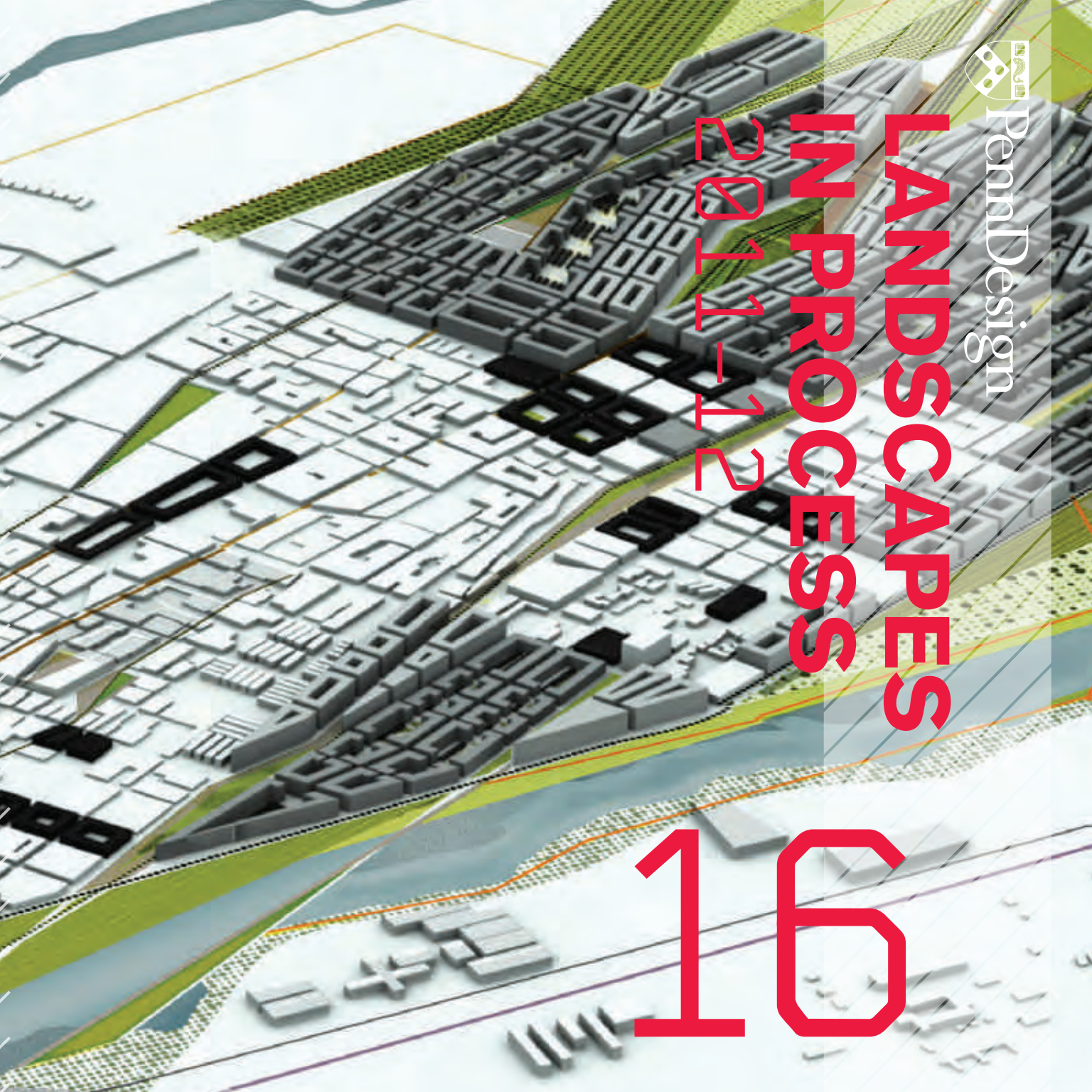


LANDSCAPES IN PROCESS 2011-12

2011



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

Layout and production by
James Corner, Diane Pringle and
Darcy Van Buskirk, and the landscape
architecture students who provided
images of their work.

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Veronica Rivera Rosa

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FOREWORD

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

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

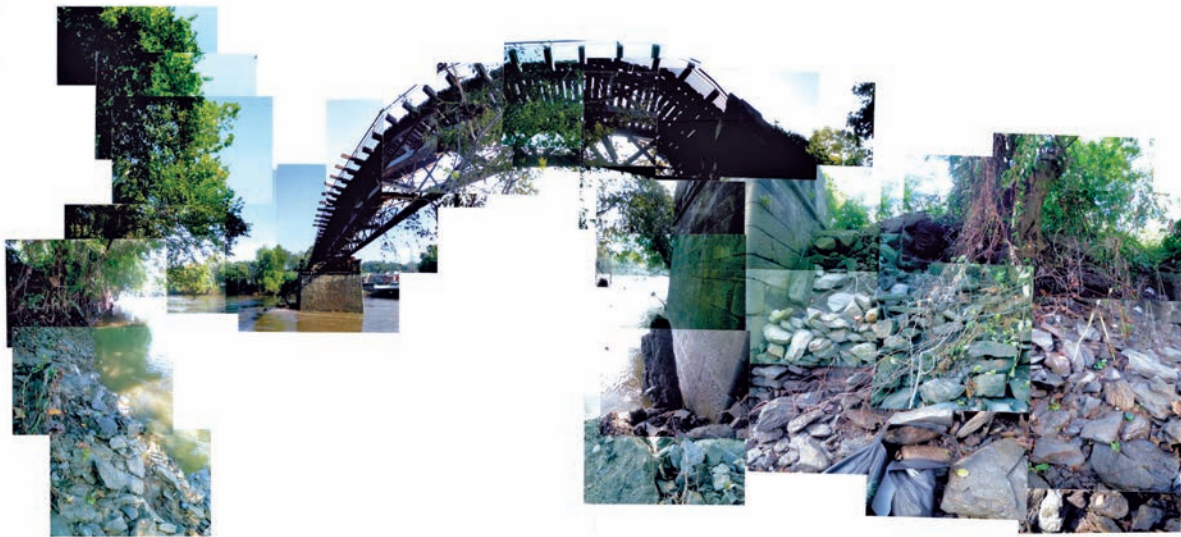
In addition to coursework in history and theory, media and visualization, ecology, plants, earthwork, water management and technology, studio work captures the full ambitions of a program committed to project design. Last year, studio sites included several in Philadelphia: the Schuylkill River Trail, the Delaware Riverfront in North Philadelphia and multiple sites for a studio which focused on urban transformation and the making of sustainable districts. Elective studio sites included: the Santo Domingo Pueblo in New Mexico; the Madrid metropolitan region; the Marina da Glória site in Rio de Janeiro; the Colorado River delta along the border of the United States and Mexico; the city of Iglesias in Sardinia, Italy; the village of Drimmelen in the Netherlands; Jerusalem and the surrounding Kidron Valley; the Canary Islands; and Mildred's Lane in rural northeastern Pennsylvania. This is surely testament to the international scope of our interests, while also providing a map for what our graduates may find themselves engaged with in the future.

James Corner
Professor and chair

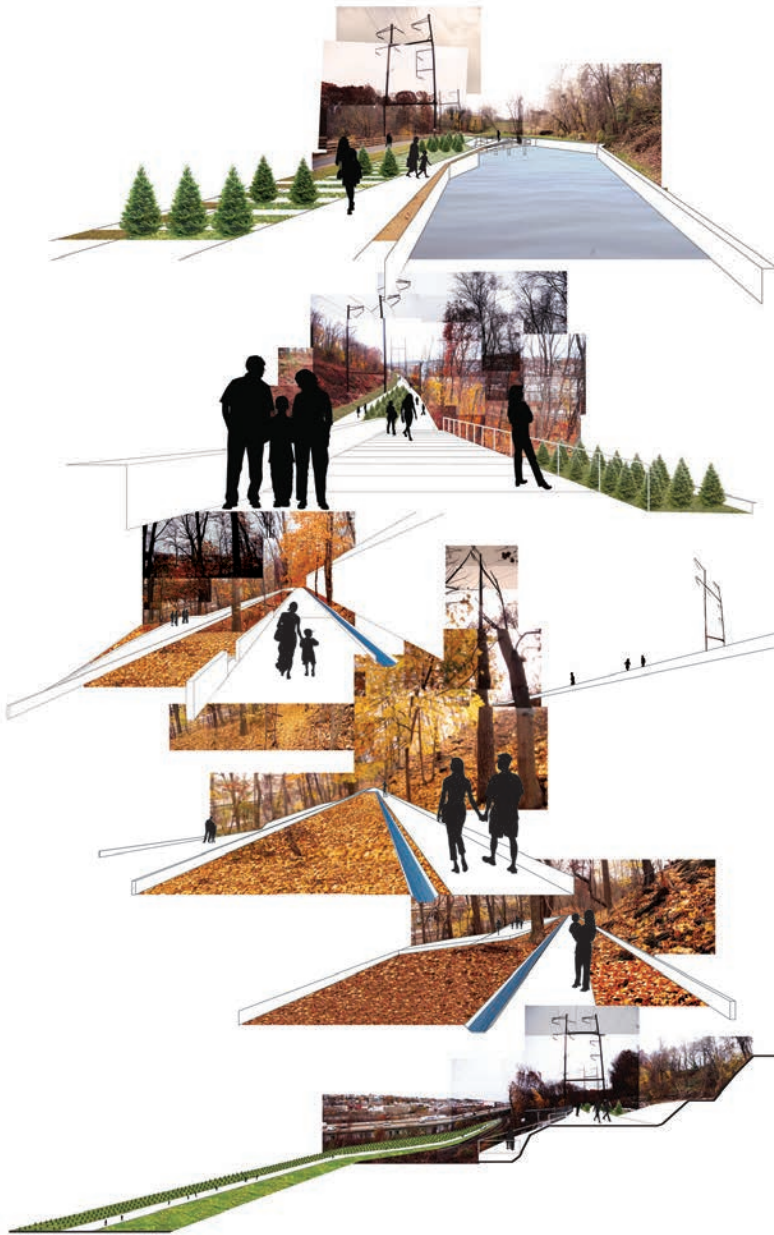
STUDIO I TRAVERSING LANDSCAPE: THE SCHUYLKILL RIVER TRAIL

Critics Anuradha Mathur and Dilip da Cunha
Assistant critics Sanjukta Sen and Douglas Meehan
Teaching assistants Jack Ohly and Jessica Rossi-Mastracci

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.



Jeffrey Jones, photo-work



Ashley Braquet
Taylor Burgess
Anneliza Carmalt
Robert Foy
Diana Gruberg
Claire Hoch
Jeffrey Jones
Dan Ke
Miseon Kim
Stefanie Loomis
Wei Mao
Erin McCabe
Jillian Nameth
Yirui Pan
Soohyun Park
Anoop Patel
Leonardo Robleto
Eduardo Santamaria
Luda Shashua-Funk
Ian Sinclair
Yuhan Wu
Jie Xu
Ran Yang
Tianya Yang
Xiaohuan Yuan
Donald Zellefrow
Wenmo Zhang
YifangZhang

Leonardo Robleto,
montage

STUDIO II TRANSFIGURATION: PROJECTS FOR THE NORTH PHILADELPHIA RIVERFRONT

Critics Karen M'Closkey and Ellen Neises

Assistant critics Marie Hart and Yadiel Rivera Diaz

Teaching assistants Agnes Ladjevardi and Matthew Ells

This studio concentrated on developing skills and creative sensibilities for site analysis and project design. The site was a section of the Delaware riverfront in the Bridesburg neighborhood of North Philadelphia. As part of developing a new urban park for this site, students were asked to consider how gardens and small-scale interventions may serve as early-stage activators. Through the design of a garden and a park, students demonstrated that these typologies are not fixed. "Garden" and "park" demand reinvention if they are to be a force in the production of locality, the elevation and support of everyday life, the creation of natural assets, and the invention of new possibilities for urbanism. The theme of TRANSFIGURATION was intended to provoke thought about the relationship of the existing site and proposed projects, the qualities, ideas and palette inherent to landscape, and the uses of form and other figures as elements of transformation. Students studied assiduously the roles of concept, organization and physical form in the founding of new meeting grounds for the life of the social city and the natural world; and in the creation of new relationships between the past, present and future of the site and between the site and the larger region. The studio had two primary objectives. The first was to develop an informed awareness about how best to operate within a given set of specific circumstances. The second was to develop the fundamental conventions of landscape architectural design, including fieldwork, site analysis, mapping, drawing, model making, conceptualization, visualization, programming and project development across scales. The intention was to unite pragmatic analysis, imagination, creative speculation, and technical competency toward full engagement of the broad range of considerations that come into play when making a landscape project.



Leonardo Robleto, montage



Ashley Braquet
Taylor Burgess
Anneliza Carmalt
Robert Foy
Diana Gruberg
Claire Hoch
Jeffrey Jones
Dan Ke
Miseon Kim
Stefanie Loomis
Wei Mao
Erin Mccabe
Jillian Nameth
Yirui Pan
Soohyun Park
Anoop Patel
Leonardo Robleto
Eduardo Santamaria
Ian Sinclair
Yuhan Wu
Jie Xu
Ran Yang
Tianya Yang
Xiaohuan Yuan
Donald Zellefrow
Wenmo Zhang
YifangZhang

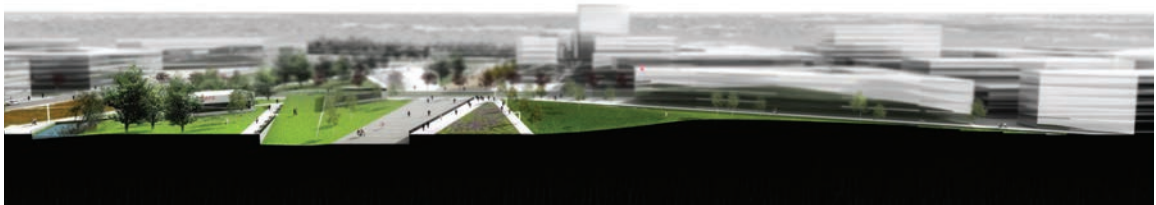


Jie Xu, plan (top);
Wei Mao, montage
(bottom)

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

Critics Lucinda Sanders, David Gouverneur, Christopher Marcinkoski and David Maestres
Assistant critics Greg Burrell, Nicholas Pevzner, Todd Montgomery and Sahar Moin
Teaching assistants Abigail Smith, Ashley Ludwig, James Tenyenhuis and Veronica Rivera

For this studio, two sites in Philadelphia – linked by their (potential) relationship to 30th Street Station and University City – were selected, one located along the banks of the Schuylkill River, the other located between Lancaster Avenue and the southwestern edge of West Fairmount Park. The Schuylkill River is one of two waterways between which Philadelphia, the first capital of the United States, was founded. The Schuylkill and the Delaware Rivers provided natural transportation hubs and connectivity with much of the Eastern Seaboard of the United States and Europe, which enabled Philadelphia to position itself as one of the most prosperous manufacturing centers in North America. West Fairmount Park (WFP) was the site for the United States' first World Fair – the Centennial Exhibition of 1876. Though much of the exhibition's architecture no longer remains, WFP is still home to a number of the city's important cultural institutions. Much of the urban fabric adjacent to the park emerged because of the extended streetcar and railroad lines built to accommodate visitors to the exhibition. Lancaster Avenue (also known as US Route 30) is part of a major east-west national highway that within the Philadelphia metropolitan area connects University City and Center City with the Main Line suburbs to the west. Philadelphia's decline began after World War II, due to the shift of cargo from water to highways, the obsolescence of its manufacturing stock, and a lack of modernization to the ports. Decaying manufacturing industries along the Delaware and Schuylkill Rivers provided thousands of acres of underutilized, relatively cheap and centrally located land, which coupled with the planning trends of the early 1950s and 60s, favored the construction of the new interstate highways. For the most part, the construction of highways cut Philadelphia off from its previously active commercial waterfronts. The neighborhoods that were located closer to these post-industrial/infrastructural and service corridors tended to be affected in a negative way, and were generally severed from the waterfronts. Like the expressways, the now dormant rail lines extending west from Center City also served to cut off and isolate neighborhoods – from each other, as well as from amenities like Fairmount Park. Students engaged in a research and investigation phase for this studio, took various field trips to the sites to gain an appreciation of the attributes and constraints of the area, envisioned different strategies, and developed their own detailed proposals for the sites.



