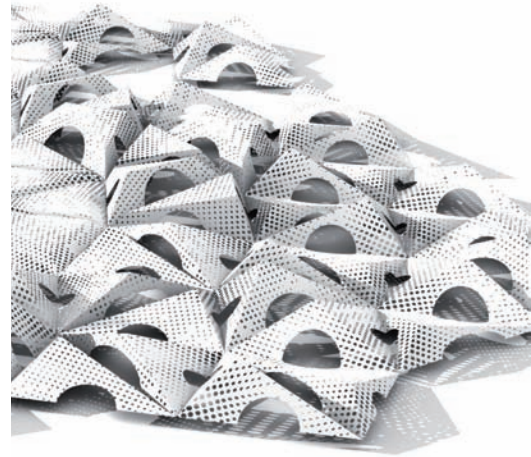
Digital agility facilitates one's ability to both generate expansive sets of design options and achieve deep precision. Simply put, design ability is directly related to the arsenal of tools one finds fluency within. The more robust this tool-kit, the more power one has to both gain authority over the refinement in the design process and orchestrate complex collaboration towards that end. Participants in this course developed terrain / surface models that were interoperable on multiple levels. Navigating through and between several modeling applications, students developed then utilized a precise set of powerful tools and procedures in order to establish, maintain and control thick, interoperable surface models with a high degree of precision and behavioral control. Efforts culminated in a short movie, made up of a multitude of advanced renderings, numerous intricately constructed drawings and animated geometry.

Topics in Digital Media (spring)

Digital Fabrication

Instructor Keith VanDerSys

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. Using the material criteria of bio-synthetics, students explored how new forms of digital media and fabrication potentially forge alternative methods of representing and constructing landscape.



Stephan Bürgi and Annabelle Hernandez, digital model

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.

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 Digital Media (spring)

Advanced Topics in GIS

Instructor C. Dana Tomlin

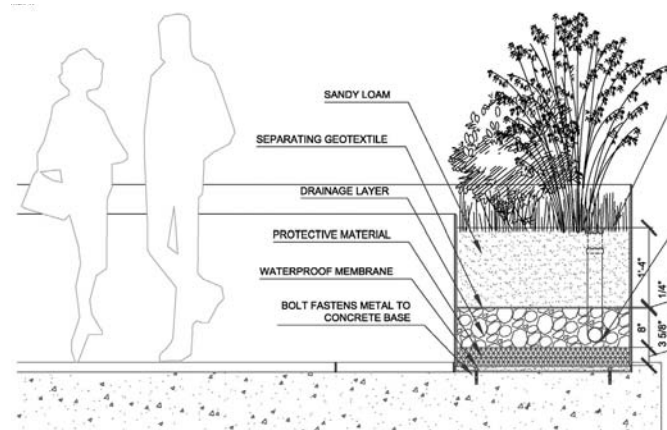
The primary objective of this course was to equip students with a selected set of sophisticated and specialized tools for the practical use of geographic information systems (GIS) in a variety of application settings. Participants focused on particular topics in each of the four major areas of data preparation, data interpretation, data presentation and software design. The course was conducted in a seminar format with weekly sessions devoted to lectures, demonstrations, and discussions conducted by the instructor, students, and invited guests. It emphasized learning by doing and called for approximately six hours of weekly effort outside of class.

Topics in Horticulture and Planting Design (fall)

Building New Urban Landscapes, Construction and Planting Design

Instructor Thomas Ryan

This course addressed three major areas of study, including contract documents, planting techniques and details, and site details. Participants discussed the components of documents normally produced by landscape architects such as site preparation plans, grading and drainage plans, cost estimates, and specifications. They also reviewed the relationships between those documents and architectural, civil, structural, plumbing, and mechanical engineering drawings. General planting details and specifications and their relationship to planting design as well as general site detailing in relationship to constructability and aesthetics were also studied.



Yitian Wang, construction detail

Topics in 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. Students participated in a field trip to a local plant nursery to view typical growing methods and plant selection criteria. 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 and human environments.