Matthew Eills and Dana Viquez

Susanna Burrows
Purva Chawla
Zhe Chen
Victor Czulak
Nathan Dickman
Barrett Doherty
Matthew Ells
Chenlu Fang
Kuan Gao
Sa Min Han
Katie Holmquist
Yong Jun Jo
Taylor Kaplan
Eunjee Kim
Agnes Ladjevardi
Jeong Hwa Lee
Jiae Lee
Kyung Keun Lee
Melissa Levin
Wen Li
Xi Li
Yiran Li
Tianyang Liu

Wenwen Lu
Shushmita Mizan
Benjamin Nicolosi-Endo
Kyle O'Connor
Graham Prentice
Jessica Rossi-Mastracci
Caitlin Squier-Roper
Hang Su
Naima Sweeting
Meghan Talarowski
Kenneth Tang
Siyu Tian
Dana Viquez
Jiaqi Wang
Yi Wang
Shuo Yan
Mingyu Yin
Chunlan Zeng
Xiwei Zhang
Yitian Zhao
Huan Zheng
Jianchun Zhu



Xi Li, plan (top); Yitian Zhao, model (bottom)

STUDIO IV COLLABORATIVE STUDIO: SANTO DOMINGO PUEBLO, NEW MEXICO

Critics Laurie Olin (Landscape Architecture) and Tony Atkin (Architecture)

Assistant critics Greg Burrell, Jamie Blosser, Shawn Evans and Gavin Rigall

This collaborative studio, which included students in both the landscape architecture and architecture departments, involved the design of a new (revived) settlement with regional services and housing for 300 - 400 families near the Santo Domingo Pueblo in New Mexico, one of a series of 11th century Anasazi pueblos along the Rio Grande River and its tributaries. The new development of Domingo, New Mexico, once an old railroad whistle stop, was also traversed by the Camino Real in the early 17th century and Route 66 in the 20th century. The rail line was eventually abandoned and Route 66 was closed through the reservation lands when nearby Interstate 25 was built in the 1960s and 70s, leaving the small town derelict. A few old buildings remain, including some adobe structures, a metal warehouse, and the ruin of the once bustling trading post. In 2007, the State of New Mexico built the Railrunner commuter train connecting Santa Fe and Albuquerque, with a new stop in Domingo. The stop offered potential growth for commerce, service, agriculture, and residential development. In this studio, students investigated the productive and learning potential of work across disciplines, and interacted over issues such as site design, site and building ecology and their relationships, cultural form and practice, historic and cultural landscapes, conservation and sustainable development. In the first part of the semester, students worked in teams to study and generate settlement plans, ecological strategies, and land use proposals, which were then tested at the site. After returning to Philadelphia from their spring break trip to the site, the students worked individually or in small interdisciplinary teams to identify and develop a part of their plan as a studio design project, demonstrating and articulating an integrated understanding of the studio issues.



Eunjee Kim, model

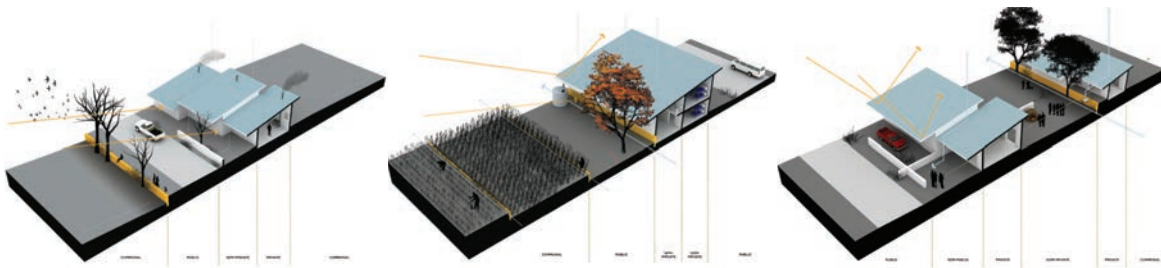


Landscape students:

Andrew Dawson
 Yong Jun Jo
 Eunjee Kim
 Rebecca Lederer
 Andrew McConnico
 Ann Marie Schneider
 Da Young Shin
 Ting Song
 Meghan Storm
 Dana Viquez
 Jun Zhou
 Yijia Zhu

Architecture students:

Pallavi Biswas
 Jessica Condor
 Rebecca Jee
 Hyoung Sub Kim
 Veronica Rivera
 Cong Wang
 Xiaohan Wen



Andrew Dawson, plan and diagrams

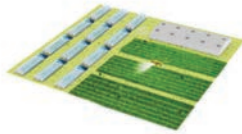
STUDIO IV LA CIUDAD QUE NUNCA FUE/THE CITY THAT NEVER WAS: MADRID METROPOLITAN REGION, SPAIN

Critic Christopher Marcinkoski

This studio explored the latent productive potential in reimagining *las ciudades fantasma* – the vast and numerous landscapes of incomplete and unoccupied contemporary urban development that lie dormant within the Madrid metropolitan area. These “ghost” territories appeared over the last few years as an outcome of unchecked development that was prematurely halted after the economic downturn in 2008. The immigrant populations that were to both construct and settle in these spaces began seeking opportunities elsewhere. Building skeletons, train platforms, public parks, runways and roadways fully equipped with street lighting, sewage installations or even optic fiber network connections, were left incomplete or abandoned throughout the country. The studio’s design research focused on reimagining ways to reorient and recolonize these incomplete urban landscapes and thus rethink their potential usefulness as the sites of new productive regimes (economy, ecology, energy, industry, agriculture, etc.). Initial research led to the collective development of a series of maps, infograms, timelines and datascape that articulated and quantified the current situation in the Madrid metropolitan area specifically, and in Spain more broadly. Then, working in small groups, the students defined the active agents (programmatic, ecological, economic or otherwise) that they would deploy in order to recolonize the incomplete urban landscapes in question. The final product of the studio was the articulation of a series of alternative scenarios that demonstrated the physical and spatial ramifications of various proposed recolonization strategies. In addition, students began to quantify the potential induced impact of the propositions in order to make a strong argument for their viability. At the conclusion of the semester, the documentation produced was compiled into a single report to be referenced and built upon by future studios.



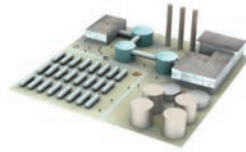
Jeffrey Alexander and Matthew Eills, plan



CANNABIS CULTIVATION



CASINO



DESALINATION



EVENT



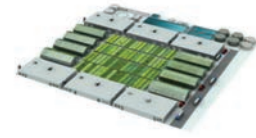
EXOTIC GAME HUNTING



E-WASTE



FILM SET



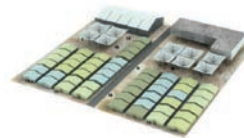
GMO



NUCLEAR WASTE



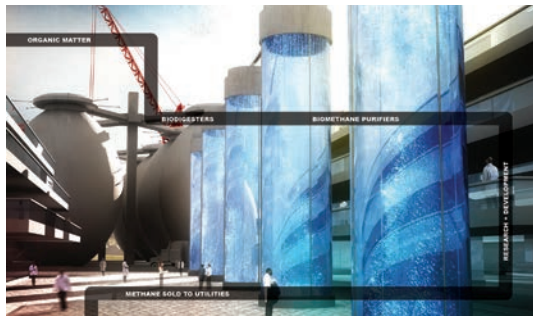
RED LIGHT DISTRICT



REFUGEE CAMP



RENEWABLE ENERGY



Kery Huang,
projections (above);
Jeffrey Alexander
and Matthew Eills,
montage (left);

Jeffrey Alexander
Yasamin Bahadorzadeh
Purva Chawla
Victor Czulak
David Duxbury
Matthew Eills
Trevor Haav
Kerry Huang
Taylor Kaplan

Eunhi Kim
Shushmita Mizan
Brian Schundler
David Smucker
Cong Tian
Brian Traylor
Hadley Yates
Caitlin Zacharias
Zhao Zhu

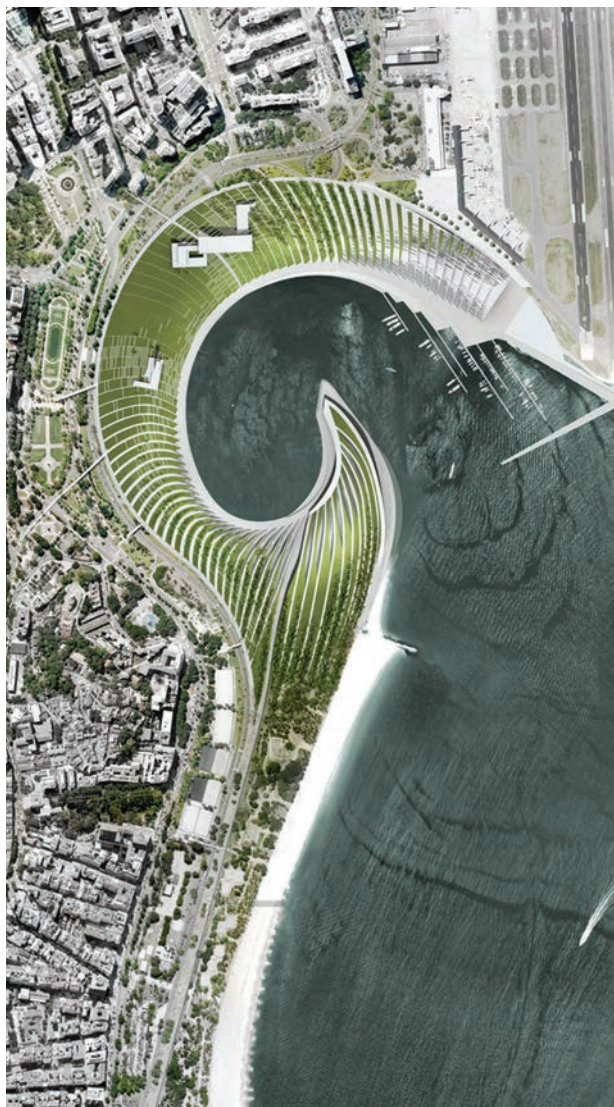
STUDIO V MARINA DA GLÓRIA: RIO DE JANEIRO, BRAZIL

Critic James Corner

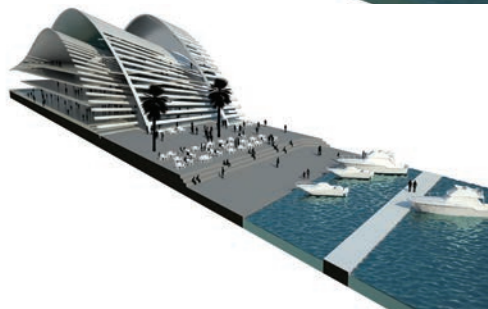
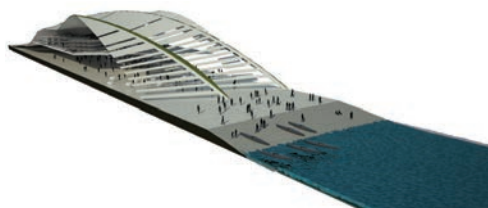
Assistant critic Richard Kennedy

The studio studied the Marina da Glória site in Rio de Janeiro. As part of the Rio 2016 Olympics, the site is slated for a reconsideration of existing park spaces, new urban development and the reconfiguration of the marina for a new exhibition hall and visitor center related to sailing competitions, marathons and other sporting events. In many ways, the site represents a potential new center-piece in the fabric of the city – a showcase destination that includes some of the city's most important civic buildings, public places, festival and event areas and ocean front beaches, including the famous beachfront Parque Do Flamengo, designed by Roberto Burle Marx in the 1950s. Polemically, the studio revisited thematics of the spectacular and the exotic – where bold and fresh design is foregrounded in the service of creating dramatic civic settings for new forms of social life. The students' trip to Rio de Janeiro included visits to some of Roberto Burle Marx's gardens and parks as well as other buildings and sites that exemplify the best of Brazilian Modernism and all that is "Rio." As a secondary pre-occupation, this studio considered an analysis and projection of exotic urbanism. One of the criticisms leveled at larger scale urban design today is that it always appears as if it could be anywhere – it is predictable, known, safe and clean. Our interest in the exotic as a category is how large urban projects might develop unusual attributes, unique to their situation and powerfully disorienting in their affect. Thus, this studio aimed to develop design strategies that revitalize not only the physical and economic attributes of a place, but also its aura – as in a strange amalgam that is at once old (familiar), new (surprising) and completely other (exotic).





Rebecca Jee, montage (opposite page);
Veronica Rivera, plan and projections (this page)



Jeffrey Alexander
Wei Chen
Yujia Huang
Margaret Jankowsky
Rebecca Jee
Sanghoon Lee
Zhongwei Li

Ashley Ludwig
Hyunjoo Nam
Veronica Rivera
James Tenyenhuis
Jun Zhou
Yijia Zhu

studio V rio de janeiro, brazil

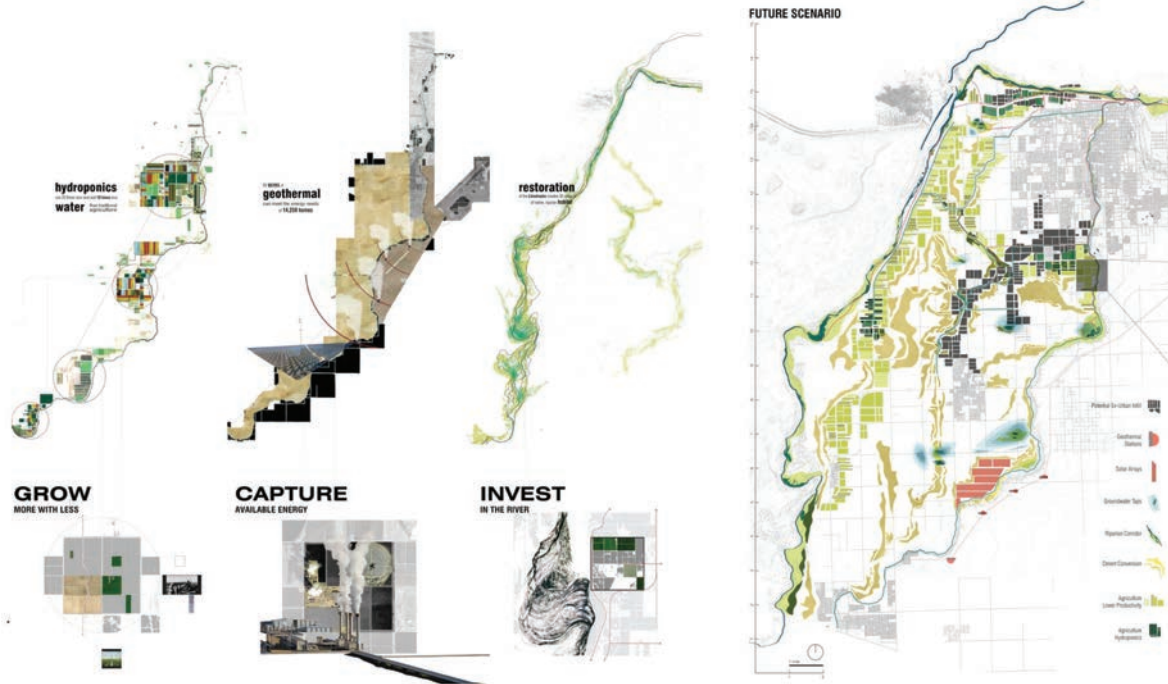
STUDIO V LIMITROPHE DRYLANDS

Critic Ellen Neises

The Limitrophe is a 23-mile long, 1- to 2-mile wide territory on either side of the Colorado River delta forming the border between the United States and Mexico immediately south of Yuma, Arizona. The concept of limitrophe – a ribbon of differences, contingencies and unusual rights associated either with a river or a frontier – extended to incorporate into the studio site the lower Colorado and lower Gila River corridors north of the border. The studio developed a territorial framework plan and designs for selected sites, and ultimately produced proposals that were entered in the Drylands Design Competition. This competition, sponsored by the California Architectural Foundation, was aimed at generating long-term design strategies for the arid American West. Proposals were situated at local, regional, and global scales, and project types and sites were open. Entries were evaluated by a multi-disciplinary jury, with attention to how well they responded to scarcity and volatility of water supply, reduced energy consumption, promoted social equity and projected a new future for the West. The river corridors and borderlands that anchor Yuma were chosen as the site for two reasons. First, all of the hydrological, social, economic, cultural, ecological, programmatic, infrastructural, scientific, ethical, legal and creative issues of interest to the competition were heightened here. Second, the policy, design and implementation context was promising – the good ideas generated by the studio had potential to penetrate local and regional projects in the planning, request for proposal, and design stages.



Ann Marie Schneider, montage



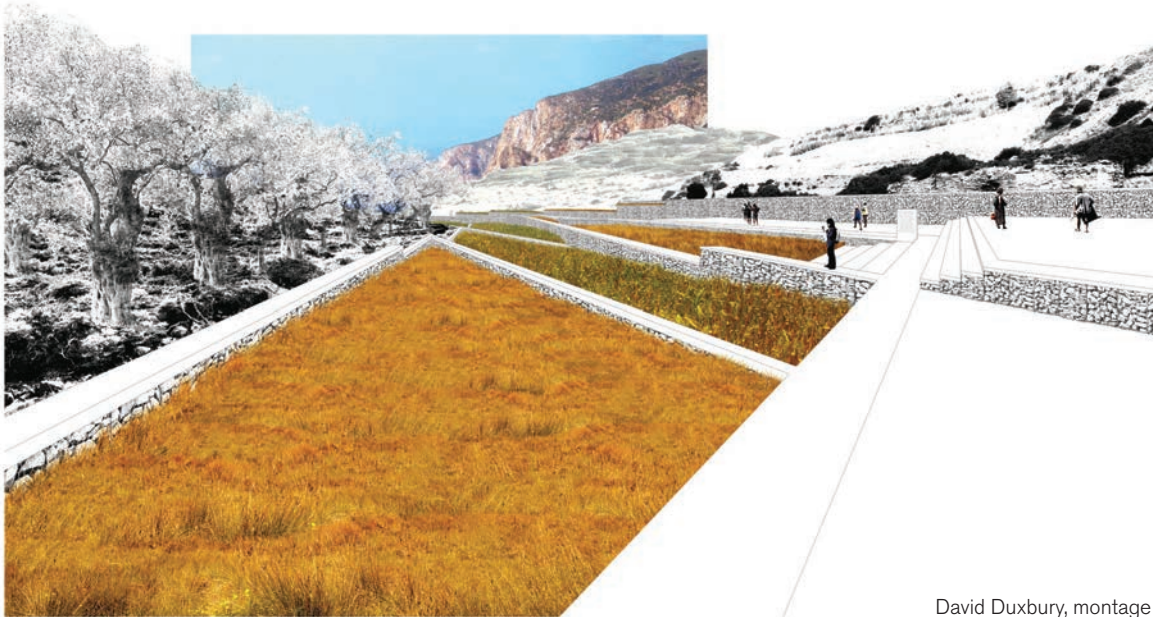
Andrew Dawson
 Jamee Kominsky
 Rebecca Lederer
 Andrew McConico
 Jack Ohly
 Ann Marie Schneider
 Brian Schundler
 Abigail Smith
 Meghan Storm

Andrew McConico,
 competition board
 and montage

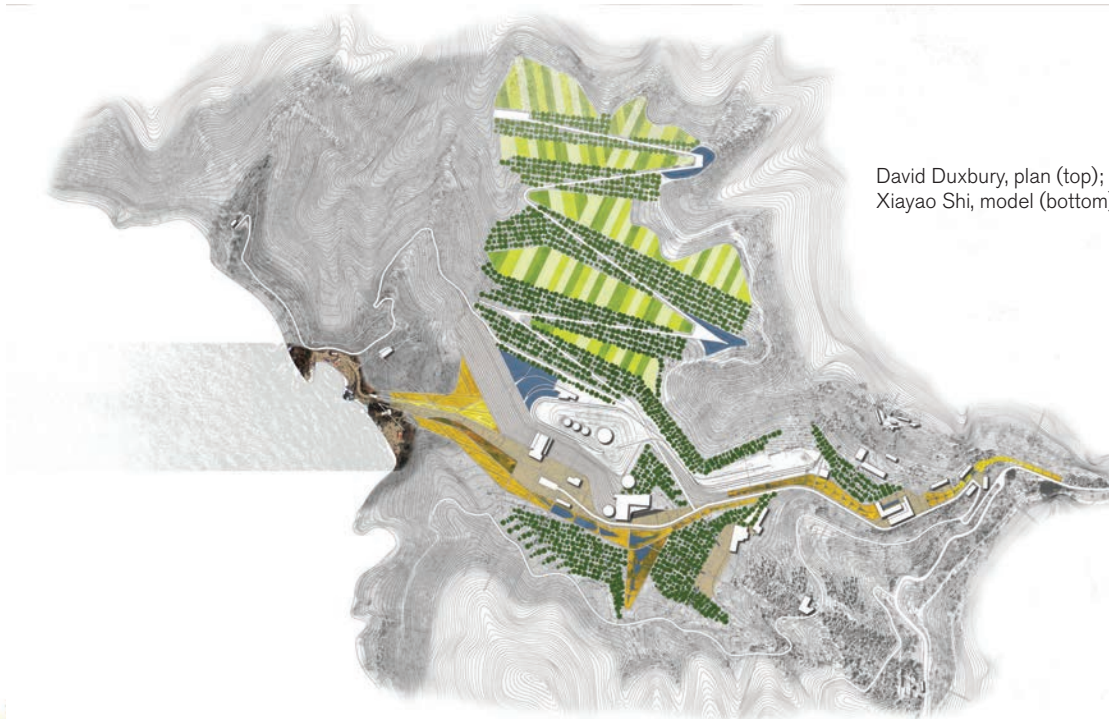
STUDIO V A LANDSCAPE GEO MINING SYSTEM FOR A NEW TOURISTIC CULTURAL PARK IN IGLESIAS: ISLAND OF SARDINIA, ITALY

Critic Valerio Morabito

This site for this studio was a Geopark in the town of Iglesias, located on the southwestern coast of Sardinia. The region is renowned for its mineral deposits that, until earlier this century, had been exploited by mining operations for thousands of years. The site is rich historically as well as geologically, with numerous architectural relics remaining from previous civilizations. The city plan is characterized by churches left from the Tuscan Middle Ages and Spanish domination. As an UNESCO-designated Geopark, the site has a particular concern for the preservation and promotion of its unique historical, cultural, environmental, and industrial legacy. Students were asked to take into account the existing conditions of the site while devising a new strategy to integrate touristic and cultural facilities in a harmonious manner. The goal was to create a landscape system that would function to establish a correlation between contemporary culture and historical heritage. The quality of the site is impressive with the presence of industrial elements and mining facilities amidst a dramatic natural landscape. Upon visiting the site, students were able to thoroughly observe and document the unique qualities of its varied elements, and to engage with the local administration. After analyzing their research, each student developed an imaginative new condition for the landscape through the design of an urban park linked with the city of Iglesias.



David Duxbury, montage



David Duxbury, plan (top);
Xiayao Shi, model (bottom)

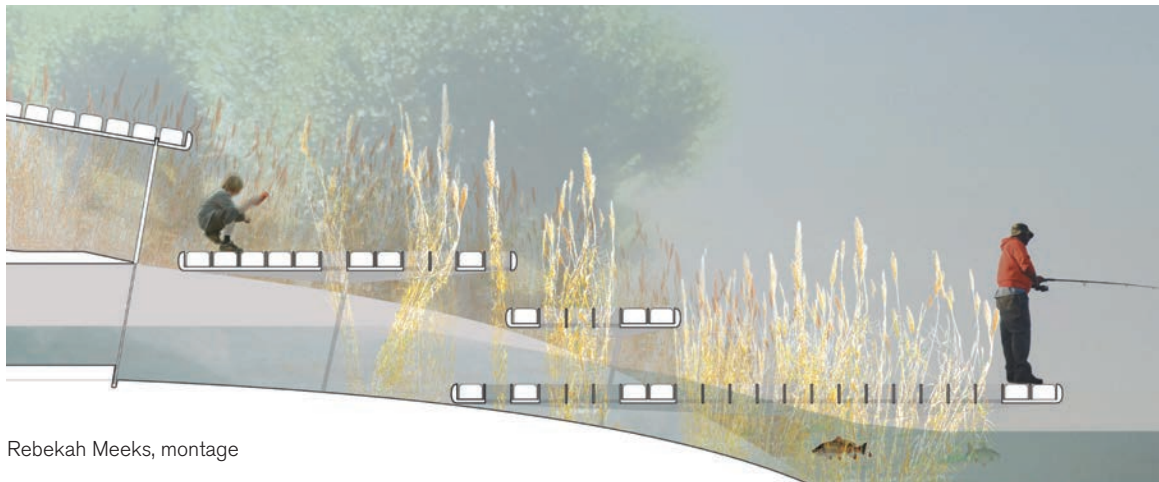


Yasamin Bahadorzadeh
Elizabeth Chiarelli
David Duxbury
Kathryn Farquhar
Kerry Huang
Keyleigh Kern
Chunjin Li
Fan Qi
Xiayao Shi
Ting Song
Rui Zhang

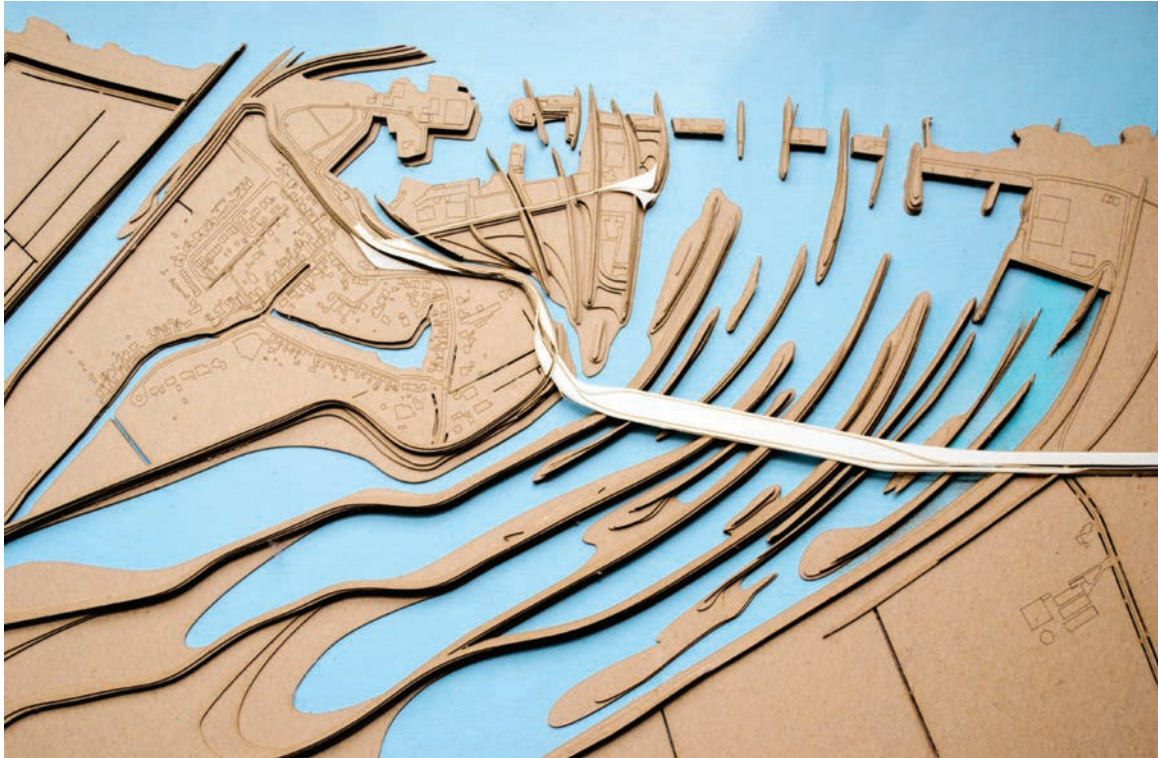
STUDIO V POLDER UTOPIA: DRIMMELEN, THE NETHERLANDS

Critic Jerry van Eyck

The Dutch have been (in)famous for their love-hate relationship with water. Their land has never known geographic stability. Large scale drainage of the original marsh and bog land in the 10th century resulted in extreme soil shrinkage, lowering the surface of the land below sea level and putting the area at great risk for catastrophic flooding. In 1421, a severe sea surge collapsed poorly maintained dykes, causing a devastating flood that drowned an entire region of cultivated land and a number of villages. The result was a large inland marshland and river delta, now known as Biesbosch National Park. For centuries, beginning in the late Middle Ages, extensive seawall systems were built to protect the land from further incursions by the sea. From the 16th to 20th centuries, the Dutch were actively engaged in land reclamation projects that converted lakes, marshes, mudflats and inland sea areas into "polders." Recently, in an effort to restore some of the natural ecosystem and to provide a buffer against flooding, the Dutch government has decided to undo most of the land reclamation. As a result, a large part of the Biesbosch will return to its original state – an interconnected network of rivers and creeks serving as an inland river delta. This studio focused on Drimmelen, a small village centrally located near the Biesbosch. The town serves as a gateway – as the home to the Biesbosch Visitor's Center as well as the largest marina in Europe. In this studio, students were challenged to approach landscape design with a holistic and pragmatic attitude, and learn about the "spell" of a place. The aim was to prove design as an economic driver for growth, in this case for a town with enormous potential based on history, location and natural assets. Following a "Utopian" scheme for the site in Drimmelen, students created realistic design proposals, assuming a significant development potential, for a signature public space network with amenities for the inhabitants of the town, the users of the marina and visitors of the Biesbosch.