Topics in Horticulture and Planting Design (fall and spring)

Issues in Arboretum Management I and II

Coordinator Jan McFarlan

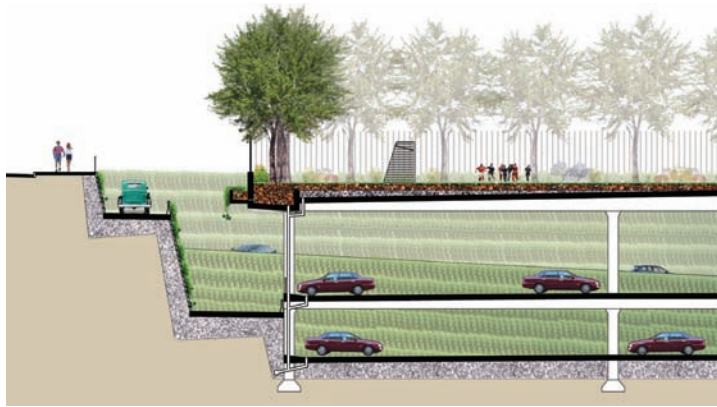
The Morris Arboretum of the University of Pennsylvania provides a case study in public garden management. Aspects of horticulture, landscape design, education, conservation, history, preservation, and management are considered. Work often included seminars followed by outdoor practical sessions. Field 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 meets at the Morris Arboretum in the Chestnut Hill section of Philadelphia.

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.



Sean Williams (left), Caroline Kim (right)

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. Throughout the semester 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 also 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.

Topics in Theory and Design (fall)

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.

Topics in Theory and Design (fall)

Landscape Production and Visual Culture

Instructor Claudia Taborda

The contemporary reception of landscape, in the western culture, seems to relate to a particular social phenomenon: a cultural pre-conception that landscape equals nature. And nature is the pure state. Thus, landscape is a something reality that renders visible the visible pureness existing in nature. Landscape is generated as a construct that can be described as a [re]production of an idealized nature (in terms of its natural dynamics and processes) in specific cultural conditions. This course discussed how landscape production follows ideology and imagery, and how image (still and movement) culturally plays an essential role in delivering, systematizing and continuing collective ideas of landscape (realities of desire). The course discussed how the [re]production of images formulates, reconfigures and enforces landscapes as cultural apparatus (dispositivo) of exclusion, in Giorgio Agamben terms. This objective was pursued through an interdisciplinary and critical engagement with texts by Kant, Deleuze, Crary, Corner, Simmel, Coquelin, Baudrillard, Krauss, Assunto, Girot, Rogoff, Virilio, Groys, and Cosgrove, among others.

Topics in Theory and Design (spring)

Case Studies in Urban Design

Instructor David Gouverneur

Teaching assistant Janelle Johnson

This course exposed students to a wide array of case studies in planning, urban design, and landscape architecture. Topics 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. It also focused on city expansions and new towns, housing, mixed-use developments, and areas of new centrality. Also addressed were the topics of territorial planning, the improvement of open space systems, and site specific interventions of parks, plazas, streetscape and gardens. Cases were provided on 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. Students heard presentations by Grahame Shane and Kenneth Greenberg, who shared cutting-edge knowledge derived from their professional practices and research.



Hyun Suk Kim

Topics in Theory and Design (spring)

Globalization: Reproducibility and Environmentalisms

Instructor Claudia Taborda

This course discussed how globalization affects the [re]production of landscape types and how environmentalism is one of its ideological by-products. The course was structured by theoretical investigation and by mapping that was put in evidence relational economical, political and cultural linkages vis-à-vis landscape. The students were asked to critically engage the understanding of globalization process to challenge dominant trajectories of landscape production as well as to think of landscape as a potential ground of resistance to cultural homogeneity.

INDEPENDENT STUDIO

Eat Up: Assessing the Viability of Urban Rooftop Agriculture (spring)

Student Lauren Mandel

Faculty supervisors Karen M'Closkey and Dominic Vitiello

Social and environmental stresses affecting urban centers throughout the United States suggest the need for equitable, nutritious, local food production. In the face of high obesity rates, inequitable food access, food import dependence, and limited land availability, it may become necessary to look towards the roof for a solution. The intent of this independent studio was to assess the viability of neighborhood-scale urban rooftop agriculture in the United States. By considering case studies, planning and design strategies, and an economic analysis, this comprehensive studio sought to determine what conditions must exist to foster the program's success. With a multidisciplinary cast of advisors from PennDesign, the Wharton School, and the green roof firm Roofscapes, this studio attempted to bridge that gap between design in isolation and the development of integrated, deployable strategies. The studio's deliverable was a 180+ page book for future publication.