Rebekah Meeks, montage



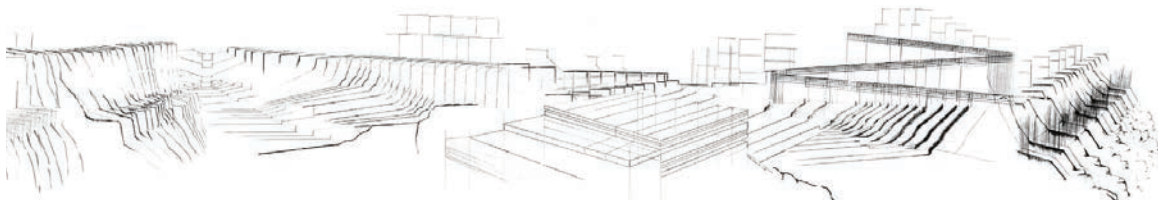
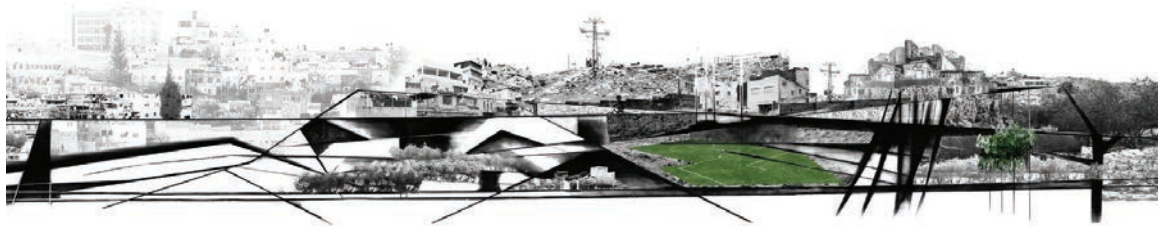
Rebekah Meeks,
model (above);
Minyoung Choi,
montage (left)

- Koung Jin Cho
- Minyoung Choi
- Ekta Gupta
- Fleet Hower
- Eunhi Kim
- Yu Kwon
- Rebekah Meeks
- Da Young Shin
- Meng-Lin Tsay
- Yuanling Zhang

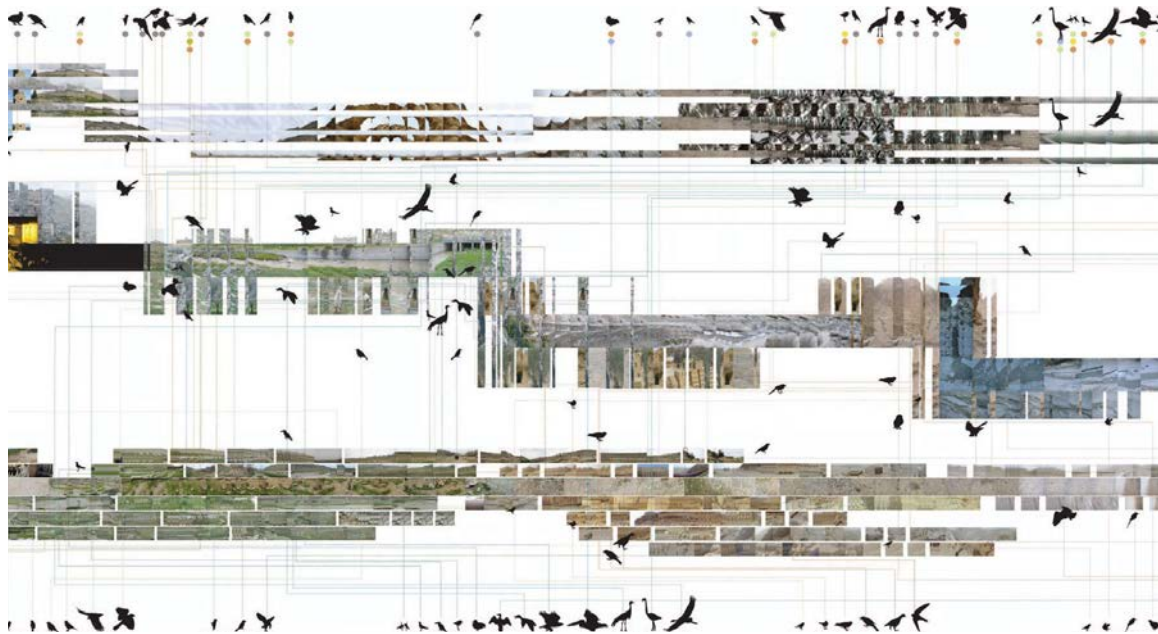
STUDIO VI COLLABORATIVE STUDIO: WATER + JERUSALEM II ROUTES / RIFTS: KIDRON VALLEY, ISRAEL

Critics Anuradha Mathur (Landscape Architecture) and Dilip da Cunha (Architecture)
Assistant critic Ron Louis Gross

Valleys in the Middle East divide and unite, none more than the Levantine Rift Valley extending from the Golan Heights to the Gulf of Aqaba via the Dead Sea. It is a tectonic line that is shearing and pulling apart geologically and culturally even as it gathers a unique ecology. The Kidron Valley, a branch of the Rift Valley, carries the divides and unities of the Rift right up to Jerusalem in exchange for waters that exit Jerusalem for the Dead Sea. This collaborative studio developed design projects in specific places in the Kidron Valley. The valley offered a range of possibilities from the urban setting of Jerusalem, through the disputed wall of the West Bank and Palestinian towns, to the receding edge of the Dead Sea. This studio explored design as an act of splicing, i.e., inserting seamlessly. It is seamless not because the insertion 'fits' a context but rather because the insertion 'originates' a new ground, a new imaging and imagining. Here – Jerusalem, the Dead Sea and the landscape in between – is a rich laboratory where people – rulers, pilgrims, merchants, nomads, slaves, soldiers, terrorists and tourists – have spliced in their own design initiatives. The studio presented Kidron Valley as a fluid and dynamic terrain of intersecting trajectories, including those of 'natural' agents: water, wind, animals, plants, minerals, which have likewise inserted themselves seamlessly. Through material engagement, analogous extensions, and speculative play students devised the language of a splice, deployed it in constructing terrain, and worked it into the articulation, material construction, program and trajectory of their intervention. At the end of the semester, students helped to collate a studio-book to be presented to relevant individuals and agencies interested in sites and questions addressed by the studio.



MInyoung Choi and Abigail Smith, projections



Landscape students:

Koung Jin Cho
 Minyoung Choi
 Chenlu Fang
 Ekta Gupta
 Jiae Lee
 Chunjin Li
 Graham Prentice
 Caitlin Squier-Roper
 Naima Sweeting
 Jiaqi Wang
 Chunlan Zeng

Architecture students:

Leslie Cacciapaglia
 Patrick Corrigan
 Xin Lin
 Natali Medina
 Pannisa Praneeprachachon
 Abigail Smith
 Renelle Torrico

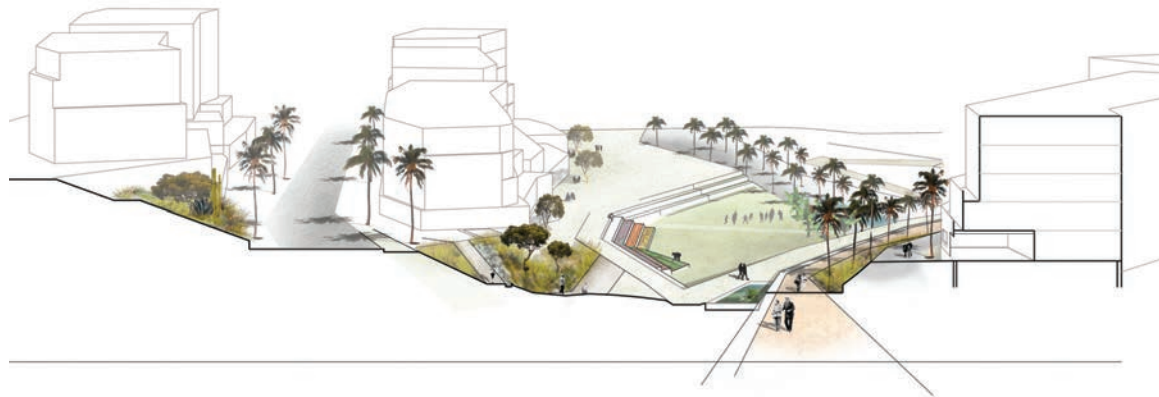
Caitlin Squier-Roper, Renelle Torrico, and Chunlan Zeng diagram (top) and model (bottom)

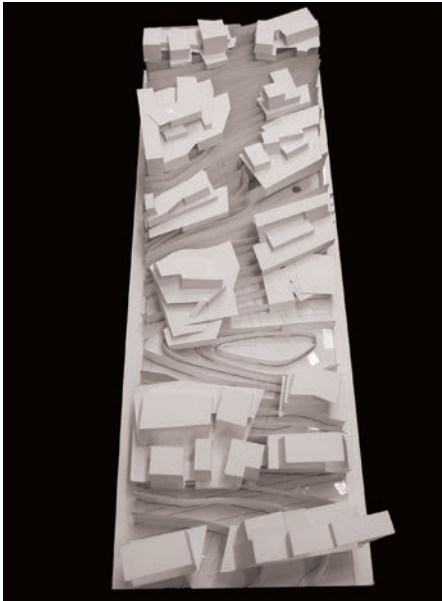
STUDIO VI THE CANARY ISLANDS STUDIO

Critic David Gouverneur

Assistant critic Oscar Grauer

The site for this studio was Gran Canaria, one of the most populated islands of the Spanish Las Canarias (Canary Islands), an archipelago in the Atlantic Ocean off the west coast of Morocco. Although a popular tourist destination, the Islands have seen their share of economic hardship. Population growth around the turn of the 20th century and subsequent urban expansion led to the emergence of informal settlements and the construction of large-scale, low-income public housing projects. One such housing project, and the focus of this studio, was one of the first occupations of the higher elevations of Las Palmas, the main city of Gran Canaria. Built in the 1950s, this development has reached its maturity and is targeted for demolition. It is characterized by single land use and homogenous socio-economic demographics, repetitive urban and architectural patterns, a lack of public spaces, services and amenities, and poor connections with the adjacent urban areas. Although the site is regarded as a black hole in the city, it also provides an opportunity to induce major urban changes. The local authorities and the residents alike have agreed that the area requires a major intervention/reinvention. Their goal is to relocate all residents within the site and transform it into a vibrant mixed-use district that will improve significantly the quality of life for the local population and have a major impact on the city. The Municipality of Gran Canaria asked the University to Pennsylvania and two Spanish universities – Universidad de Las Palmas de Gran Canaria and Universidad Europea de Madrid – to simultaneously participate in this academic experience in search of ideas that would guide the redevelopment process of this challenged site. This collaborative studio offered the opportunity for intense cross-disciplinary work and multi-scale visions, bringing together planning, urban design, architecture and landscape architecture ideas and design solutions. The students worked in groups to develop proposals, which were presented in Madrid as the culmination of their studio projects.



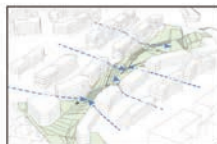
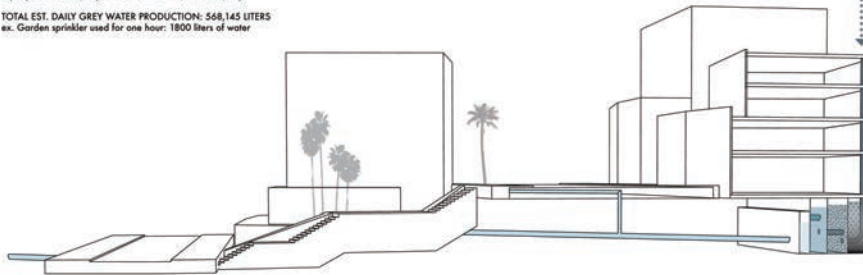


Daily estimated greywater production:

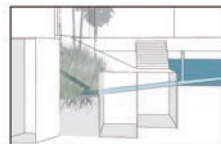
- 1 person 140 liters/day = 10% of units = 21,700 liters/day
- 2 people 280 liters/day = 25% of units = 108,500 liters/day
- 3 people 420 liters/day = 60% of units = 384,545 liters/day
- 4 people 560 liters/day = 5% of units = 43,400 liters/day

TOTAL EST. DAILY GREY WATER PRODUCTION: 568,145 LITERS

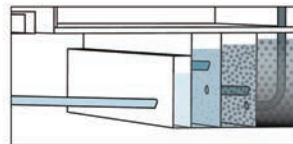
ex. Garden sprinkler used for one hour: 1800 liters of water



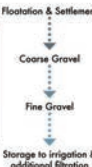
Grey water flows towards lowest point in Rehayas Barranco



Additional filtration of grey water through vegetation along pedestrian connections



Underground sediment grey water filtration



Storage to irrigation & additional filtration

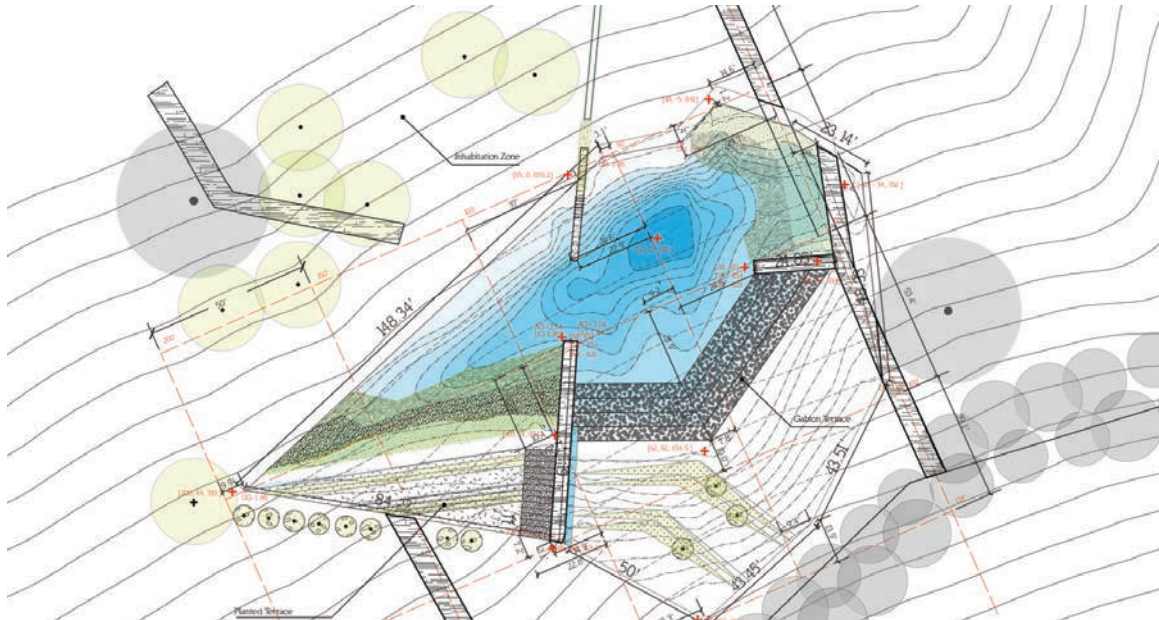
Susanna Burrows
 Elizabeth Chiarelli
 Thomas Choate
 Barrett Doherty
 Sa Min Han
 Barrett Lane
 Jeong Hwa Lee
 Melissa Levin
 Cynthia McCoy
 Hyunjoo Nam
 Oladipo Obilana
 Brayton Orchard
 Sandra Schwartz
 Yi Wang
 Shuo Yan
 Xiwei Zhang
 Jianchun Zhu
 Yelena Zolotorevskaya

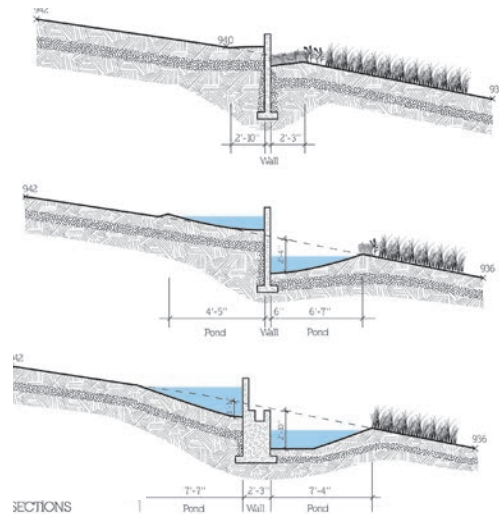
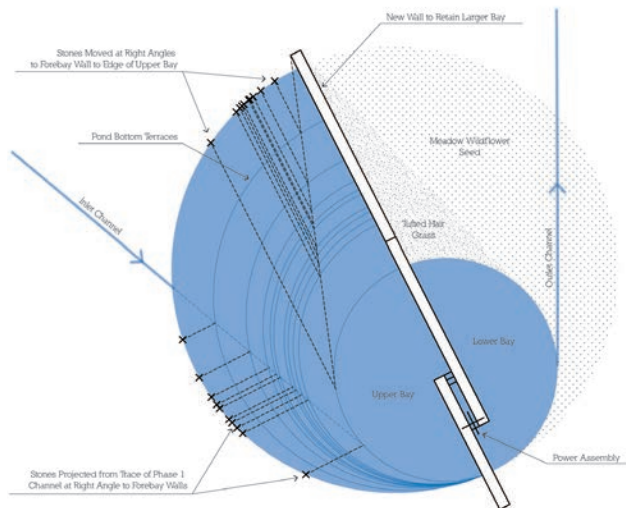
Susanna Burrows,
 Elizabeth Chiarelli,
 Sandra Schwartz and
 Yelena Zolotorevskaya,
 montage, models and
 diagram (both pages)

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

Critic Mark Thomann

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





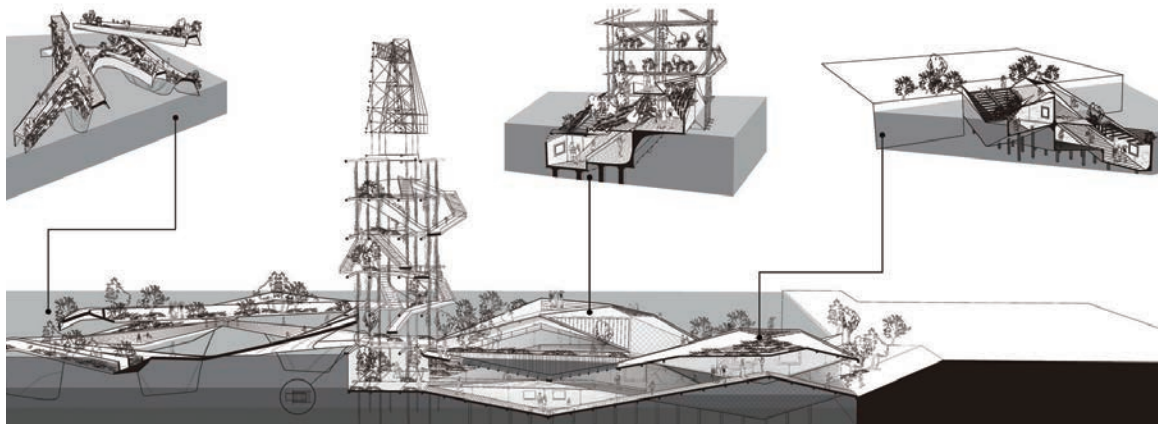
Zhe Chen
 Nathan Dickman
 Kathryn Farquhar
 Tianyang Liu
 Wenwen Lu
 Benjamin Nicolosi-Endo
 Kenneth Tang
 Huan Zheng

Nathan Dickman
 and Huan Zheng,
 diagrams (top);
 Kenneth Tang,
 photograph (bottom)
 and plan (opposite
 page)

STUDIO VI PHILLY PIER POTENTIALS

Critic Keith Kaseman

Working through a multitude of operational modes both individually and collaboratively, this studio focused on developing a robust catalog of highly refined and innovatively configured riverside piers. The goal was to preemptively amplify the standards by which the Delaware Waterfront may be both imagined and measured. Exploration of sites such as New York City's recently inaugurated East River ferry system provided grounds for research. This studio wholeheartedly tackled an array of questions from the outset, iteratively navigating through rigorous brainstorms, speculations, explorations and projections through developed and demonstrated ideas of space, material and action. The bias was geared to develop tools and tactics that were pointed towards complexly nuanced agendas within the city, and to overtly twist the boundaries between landscape and enclosure. Students were asked to develop spatial proposals that challenged the professional divisions between landscape architecture and architecture, and to offer pier designs that were somewhere between inside and outside. In this light, notions of program, action, tendency, invitation, capacity, material, schedule, cycles and qualitative spatial characteristics were ultimately woven into projected ideas yet to be imagined. Each individual participant developed numerous piers and versions thereof, taking critical swaths of ideas to heightened levels of material and geometric precision. Students created high-resolution projections that demonstrated both the specificity of newly configured piers and their capacity to spark from, weave into and work for the future city.



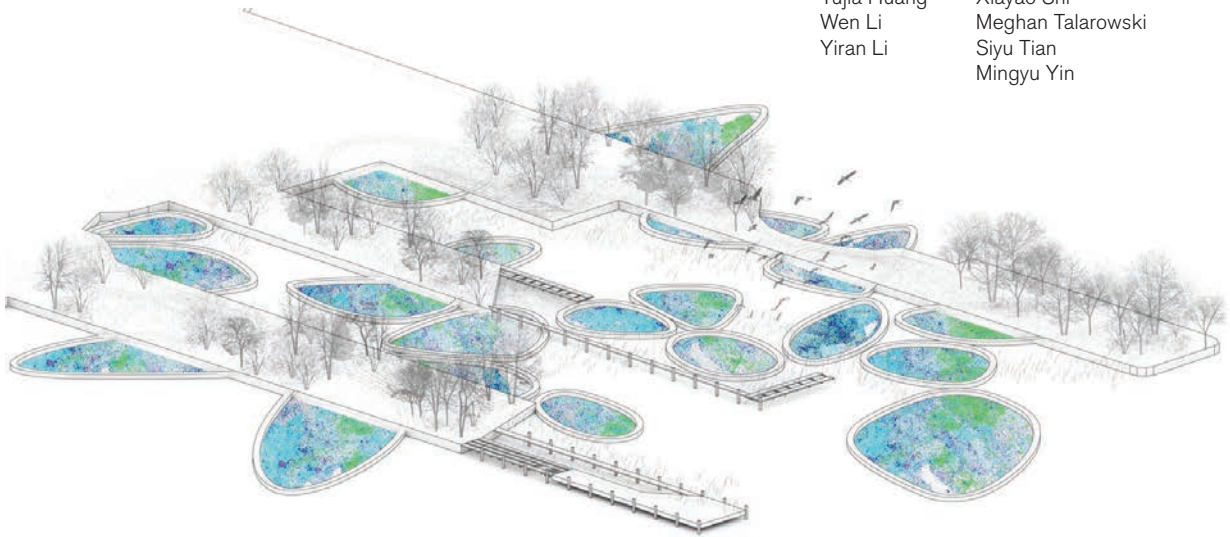
Mingyu Yin, projections



Wei Chen, montage (above)
and projection (below)

Wei Chen
Kuan Gao
Yujia Huang
Wen Li
Yiran Li

Jack Ohly
Jessica Rossi-Mastracci
Xiayao Shi
Meghan Talarowski
Siyu Tian
Mingyu Yin



WORKSHOP I ECOLOGY

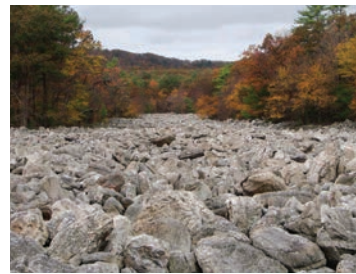
Instructor Sarah Willig

Assistant instructors Marie Hart and David Ostrich

Teaching assistant Kenneth Tang

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

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



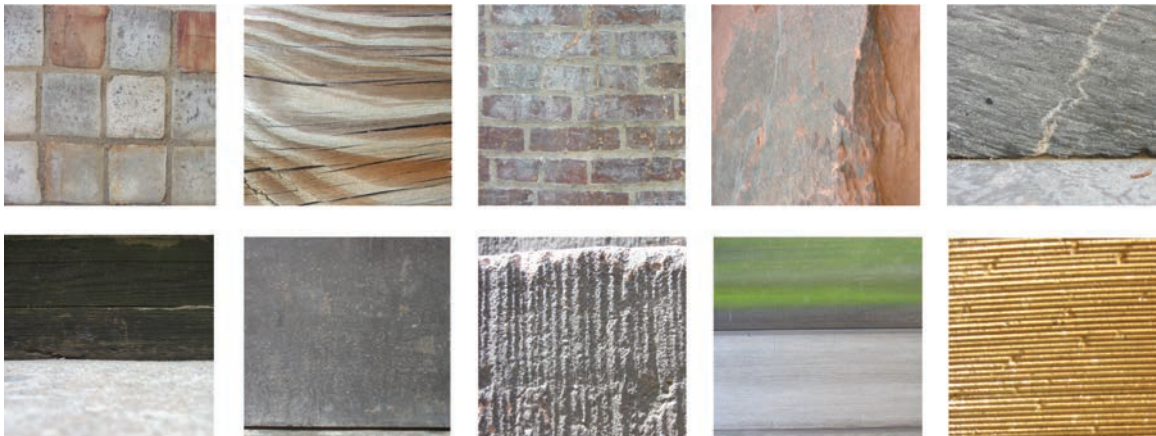
Leonardo Robleto (top left, top and bottom right); Erin McCabe (bottom left)

WORKSHOP I MATERIALITY

Instructor Lindsay Falck

Teaching assistant Laura Carey

This course, the Materiality of Landscape, introduced students to the nature of materials, in their naturally occurring state, the ways in which they can be extracted, processed or transformed into fabrication elements and the ways in which these raw or processed elements can be assembled to make interventions in the landscape. This course built directly on the experiences gained in the Field Ecology module of the course with Sally Willig where broad-scaled patterns of landscape ecology were explored. The focus shifted to the transformations possible in these landscapes by the use of various materials, modified by human intervention. The course was also intended to contribute to concepts being explored in the 500-level design studios where interventions into the natural landscape are part of student studies. 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.

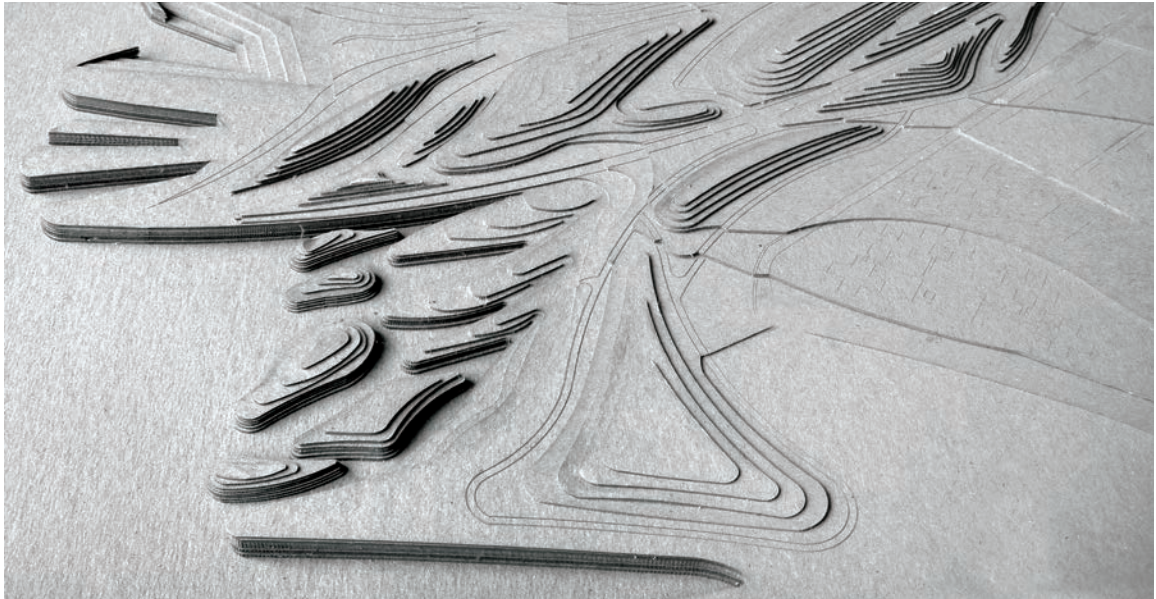


WORKSHOP II LANDFORM AND GRADING

Instructor Cora Olgay

Teaching assistants Kim Davies, Aylssa Olson and Brian Schundler

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



Minyoung Choi, model

WORKSHOP II PLANTING DESIGN

Instructor Cora Olgay

Teaching assistants Kim Davies, Aylssa Olson and Brian Schundler

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

WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructor Sarah Willig

Teaching assistants Kate Farquhar, Alyssa Olson and Kenneth Tang

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



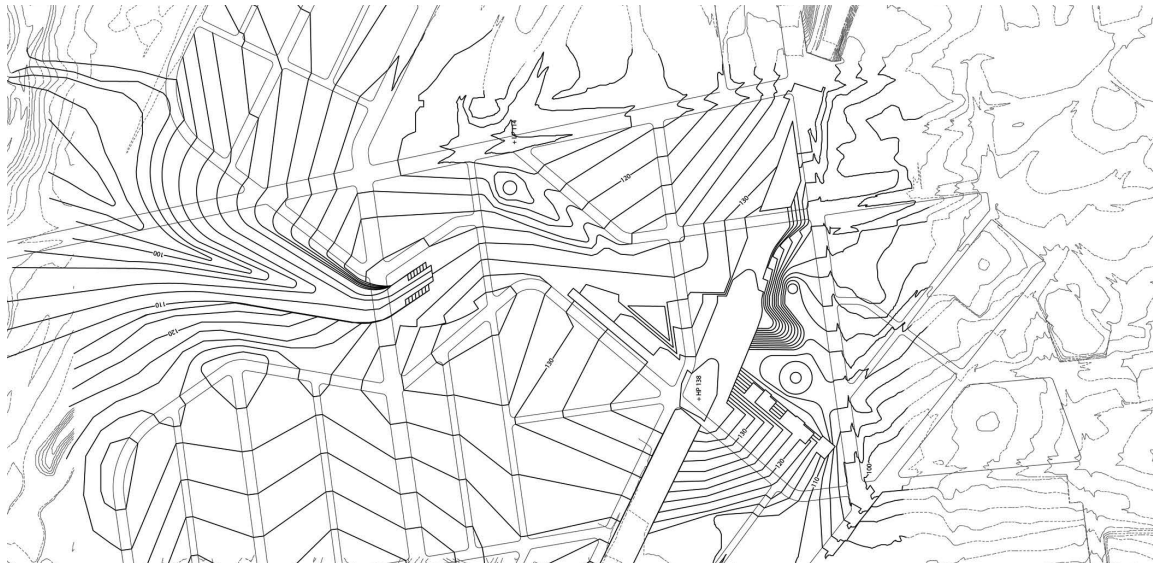
Sarah Willig, fieldtrip photos

WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

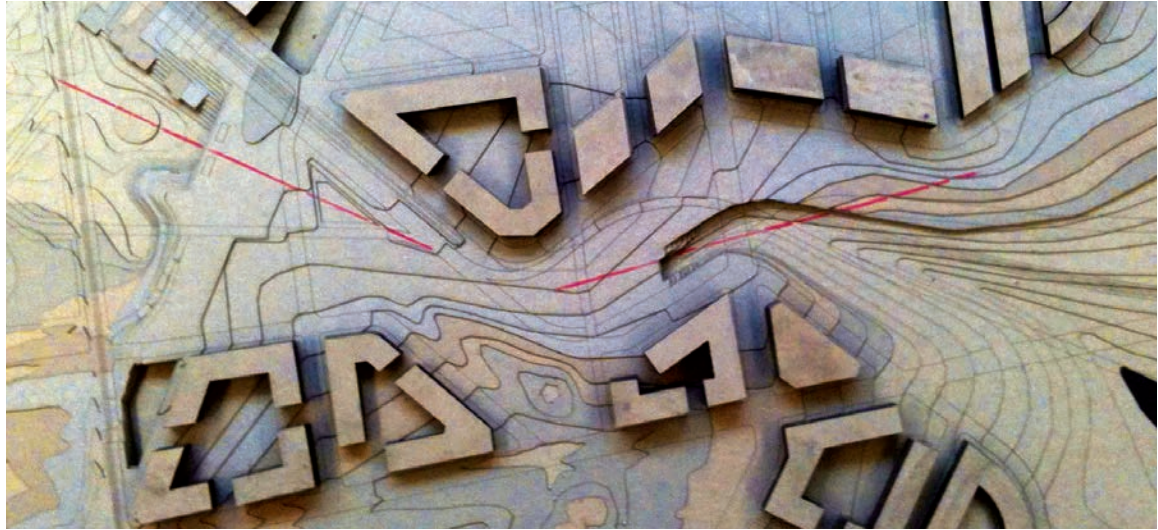
Instructor Cora Olgay

Teaching assistants Kim Davies, Ekta Gupta, Jamee Kominsky, and Xiayao Shi

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.