INDEPENDENT STUDY

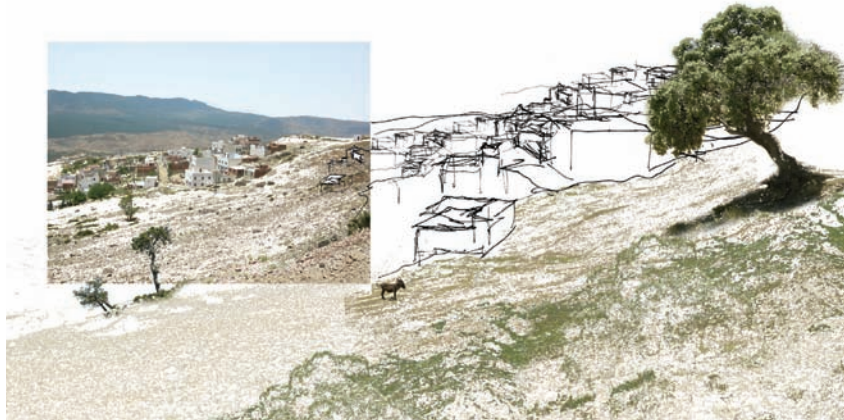
Cleaving the Essential (fall)

Student Eliza Valk

Faculty supervisor

Valerio Morabito

Through a range of representational techniques, including hand and digital drawing, modeling, and collage, this independent study explored means of entering an unknown and identifying an essence of place as a spur for the visualization



of new terrains. As an outsider looking in, a designer's role is inherently charged with conflicting motivations to respect, alter, weigh, and project as she engages in an almost endless cycle of iteration that exploits, exaggerates and refines. The process begins with a toehold then, capturing a remarkable, poignant, or ingenious utilization of landscape by human settlement to begin the development of a notion, to depict the contours of potential or latent ideas. While this process isolates the given to elaborate on the imagined, the exploration remains tied to its trigger, one that provides grit from which to spring.

Performance (spring)

Student Cathryn Dwyre

Faculty supervisor Helene Furjan

Design characterized by various performance criteria is becoming more and more universal, understood from a number of conflicting viewpoints and paradigms. What precisely is meant by "performance" was the departure point of this semester-long independent study. The critical aspect of this exploration was how the performance concept has manifest in post-World War II design culture. The shift from control structures to "determined indeterminacy" was pervasive: in science, business, design professions, economic systems and physics. The embrace of such complexity theories creates new forms of measure and requires an understanding of systems and criteria for working with them. This study looked at what, if any, is the connection in the performance discussion between landscape architecture and architecture. And the corollary question, why analyze these two professions side-by-side, and not, say, architecture and painting, or landscape and city planning? For one there is the foreground (and background) issue which underlies the performance question in both landscape and architecture, which is both disciplines' desire to increase its respective agency in the world. Of the design professions, perhaps city planning suffers a similar identity crisis, made more acute by the recent incursion by both architecture and landscape on its traditional dominion of urban design. This leads to the operative connection between landscape and architecture: the territory of urban design has blurred the distinction between the two disciplines, creating a shared space of performance.

An “Unnamed Tributary”: Designing Ashbridge Creek (fall)

Student Victoria Carchidi

Faculty supervisor Sarah Willig

The rehabilitation of an unnamed tributary of Mill Creek in Lower Merion Township, PA, gave it wider meanders, thickened planting—and a name. Almost ten years after the earthshaping, the new channel achieves many of the goals that generated the project. But the success shown by its naming ripples out to engage concerns that go beyond limited considerations of place. It opens discussion of the surfaces that overlie each other along and through the site: historical constructions and contemporary uses; water flows from sky, land, and storm sewer; heritages of culture and ecology. It pushes investigation of how we render our world. In raising these questions, Ashbridge Creek asks whether it is water we seek to manage, or ourselves.

Transborder Settlements: Las Colonias (fall)

Students Sahar Moin and Stephanie Ulrich

Faculty supervisor Karen M'Closkey

Along the U.S. and Mexico border, a myriad

of communities known as Las Colonias

have been created to house migrant farm

workers and their families. Las Colonias

are unincorporated, largely impoverished

settlements that date back to the 1960s,

characterized by a lack of infrastructure, isolation from surrounding

cities, temporary or insufficient shelter structures, and strong internal community

ties. One of the most urgent issues facing the colonias residents is the lack of clean water available. Often there

are no waterlines that supply these deserted regions, leaving residents to drink toxic well water or even transport

their own water from outside locations, often stored in contaminated barrels. Due to the lack of proper wastewater

management, many of the colonias are unfortunately guilty of dumping toxic materials into the surrounding streams

and irrigation channels, resulting in the pollution of both the Rio Grande River and the Gulf of Mexico as well as

destroying the surrounding borderland habitat. This independent study focused on the various colonias of El Paso,

Texas and Ciudad Juárez, Mexico, located along the agricultural belt of the Rio Grande River. We examined the role

of economic and social networks in reshaping a tense relationship between border towns, discovering potential

methods of stabilizing the colonias communities by investigating interconnections between the border, the city and

its outskirts.



Shifting Landscapes (spring)

Student Aroussiak Gabrielian

Faculty supervisor Anuradha Mathur

The objective of this joint landscape architecture and fine arts independent study was to explore how

artistic methods and practices can open up new ways of describing, transforming and depicting landscape.

This advanced representation course focused on using open-ended, time-based techniques, specifically

investigating the potentials and possibilities of printmaking in seeing, imagining and documenting landscape.

independent study

SUMMER INSTITUTE AUGUST 10 – SEPTEMBER 4, 2009

Week 1 Drawing

Instructors Rachel Johnston Pires, Brad Goetz and Sanjukta Sen

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 Karen M'Closkey, Brad Goetz and Sanjukta Sen

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

Instructor Keith VanDerSys

Assistant instructor Noah Levy

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 Illustrator.

Week 3 Grading and Drainage

Instructor Cora Olgay

Assistant instructor Nathan Heavers

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

Instructor Sarah Willig

Assistant instructors Kira Appelhans and Nathan Heavers

Teaching assistant Emily Vogler

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.



Hyunjoo Nam



Wei Chen

LECTURE SERIES

Fall 2009 Lectures

João Gomes da Silva

Founding Partner, Atelier Global, Lisbon
"Recent Work"
October 12

Eelco Hooftman

Partner, GROSS MAX, Edinburgh, UK
"LAND / SCAPE / ARCHITECTURE"
October 19

Paolo Bürgi

Landscape Architect, Camorino, Switzerland
"The Landscape Project: Between
Rediscovery and Intervention"
October 29

Jerry Van Eyck

Partner, West 8, Rotterdam and New York
"West 8: Urban (and) Landscape"
November 30

Spring 2010 Lectures

Ken Smith

Landscape Architect, New York
"biglittleskipthemiddle"
February 8

Cornelia Oberlander

Landscape Architect, Vancouver, Canada

Rosa Kliass

Landscape Architect, Sao Paulo, Brazil
"Fifty Years of North/South Axis Landscape
Architecture Practice"
The Annual Ian McHarg Lecture
February 25

Martin Rein-Cano

Topotek 1, Berlin, Germany
"Personal Public Space"
March 18

Stan Allen

Princeton University, Stan Allen Architect
"Recent Work"
Co-hosted by the Department of Architecture
March 25

João Nunes

PROAP, Lisbon, Portugal
"Recent Work"
Co-sponsored by the Calouste Gulbenkian Foundation
April 1

EVENTS

Fall 2009

John Dixon Hunt – A Symposium

A "Fest" of Short Essays, Tributes and Images in Honor of John Dixon Hunt's Contributions to the History and Theory of Landscape Architecture
Speakers included: James Corner, Anita Berrizbeitia, Paolo Bürgi, Philippe Coignet, Raffaella Fabiani Giannetto, Ned Harwood, Sarah Katz, Bernard Lassus, David Leatherbarrow, Michael Leslie, Lance Necker, Laurie Olin, Chris Reed, James Wescoat, and Tom Williamson
October 29-31

Spring 2010

SOAK: Mumbai in an Estuary

Book Launch and Panel Discussion

Panelists included: Lindsay Bremner, Teddy Cruz, Nina-Marie Lister, Anne Whiston Spirn, Anuradha Mathur and Dilip da Cunha
April 26

Career Connection Day

Sponsored by the University of Pennsylvania
Career Services Office
March 19

ASLA Awards Jury

May 10

ANNOUNCEMENTS

The Department of Landscape Architecture won the 2010 award for *Best Program in Landscape Architecture* at the Sixth European Biennial of Landscape Architecture held in Barcelona from September 30 - October 2, 2010. Faculty and student participants included: James Corner, Anuradha Mathur, Valerio Morabito, Claudia Taborda, Emily Vogler, and Aroussiak Gabrielian. Work by the following students/alumni was exhibited at the Biennial: Francisco Allard, Marisa Bernstein, Bungyu Choi, Jisu Choi, Youngjoon Choi, Aron Cohen, Biyoung Heo, Nicolas Koff, Joseph Kubik, Amy Magida, Andrew McConnico, Jiyoung Nam, John Ohly, Sanjukta Sen, Lily Trinh, Emily Vogler, Yitian Wang.