Nathan Dickman, grading plan

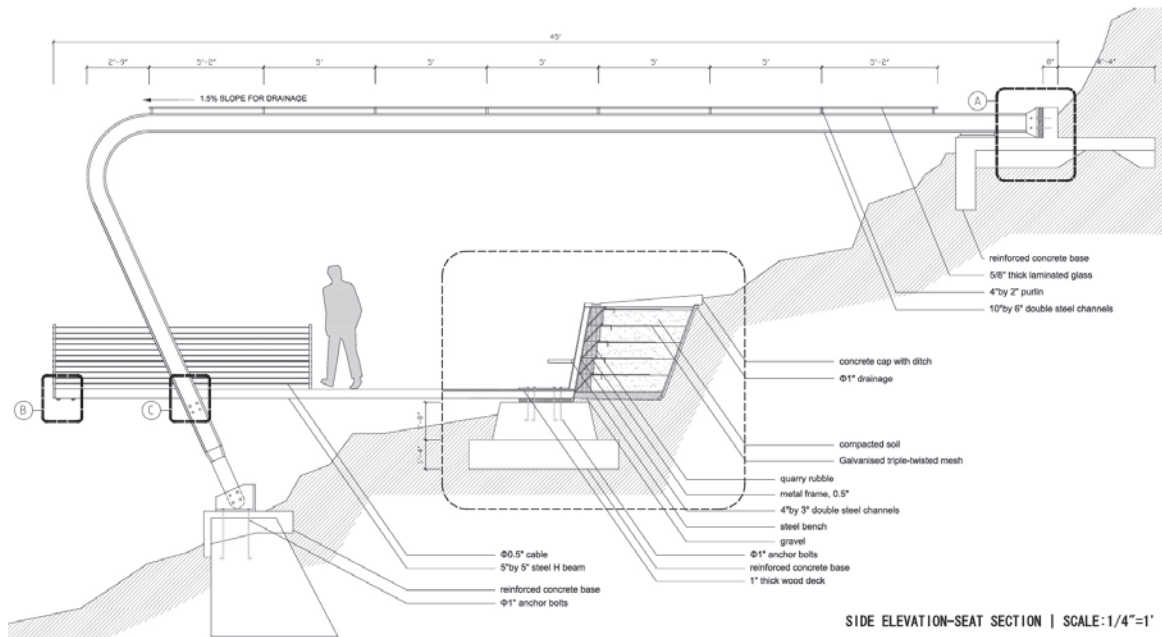


Nathan Dickman, model (top); Wei Chen, fieldtrip photo (bottom)

WORKSHOP IV ADVANCED CONSTRUCTION

Instructor Lindsay Falck
Teaching assistant Xiayao Shi

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



Chenlu Fang, construction detail

WORKSHOP IV CONSTRUCTION DOCUMENTATION

Instructor Thomas Ryan
Teaching assistant Xiayao Shi

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.

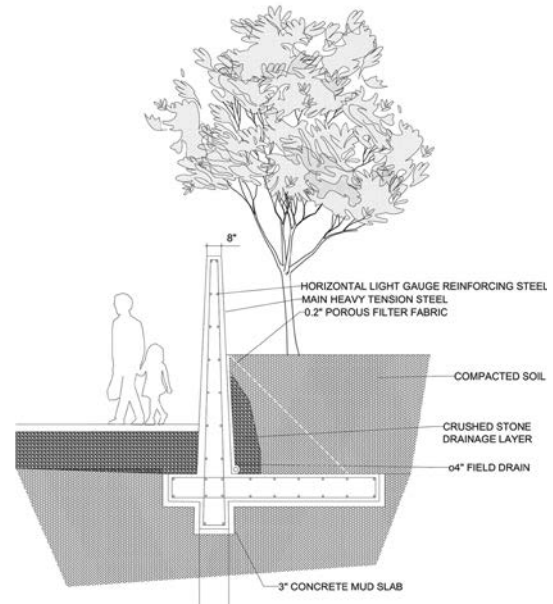
Details: what makes a good detail, aesthetics, function, constructability, durability and sustainability; developing details from precedents.

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 photo (above)
Michelle Lin, construction detail (right)

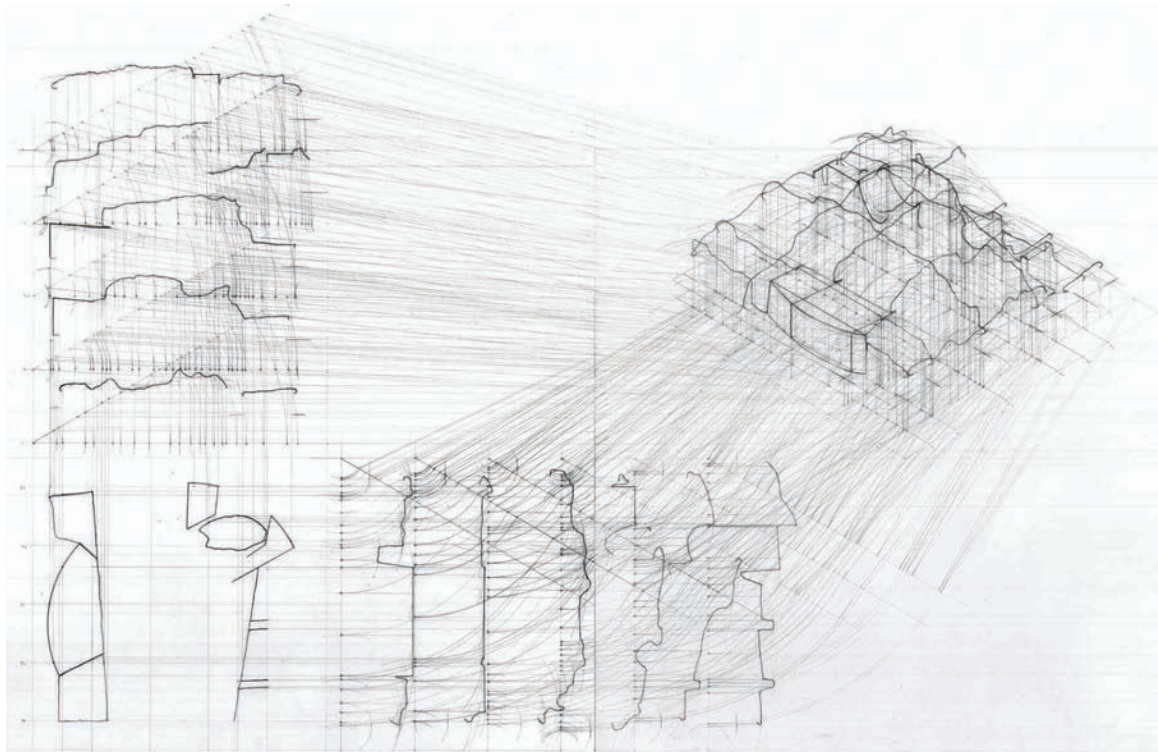


MEDIA I DRAWING AND VISUALIZATION

Instructors Anuradha Mathur and Dilip da Cunha

Teaching assistants Margaret Jankowsky and Caitlin Squier-Roper

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, with concentrated work in the form of discrete exercises early in the semester progressing to integrated work toward the end. A folio of completed work and its digital version were required at the end of the semester.



Diana Gruberg, projection drawing

MEDIA II DIGITAL VISUALIZATION AND AUTOCAD

Instructor Todd Montgomery

Teaching assistants Rebecca Jee and Dana Viquez

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 focus throughout was threefold: the creative and generative potential of digital media, its capacity to clearly organize and distill structure, themes, and concepts from complex sets of layered information, and the development of a critical eye. The class began by introducing measured drawings and 2-D digital representation techniques, primarily through AutoCAD and Adobe Illustrator. Students then progressed to working with digitally fabricated laser cut models which were derived from the 2-D work. Significant time was spent introducing 3D modeling with Rhino 4.0 as well as advanced imaging techniques in Adobe Photoshop CS4. The final section of the class concentrated on working fluently and in an integrated way amongst all four programs, as well as packaging a final portfolio of work with Adobe InDesign.



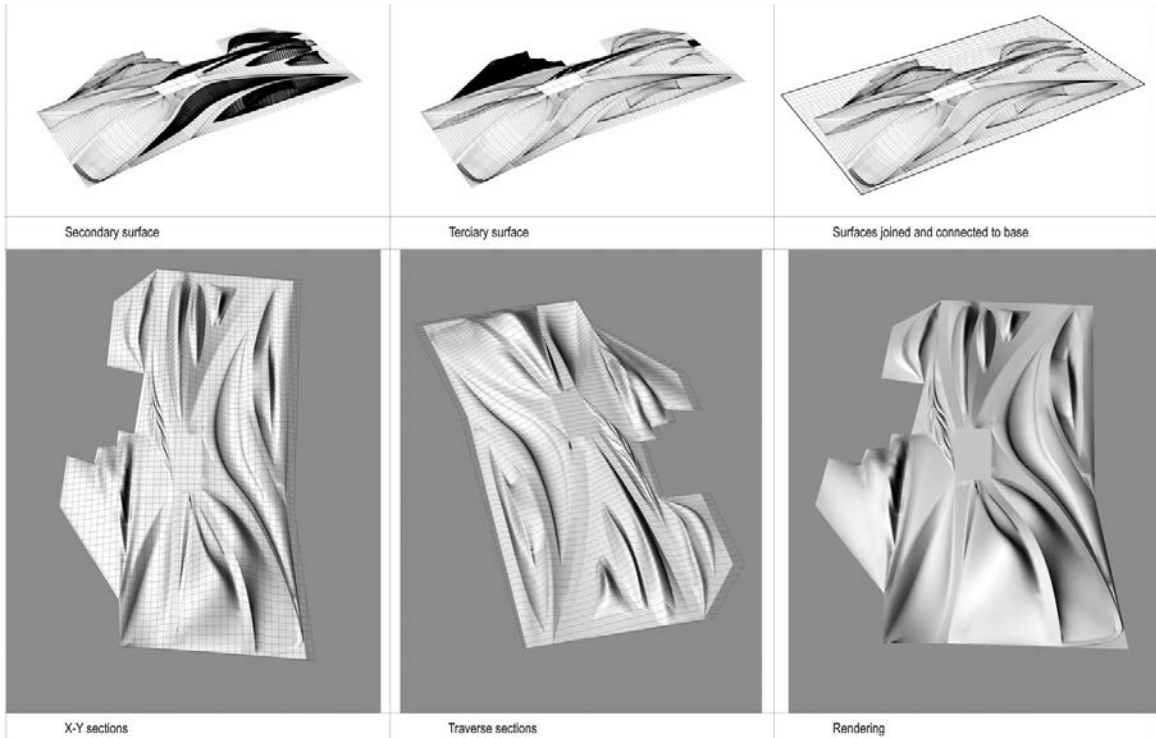
Xhongwei Li, montage

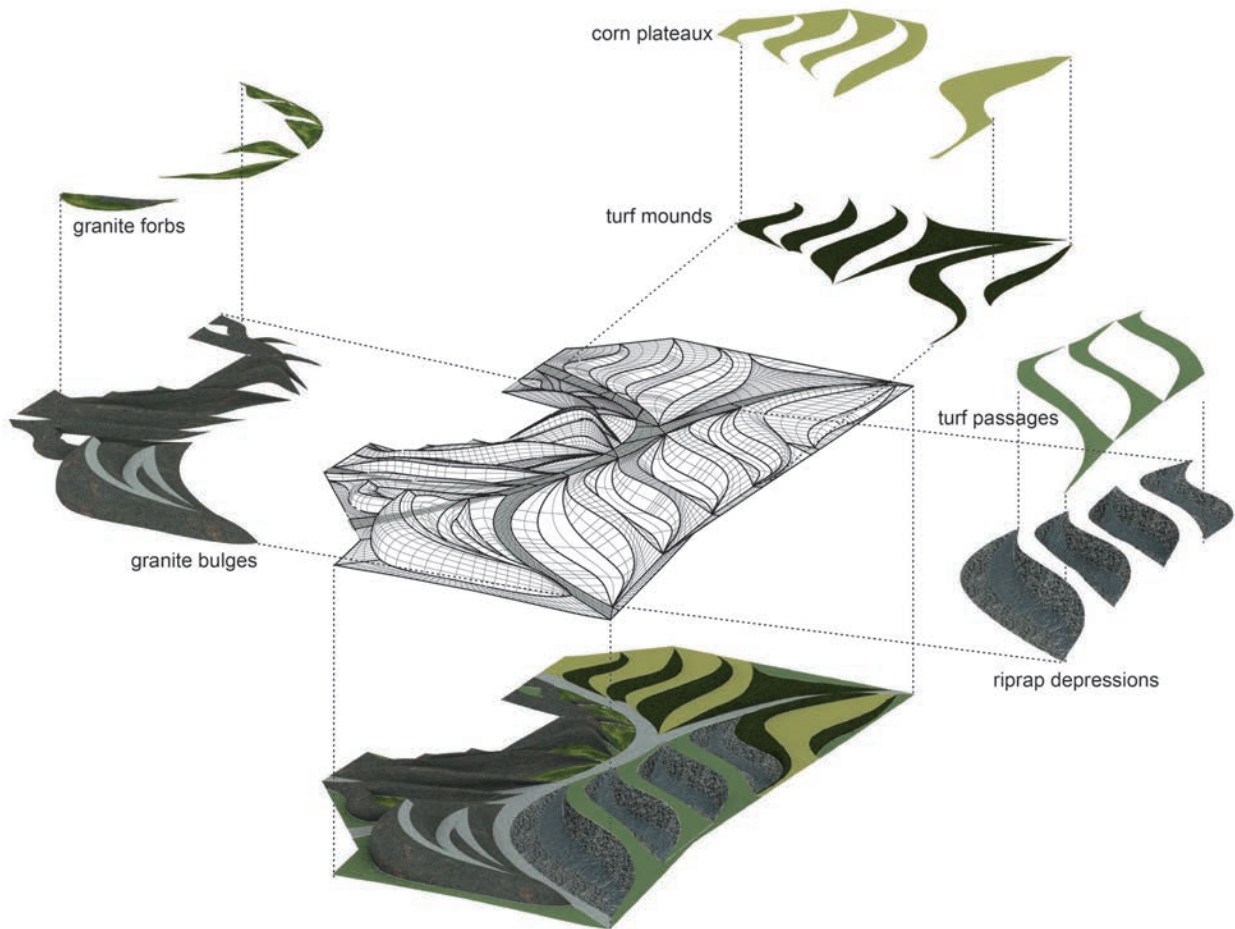
MEDIA III DIGITAL MODELING

Instructor Keith VanDerSys

Teaching assistants Kerry Huang, Keyleigh Kern and Alexandra Zahn

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. These short assignments culminated with a half-semester exploratory project. Rhino was the primary modeling platform, but V-ray and T-Splines were also employed. Adobe CS4 Suite and After-Effects acted as supplementary tools for the further refinement of the vast tool landscape.