Students

MLA student **Sahar Moin** and **Stephanie Ulrich**, MLA 2010 received an award of High Commendation in the 2009 EDAW (AECOM) Urban SOS: Distressed Cities, Creative Responses international student design competition. Stephanie and Sahar were one of two teams, of the five finalists (selected from 350 submissions), to receive the commendation award. They traveled to Barcelona in November 2009 to present their proposal at the World Architecture Festival. **Karen M'Closkey** and **Keith VanDerSys** were their faculty advisors.

Emily Vogler, MLA 2010 was selected as the 2010 University of Pennsylvania Olmsted Scholar and was chosen as the 2010 National Olmsted Scholar and the winner of the \$25,000 scholarship.

ASLA awards were presented to the following students in Chicago at the 2009 Annual Meeting. MLA 2010 graduates **Marisa Bernstein** and **Nicolas Koff** received an Honor Award in Student Collaboration for their project Preservation and Progress: Productive Traverse in Choron. **Kathleen O'Meara**, MLA 2009 received an Honor Award in Analysis and Planning for her project Mumbai: Infrastructure as Architecture. **Kyung Eui Park**, MLA 2009 received an Honor Award in General Design for his project Loopscape for the Llobregat River in Barcelona. A group of PennDesign students won an Honor Award in Communications for Unspoken Borders 2009: Ecologies of Inequality conference. MLA/MCP student **Michelle Lin** was the editor. Other MLA students involved in the project included **Janelle Johnson**, MLA 2010 and **Matthew Soule**, MLA 2009 as well as Thabo Lenneye, a dual degree MArch/IPD in Engineering student.

Bret Betnar, MLA 2010 received a 2010 ASLA Award of Excellence in the Analysis and Planning category for his project Sh*tscap: Mumbai's Landscape In-Between. The award was presented in September 2010 at the Annual Meeting in Washington, DC.

Faculty

The Department's 2009/2010 faculty search resulted in lecturer **David Gouverneur's** appointment as an associate professor and **Christopher Marcinkoski's** appointment as an assistant professor in the Department of Landscape Architecture beginning July 1, 2010. Assistant professor **Raffaella Fabiani Giannetto**, who was appointed in 2009, also began her appointment at PennDesign on July 1, 2010.

Professor and chairman, **James Corner** received the 2010 Cooper Hewitt National Design Award in Landscape Design for the High Line in New York City. James Corner Field Operations also received a 2010 ASLA Professional

Design Honor Award in the General Design category for the High Line, Section 1. Professor Corner's firm was the lead designer on the project in association with Diller Scofidio + Renfro in New York. The client was the City of New York and Friends of the High Line. The ASLA award was presented at the Annual Meeting in Washington, DC in September 2010.

Professor emeritus **John Dixon Hunt** was awarded the John Brinkerhoff Jackson Book Prize for *The Venetian City Garden. Place, Typology, and Perception* (Berlin: Birkhauser Verlag AG, 2009) in February 2010. Professor Hunt was awarded the Foundation for Landscape Studies Honor Award in New York in May 2010.

Associate professor **Anuradha Mathur** and lecturer **Dilip da Cunha** received a 2010 Great Places / Book Award for *Soak: Mumbai in an Estuary* (New Delhi: Rupa & Co, 2009) from EDRA/PLACES/Metropolis. Professor Mathur was named Associate Chair of the Department of Landscape Architecture at PennDesign in September 2010.