James Tenyenhuis, exploded model (above)
Jack Ohly, digital models (opposite page)

THEORY I DISCOURSES AND PRACTICES OF GARDEN MAKING AND LANDSCAPE ARCHITECTURE

Instructor Raffaella Fabiani Giannetto
Teaching assistants Jeff Alexander and Melissa Levin

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

Topics:

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



Ran Yang, photographs

THEORY II DISCOURSES AND PRACTICES OF GARDEN MAKING AND LANDSCAPE ARCHITECTURE

Instructor Raffaella Fabiani Giannetto
Teaching assistants Jeff Alexander and Melissa Levin

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

Topics:

Landscape as Experience
From Nature to Culture
Gardens as Art
Pleasure Grounds of Death: Andrew Jackson Downing
and the Rural Cemetery as a Social Experiment
Ecological Design
Balance without Symmetry



Taylor Burgess, photographs



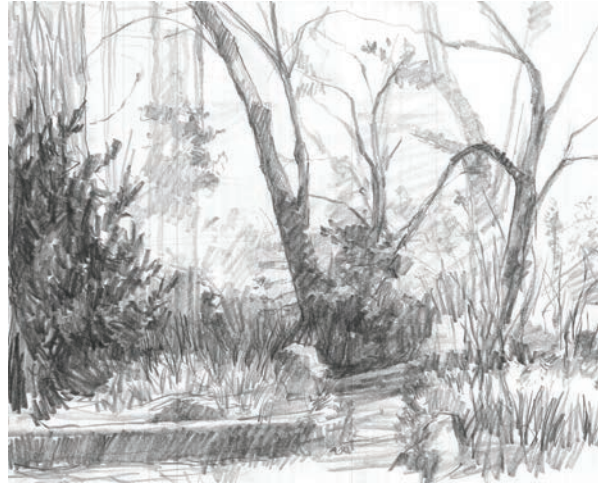
ELECTIVE COURSES

Topics in Representation (fall) THE REPRESENTATION OF THE IDEA OF LANDSCAPE

Instructor Valerio Morabito

Assistant instructor Karen Lutsky

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



Caitlin Squier-Roper, representation

Topics in Representation (spring) LANDSCAPE DRAWING

Instructor Laurie Olin

Teaching assistant Anne Clark

This course allowed students to improve their ability to capture the essence of place using predominantly freehand drawing techniques. 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

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

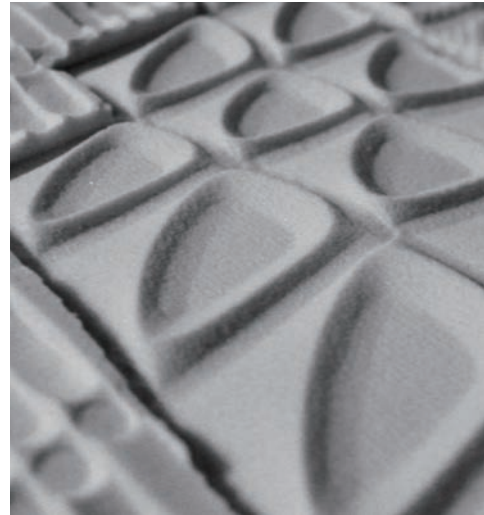
Topics in Digital Media (fall)
INTEROPERABLE TERRAINS

Instructor Keith Kaseman
Assistant instructor Leigh Salem

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 (fall)
KINO-EYE: INTRO TO SPACIAL FILMMAKING

Instructor Richie Gelles
Architectural drawing has reached a crisis phase in the evolution of the medium. Advances in computer-aided representation have opened up limitless formal possibilities, but simultaneously deadened the former vitality of architectural delineation. While previously, the quality of a suggested space in projection drawings was left to the imagination, now design is given at immediate face value, in glossy, yet often sterile renderings. However, the way we experience film is far closer to the way we experience the built environment. In this seminar students explored cinematic techniques that unveil, reveal, capture and exploit the sinuous nature of our environment as lived experience, capturing hues, nuances and textures otherwise filtered, minimized and constrained by the boundaries of a plan.



Mingyu Yin, digital fabrication

Topics in Digital Media (spring)
DIGITAL FABRICATION

Instructor Keith VanDerSys
Assistant instructor Joshua Freese

This seminar explored the value and potential of computer-aided design and manufacturing's (CAD/CAM) role in contemporary landscape architecture practices. Students used software and computer-aided 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.

Topics in Digital Media (fall)
CARTOGRAPHIC MODELING

Instructor Dana Tomlin

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

Topics in Digital Media (spring)
MODELING GEOGRAPHICAL SPACE

Instructor Dana Tomlin

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

Topics in Digital Media (spring)
ADVANCED TOPICS IN GIS

Instructor Dana Tomlin

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



Wei Chen, GIS

Topics in Construction, Horticulture and Planting Design (fall)

URBAN HORTICULTURE AND PLANTING DESIGN

Instructor David Ostrich

This course began with a brief overview of woody plant physiology focusing on the relationship of the individual plant structures to their environment. Basic concepts in soil science were discussed in relationship to their effect on plant growth. The course also covered horticulture techniques, such as pruning, grafting and others common to the urban environment. Sources and types of woody plant material suitable for the urban environment were explored through plant identification and an examination of horticultural characteristics. 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 in human environments.

Topics in Construction, Horticulture and Planting Design (spring)

DETAILING NEW URBAN LANDSCAPES, AESTHETICS, FUNCTION AND CONSTRUCTABILITY

Instructor Thomas Ryan

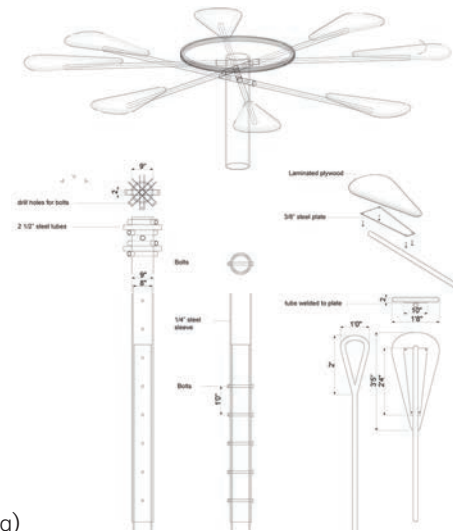
This course addressed four areas of study: the theoretical basis for detailing, evaluation of “standard” details, observation of existing detail examples, and the detailing of a studio project. A theoretical basis was introduced through lectures and discussion of the patterns inherent in landscape detailing. Students continued to develop their understanding of these patterns – categorized by aesthetics, function and constructability – by reviewing published “standards” and through direct observation during site visits. Students used their knowledge of patterns to develop criteria to evaluate detail design and execution for specific applications, and to ultimately create a family of details for a studio project.

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

ISSUES IN ARBORETUM MANAGEMENT I AND II

Coordinator Jan McFarlan

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



Jack Ohly, construction detail

Topics in Ecological Design (fall)

DESIGNED ECOLOGIES

Instructor Ellen Neises

This seminar explored the conceptual, artistic and technical dimensions of ecology as a source of invention in design. Mixing technique and philosophy, the seminar looked at ecology, and particularly the dynamics of community transformation. Critical analysis of key texts and case study projects built upon a repertoire of ideas and operations that students could pursue in their design work. Techniques for directing succession and adapting to sea level rise were examined to highlight points of leverage – amenable to design – on ecosystem function and trajectory. The influence of other species as change agents in ecological communities was also considered. Critical analysis of projects embraced philosophy and science to weigh outcomes, scales of influence, and implications.

Topics in Ecological Design (fall)

SUSTAINABILITY AND SENSIBILITY:

THE LONDON 2012 OLYMPIC PARK AND OTHER EUROPEAN EXAMPLES

Instructor John Hopkins

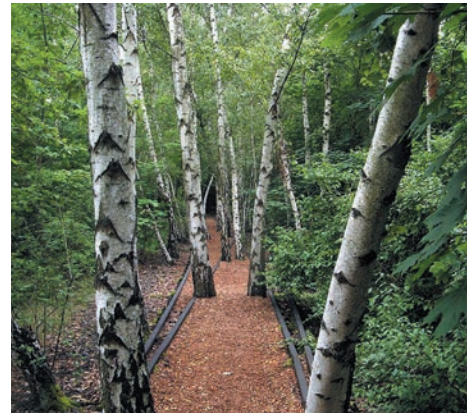
This seminar investigated the planning, design, delivery and future development of the London 2012 Olympic Park in particular, and other European examples of sustainable development. With a master plan by AECOM – led by landscape architect Jason Prior, landscape and public realm by Hargreaves Associates, signature buildings by Zaha Hadid, Hopkins Architects, Make, Wilkinson Eyre, Populous and others – the Olympic Park is one of Europe's largest and most significant regeneration projects. Based on WWF's One Planet Living principles, it is also one of the most sustainable developments. Focusing on urban and landscape design, this class covered all aspects of the project from its inception to its completion – on time, under budget and with an exemplary sustainability and safety record. Applying ideas addressed in the seminar, each student created a PowerPoint presentation and 20-page executive summary of a proposal for a large, sustainable infrastructure project.

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. The course emphasized techniques used to evaluate sites before a landscape design or restoration plan is prepared. Case studies were employed to illustrate real world, practical application of course principles. Topics included examples of how to evaluate and assess health and ecological (toxicity) condition of sites, remediation using sustainable practices, and how to add real economic value to clients' projects and portfolios of properties through ecological restoration. The class promoted sustainable design through the application of "the triple bottom line": Ecology-Economy-Culture, and a template approach on how to achieve that on every project.



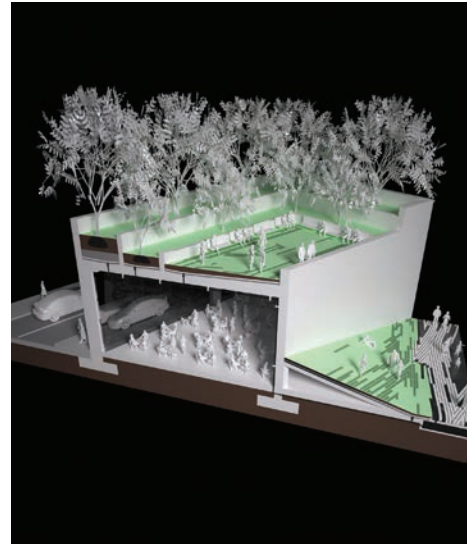
Benjamin Nicolosi-Endo, photograph

Topics in Ecological Design (spring)

GREEN ROOF SYSTEMS

Instructor Susan Weiler

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



Fleet Hower, green roof systems

Topics in Ecological Design (spring)

ECOLOGICAL ECONOMICS AND INFRASTRUCTURE

Instructor John Hopkins

The current global economic model is based on perpetual growth measured by Gross National Product – the production and consumption of goods. The manufacture of these goods requires the depletion of our planet's finite resources and, in the process, leads to the pollution and degradation of our biosphere. If Brazil, Russia, India, China and other nations develop using the same 19th and 20th century economic and infrastructural model as the developed nations of Europe and the United States, we will soon run out of global resources. These seminars set out the rationale for the transition to a new, global, steady-state economy based on the perpetual productive capacity – ecosystem services – of our one planet, and investment in ecological infrastructure to capture those services.

Topics in History and Theory (fall)

TEXT & TOPIC

Instructor John Dixon Hunt

This course was an extended discussion on the future of contemporary landscape architecture on the basis of some key ideas in recent modern writings. It provided the chance to debate the future of landscape architecture by drawing on some of the "givens" of modern writing. This seminar was structured around weekly readings and class discussions. The course culminated in individual research projects that were presented to the class and submitted in a final written essay.

Topics in History and Theory (spring)

VILLA GARDENS AND VILLA LIFE: CULTURAL AND SOCIAL TRANSFORMATIONS

Instructor Raffaella Fabiani Giannetto

This seminar course focused on the idea of *villeggiatura* (villa life) and the ideology associated with countryside gardens and plantations. In the literature on villa gardens across the centuries, from ancient Rome to the 20th century, there emerges a recurrent opposition between the country as occasion for self-improvement versus an opportunity for self-indulgence, the representation of social status, and at times the display of opulence and political power. As the course examined the circularity of villa ideology across the centuries, other themes emerged that addressed the relationship between urban and rural life, between building and natural environment and between social, cultural, economic and political forces and landscape design. These themes were explored through the study of selected villas and through the reading of sources drawn from villa literature including architectural and agricultural treatises, epistolary exchanges and novels.

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 (spring)

CASE STUDIES IN CONTEMPORARY URBANISM, LANDSCAPE AND DESIGN

Instructor David Gouverneur

Assistant Instructor Aron Cohen

Teaching assistants Abigail Smith and David Munson

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 Oscar Grauer, Eduardo Santaella, Grahame Shane, and Kenneth Greenberg, who shared cutting-edge knowledge derived from their professional practices and research.

INDEPENDENT STUDY

ENERGY TAKES UP SPACE (fall)

Student James Tenyenhuis

Faculty supervisor Christopher Marcinkoski

Nuclear power plants, hydroelectric dams, transmission corridors, transportation routes, solar parks, wind farms, refineries, stockpiles and pipelines all occupy space, and impose an order on surrounding space. Given the expansive political regimes, and the massive profits and investments involved, space is merely a tertiary issue associated with energy. This marginalized energy-associated-territory is an obvious opportunity. Energy networks rapidly and effortlessly expand across states, countries and continents, coupled always with massive amounts of territory. What if this space were leveraged for something beyond the singular focus of energy? This is not the first time that design has been deployed at such a scale, nor is it the first time that it has been the topic of dialogue for designers. Projects like Atlantropa envisioned energy production at a continental scale, complete with radical geographical and political transformation. Broad thinkers such as Keller Easterling, Benton MacKaye, Sir Patrick Geddes, Lewis Mumford and Ian McHarg all contemplated relationships that expanded the scale of thinking in relation to sociology, technology, ecology, and economics. This independent study examined landscape theorists who either planned or considered large networks at a regional scale, collected optimistic proposals related to energy, and identified opportunities associated with continental spatial networks.

THE POWER OF PERCEPTION & THE NEW FRONTIER (fall)

Student Abigail Smith

Faculty Christopher Marcinkoski and Brian Phillips

Perception is a powerful tool. Our perception influences how we understand the world around us, how we interact with it. Our perception of reality dictates what we build, how we build, and for whom. In other words, our perception of reality dictates future realities. Architects, politicians and markets have long recognized the power of perception in defining reality, leveraging it through a multitude of means towards various ends. Indeed, strategies can be deployed to alter perception of place without any direct physical intervention in the place itself – and if perception of a place changes, does not the place itself change? Accordingly, altering public perception of what is and what might be possible, can be a uniquely tactical and efficacious method for initiating massive change in the concrete stock of reality.



Abigail Smith

INDEPENDENT STUDY

VISUAL NARRATION OF HYPNEROTOMACHIA POLIPHILI (fall)

Student Yasamin Bahadorzadeh

Faculty supervisor Valerio Morabito

This was a study of the symbolism used in most gardens of the 16th century, inspired by the book *Hypnerotomachia Poliphili* by Francesco Colonna, 1499. The sleep of Poliphilo, the narrator and protagonist, is the occasion for the erotic dream comprising the novel. In the process of finding his lover, he explains his adoration of architectural gardens. This independent study continued the development of a previous research project, which resulted in a book that visually narrated the novel through photographs of Italian gardens inspired by its scenes. This second iteration of the project involved deeper research and reinterpretation of the scenes, through drawings, in a modern manner that adapted them into contemporary designs.

DISCOVERING PORTLAND (fall)

Student Ashley Ludwig

Faculty supervisor Dilip da Cunha

The main intention of this Independent Study was to explore a deeper reading of the landscape by examining the defining elements of a place. Using the landscape of Portland, Oregon as a case study, the narrative became a layering of various elements and their trajectories to create a unique portrait of the landscape. Portland, often lauded for its advanced city planning and transit policies, is a city ripe with natural resources and community involvement, yet lacking in a clear design vision. It is an insular city in an age of globalization. A series of mappings, imagery, sectional studies, and diagrams were developed into the final deliverable of a book, which uncovered potential elements and operations to further the design opportunities for the city, its landscape, and its people.

BAMBOO LANDSCAPE: AN'JI BAMBOO CENTER PROJECT (fall)

Student HongCheng Tse

Faculty supervisor Valerio Morabito

Funded by the Prince's Charities Foundation and China Children and Teenagers Fund, this independent study will be a long term project that will ultimately create an Eco Center in Anji, Zhenjiang Province, China, to foster ecological communities, cultural conservation, and sustainable development. The goal of the Center is to assist individuals, companies and charitable foundations with the development of imaginative industry and local bamboo craftsmanship. This independent study focused primarily on the bamboo landscape – the study of bamboo from historic and aesthetic perspectives, and as part of sustainable strategies. Different techniques in bamboo handling were explored, and a concept design and construction drawings were ultimately produced.

TERRAIN OF TRASH: A PHILADELPHIA CASE STUDY (fall and spring)

Student Kathryn Farquhar

Faculty supervisor David Gouverneur

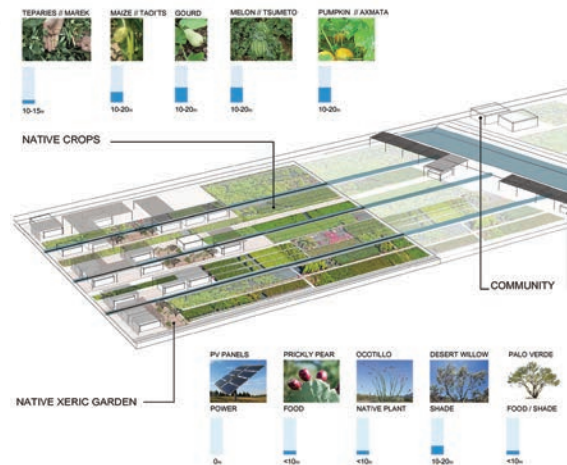
This study began as an inquiry into waste as the account of our material legacy, and waste-places as buried companions to our urban public sphere. Based on a theoretical framework for investigation, a series of interviews with niche waste-traders and mission-based recyclers in Philadelphia revealed a complex economy of institutions along the waste stream. Viewed in succession, disposal and recovery services in Philadelphia began to present a realm of engagement as varied as any commodity sector. This case study and its primary sources (including interview transcripts and photographs from site visits) yielded a platform to support landscape architectural design intervention. The study culminated in a preliminary design for two proposed recycling districts, leveraging Philadelphia's waste stream to revitalize the spaces between working markets and abandoned waterfronts, train and bike corridors, and postindustrial brownfields.

OFF THE RESERVATION: A SEED FOR CHANGE (spring)

Student Meghan Storm

Faculty supervisor Ellen Neises

This project focused on the unique cultural connections of Native Americans to water practices, food and land. By looking at indigenous cultural practices, design professionals can help revitalize cultures and inform sustainability practices. The project proposed to use landscape as a tool for cultural adaptation and revitalization. This independent study expanded on the student's William Turnbull International Drylands Design competition proposal to use water/landscape problems as opportunities to revive culture and reconnect with the land through food, water and mobility.



Meghan Storm, diagram

MATERIAL LANDSCAPES (spring)

Student Veronica Rivera

Faculty supervisor Anuradha Mathur

The focus of this study was on materiality and landscape models. The intention was to engage with a range of materials and techniques – both physical and digital – and through “making,” gain knowledge and deep understanding of their possibilities while reacting to their limitations and intrinsic rules. Although the use of various digital tools was not abandoned, the intention was to make landscape studies through the exploration of material, construction and fabrication. Through multiple iterations, unknown relationships and properties within or in combination were developed. These studies drew from topographical and other data of the west coast of Mumbai, India. The process combined the traversing of particular landscapes through other research, but primarily through the building of physical models. Material and landscape readings were merged into one, creating something new.

SUMMER INSTITUTE AUGUST 8 – September 2, 2011

Week 1 DRAWING

Instructors Rachel Johnston Pires, Nicholas Pevzner and Sanjukta Sen

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

Week 2 COMPUTING

Instructor Keith VanDerSys

Assistant instructor Marie Hart

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

Week 3 STUDIO METHODS

Instructors Nicholas Pevzner and Sanjukta Sen

Teaching assistant James Tenyenhuis

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

Week 3 COMPUTING

Instructor Keith VanDerSys

Assistant instructor Marie Hart

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

Week 3 LANDFORM AND GRADING

Instructor Cora Olgyay

Assistant instructor Nathan Heavers

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

Week 4 NATURAL SYSTEMS

Instructors Sarah Willig and David Ostrich

Assistant instructors Marie Hart and Emily Vogler

Teaching assistants Kathryn Farquhar, Alyssa Olson and Kenneth Tang

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

Fieldtrips included:

Wissahickon Creek Valley, Pennsylvania
(Piedmont Uplands)

John Heinz National Wildlife Refuge
(Inner Coastal Plain)

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

Valley Forge National Historical Park
(Piedmont)

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



Sarah Willig, fieldtrip photo

summer institute

LECTURE SERIES

Richard Weller

Winthrop Professor of Landscape Architecture
University of Western Australia
"Holism or Hubris: The 21st Century of
Landscape Architecture"
October 10, 2011

Piet Oudolf

Horticulture and Planting Designer, The Netherlands
"Landscapes in Landscapes:
Where Ecology Meets Design"
November 7, 2011

Alan Berger

Professor of Landscape Architecture
Massachusetts Institute of Technology
"Systematic Design + External Landscapes"
December 5, 2011

Adriaan Geuze

Founder, West 8, The Netherlands
"Re-Frame"
The Annual Ian McHarg Lecture
February 13, 2012

Neil Porter

Director, Gustafson Porter, London
"Talking Cities - Liveable Landscapes"
March 15, 2012

SYMPOSIA

Design In the Terrain of Water 2
Symposium / Conversation

Organized by: **Anuradha Mathur**

Speakers and panelists included: **Catherine Bonier,**
Dilip da Cunha, David Gouverneur, Anna Heringer,
David Leatherbarrow, Liat Margolis, Anuradha
Mathur, Ellen Neises, Antje Stokman, Marilyn Jordan
Taylor, James Timberlake
April 9, 2012

EVENTS

PennDesign ASLA Student Chapter Events

"Slow Conversation on a Fast Track"
Speed networking event
September 13, 2011

Portfolio Seminar & Workshop with Carolina Aragon
January 12 and 13, 2012

"Each One Teach One" Design Skill Share
March 17, 2012

Beyond the Box lecture by Karen M'Closkey & Keith
VanDerSys, peg office of landscape + architecture
March 21, 2012

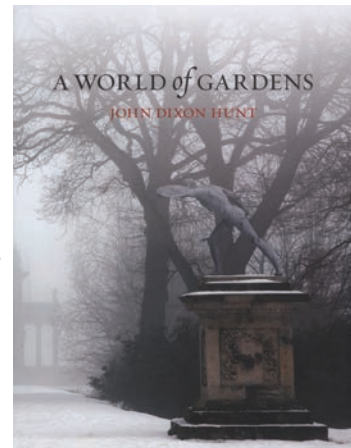
Beyond the Box lecture by David De Long "Frank Lloyd
Wright: Designs for an American Landscape"
April 4, 2012

Career Connection Day
March 23, 2012

ASLA Awards Jury
May 7, 2012

NEW BOOKS

A World of Gardens
John Dixon Hunt
Reaktion Books, Ltd.
London
Published
January 2012



ANNOUNCEMENTS

Students

Jack Ohly, M.L.A. '12, was chosen as the University of Pennsylvania 2012 Olmsted Scholar and selected as the 2012 National Olmsted Scholar by the Landscape Architecture Foundation's elite scholarship awards program recognizing leadership in sustainability and design. Jack will use the \$25,000 award to build on his work in agroforestry and community development in northeastern Brazil to develop a set of regionally appropriate models for more ecologically and culturally vibrant public space. The award was presented at the LAF Annual Benefit held in conjunction with the ASLA Annual Meeting in Phoenix in late September.

M.L.A. student **Leonardo Robleto Costante** and two of his colleagues were one of the three teams selected as finalists in the first phase of the La Carlotta Decisión de Todos international design competition for the La Carlotta airport site in Caracas, Venezuela. As finalists they will further develop their entry "Pista Viva – Revealing the landscape of the 'Carlotta!'" The announcement was made in July 2012.

Eduardo Santamaria Ruvalcaba (dual M.L.A./M.Arch. '14), **Michael Ruane** (M.C.P. '12), **Anne Leslie** (M.C.P. '12); **David Dobkin** (M.C.P. '12), and **Eric De Feo** (M.Arch. '12) earned an Honorable Mention in the 2012 ULI Gerald D. Hines Student Urban Design Competition for their project "[IN]Filtrate: Downtown Houston's New Responsive Waterfront" for its superior focus on water treatment. Stormwater management, wetland ecologies, pedestrian mobility, and cooling micro-climates were among the major issues addressed by the interdisciplinary team. City Planning lecturer **Scott Page** served as the team's faculty advisor.

Rebecca Lederer, M.L.A. '12 and **Meghan Storm**, M.L.A. '12 won awards in the 2011-2012 California Architectural Foundation William Turnbull Competition "Drylands Design: An Open Ideas Competition for Retrofitting the American West." Meghan was one of 5 Research Award Winners and received a \$10,000 research grant award to advance her proposal for presentation at the Arid Lands Institute's International Drylands Design Conference in March 2012. Rebecca received the Student Honor Merit Award and \$2,500.

2012 ASLA Student Award Winners

Jun Zhou, M.L.A '12: Honor Award, Residential Design Category for his project "Desert Farming Moisturizer: Transition from Dry Lands to Domingo Eco-Community." His faculty advisors were Laurie Olin and Greg Burrell.

Meghan Storm, M.L.A '12: Honor Award, Analysis and Planning Category for her project "Off the Reservation: A Seed for Change." Her faculty advisor was Ellen Neises.

Wei Chen, M.L.A '12: Honor Award, Communications Category for his project "See Different, Think Different, Draw Different." His faculty advisors were Valerio Morabito and Karen Lutsky.



Photo provided by Jun Zhou

The ASLA Student Awards were presented at the ASLA Annual Meeting in Phoenix in late September 2012.

Faculty

Professor and chair **James Corner's** firm James Corner Field Operations won the Olympic Park Legacy Company's design competition to create the south park in the London Olympic Park after the 2012 games ended. The announcement was made in December 2011.

Associate professor **Anuradha Mathur** was promoted to professor of landscape architecture, effective July 1, 2012. **Dilip da Cunha** was appointed as an adjunct professor for a five year term beginning July 1, 2012. **Cora Olgyay** was reappointed to a five year term as adjunct associate professor and **Laurie Olin** was reappointed to a five year term as professor of practice.

Assistant professor **Karen M'Closkey** is the winner of the 2012-2013 Garden Club of America Rome Prize in Landscape Architecture awarded by the American Academy in Rome in April 2012. She will spend the spring 2013 semester in Rome working on her research project "A Field Guide to Rome: Baedeker and Beyond."

Emeritus professor **John Dixon Hunt** has been elected as the visiting Eleanor R. Stuckeman Chair in Design in the Stuckeman School of Architecture and Landscape Architecture at Penn State University for the spring 2013 and 2014 semesters. His most recent book *A World of Gardens* was published by Reaktion Press in January 2012.

OLIN was a member of the design team that won the City Garden Competition in Aberdeen, Scotland. The firm was also part of the multi-disciplinary design team that received the American Institute of Architect's 2012 Honor Award in the category of Regional and Urban Design for the Central Delaware Riverfront Master Plan. The plan proposes a 25-year implementation strategy for Philadelphia's waterfront that is both visionary and practical. **OLIN** and co-lead **WEISS/MANFREDI** were the winners of the national competition for the Washington Monument Grounds at Sylvan Theater in May 2012. The competition was sponsored by the Trust for the National Mall and the National Park Service.

Richard Weller will be joining the Department of Landscape Architecture as chairman of the department beginning January 1, 2013. His appointment as professor of landscape architecture is pending final approval by the University.

Aaron Wunsch was appointed as an assistant professor in the Historic Preservation Program on July 1, 2012. The appointment will be housed in the Department of Landscape Architecture.

Alumni

Sarah Peck, M.L.A. '08, received a 2012 ASLA Professional Honor Award in the Communications Category for the Landscape Urbanism website and journal. The Landscape Urbanism website (<http://landscapeurbanism.com/>), launched in the fall of 2011, provides a digital platform for interactive dialogue, research and engagement about the design of landscape and urban spaces today. Other PennDesign M.L.A. alumni involved in the project include **Kira Appelhans**, **Julie Canter**, **Roman Chiu**, **Ilse Frank**, **Lily Jencks**, **Amelia Magida**, **Melinda McMillan**, **Douglas Meehan**, **Nicholas Pevzner**, and **Eliza Shaw Valk**.

Alison Hirsch, M.L.A. '11 and **Aroussiak Gabrielian**, M.L.A. '10 won Second Prize for their submission "Recipe Landscape" in the Pruitt Igoe Now The Unmentioned Modern Landscape independent ideas competition, June 2012.

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 **Rebekah Meeks**

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 **Andrew McConnico**

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 **Jack Ohly**

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 **Margaret Jankowsky**

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 **Ashley Ludwig**

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 **Abigail Smith**

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 **Jessica Rossi-Mastracci**

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 **Brian Schundler**

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 **Veronica Rivera Rosa**

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 **Graham Prentice**

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

Andrew McConnico, Rebekah Meeks, Da Young Shin

Certificates of Merit awarded to

David Duxbury, Zhongwei Li, Ashley Ludwig

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 **Agnes Ladjevardi**

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 **Agnes Ladjevardi**

student awards



Barrett Doherty, photo

GRADUATES

Master of Landscape Architecture

December 2011

Margaret Jankowsky
Yu Kwon
Sanghoon Lee
Ashley Ludwig

May 2012

Jeffrey Alexander
Yasamin Bahadorzadeh
Wei Chen
Elizabeth Chiarelli
Koung Jin Cho
Minyoung Choi
Andrew Dawson
David Duxbury
Kathryn Farquhar

Ekta Gupta
Fleet Hower
Kerry Huang
Yujia Huang
Rebecca Jee
Keyleigh Kern
Eunhi Kim
Jamee Kominsky
Rebecca Lederer
Chunjin Li
Zhongwei Li
Andrew McConnico
Rebekah Meeks
Hyunjoo Nam
Jack Ohly
Fan Qi
Veronica Rivera Rosa

Ann Marie Schneider
Brian Schundler
Xiayao Shi
Da Young Shin
Abigail Smith
Ting Song
Meghan Storm
James Tenyenhuis
Meng-Lin Tsay
Jun Zhou
Yijia Zhu

Certificate in Landscape Studies

Kelsey Halliday Johnson
Han Xiao Liu
Hong Cheng Tse



Barrett Doherty, photo

FACULTY

James Corner, *Chair*
Anuradha Mathur, *Associate Chair*
Dilip da Cunha
Raffaella Fabiani Giannetto
David Gouverneur
Christopher Marcinkoski
Karen M'Closkey
Valerio Morabito
Cora Olgay
Laurie Olin
Lucinda Sanders
Dana Tomlin
Jerry van Eyck

John Dixon Hunt,
Professor Emeritus

LECTURERS

Greg Burrell
Lindsay Falck
Joshua Freese
Richie Gelles
Oscar Grauer
Ron Louis Gross
Marie Hart
Nathan Heavers
John Hopkins
Rachel Johnston Pires
Keith Kaseman
Richard Kennedy
Karen Lutsky
David Maestres

Jan McFarlan
Douglas Meehan
Sahar Moin
Todd Montgomery
Ellen Neises
David Ostrich
Nicholas Pevzner
Yadiel Rivera-Diaz
David Robertson
Thomas Ryan
Leigh Salem
Sanjukta Sen
Mark Thomann
Keith VanDerSys

Sarah Weidner Astheimer
Susan Weiler
Sarah Willig
William Young



Barrett Doherty, ASLA Awards Jury



Barrett Doherty, Canary Islands (top); Abigail Smith, Arizona (bottom left); students in the Netherlands (bottom right)



Leslie Cacciapaglia, Jerusalem (top left); Andrew Dawson, New Mexico (top right); Rui Zhang, Sardinia (bottom)

Department of Landscape Architecture
University of Pennsylvania School of Design