PEG office of landscape architecture, the firm of assistant professor **Karen M'Closkey** and lecturer **Keith VanDerSys** won first place in the 2010 Emerging New York Architects (ENYA) open ideas competition sponsored by the New York Chapter of the AIA. PEG teamed with PennDesign MLA students **Marisa Bernstein**, **Young Joon Choi** and **Marguerite Graham**. This year's competition theme was HB:BX Building Cultural Infrastructure. As part of the award, PEG co-curated an exhibit of the work at Storefront for Architecture in New York. The firm was also selected for the 2010 Architectural League Prize for Young Architects + Designers in April 2010, sponsored by the Architectural League of New York. An exhibition of all of the winners' work opened in June 2010 at the Sheila C. Johnson Design Center, Aronson Galleries, at Parsons The New School for Design in New York.

Practice professor **Laurie Olin** received the 2010 Bybee Prize from the Building Institute. The prize is named in honor of James Daniel Bybee, a long standing member of the Institute and is awarded to an individual for a body of work executed over time and distinguished by outstanding use of stone in building or landscape applications. Professor Olin was also the recipient of a 2010 Pennsylvania Horticultural Society Major Award.

OLIN CEO and adjunct professor **Lucinda Sanders** was named to the ASLA Council of Fellows. For 30 years, Sanders has created places of social purpose and ecological sensitivity, including the award-winning Robert F. Wagner, Jr. Park in New York City; Gap Headquarters in San Francisco; and Comcast Center Plaza in Philadelphia. Sanders was inducted as a Fellow during the ASLA Annual Meeting in September 2010 in Washington, DC.



SOAK: Mumbai in an Estuary panel discussion on April 26, 2010 (photo: Wei Chen)

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 **Emily R. Vogler**

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 **Jessica M. Henson**

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 **Rebecca S. Popowsky**

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 **Francisco Allard**

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 **Michael W. Miller**

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 **Aroussiak Gabrielian**

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 **Sahar Moin**

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 **Andrea L. Hansen**

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 **Stephanie M. Ulrich**

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 **Young Joon Choi, Emily R. Vogler, Yitian Wang**

Certificates of Merit awarded to **Aroussiak Gabrielian, Nicolas Koff, Stephanie M. Ulrich**

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 **Sahar Moin**

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 **Sahar Moin**

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 **Edward D. Confair**

GRADUATES

Master of Landscape Architecture

December 2009

Donghyouk Ahn
Francisco Allard
James Bennett
Jisu Choi
Young Joon Choi
Marguerite Graham
Gloria Lau
Jinwook Lee
Sookyung Shin

May 2010

Jane Anderson
Marisa Bernstein
Bret Betnar
Jessica Brown
Megan Burke
Jing Cai

Ho Ling Chang
Rong Chen
Hang Cheng
Aron Cohen
Rebecca Fuchs
Aroussiak Gabrielian
Peter Hanby
Andrea Hansen
Jessica Henson
Bi Young Heo
Vivian Hu
Xiaohan Jie
Janelle Johnson
Elizabeth Keary
Nicolas Koff
Joseph Kubik
Lauren Mandel
Melinda McMillan

Michael Miller
Anna Park
Rebecca Popowsky
Riggs Skepnek
Lily Trinh
Eliza Valk
Emily Vogler
Sean Williams
Keyu Yan
Yitian Wang
Yin Yu

Certificate in Landscape Studies

Aaron Kelley
Luke Mitchell
Raphael Osuna Segarra
Chenghao Zhang



Master of Landscape Architecture Class of 2010 (photo: Stephanie Kao)

FACULTY

James Corner, *Chair*
Anuradha Mathur, *Associate Chair*
Raffaella Fabiani Giannetto
Peter Latz
Karen M'Closkey
Cora Olgay
Laurie Olin
Chris Reed
Lucinda Sanders
C. Dana Tomlin

John Dixon Hunt,
Professor Emeritus

LECTURERS

Kira Appelhans
Jason Austin
Tiffany Beamer
Julie Beckman
Hallie Boyce
Neil Cook
Dilip da Cunha
Lindsay Falck
Steven Garcia
David Gouverneur
Rachel Johnston Pires
Rebecca Kainer
Keith Kaseman
Richard Kennedy
Jan McFarlan

Valerio Morabito
David Ostrich
David Robertson
Rodney Robinson
Thomas Ryan
Abdallah Tabet
Claudia Taborda
Mark Thomann
Jennifer Toy
Nanako Umemoto
Keith VanDerSys
Sarah Weidner Astheimer
Susan Weiler
Sarah Willig
William Young



ASLA Awards Jury May 10, 2010 (photo: Stephanie Kao)

