



PennDesign

LANDSCAPES IN PROCESS 2014-15

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

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Front cover image:
Cricket Day, grid flow simulation
Jingya Yuan, site sectional drawing

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FOREWORD

The work collated in these pages offers a glimpse into the Master of Landscape Architecture program at Penn. This is the nineteenth volume in a series of end-of-year reviews, outlining the coursework and events of the past academic year. This year we have added sections with information about the MLA program including the history of the program, philosophy, curriculum requirements, MLA and dual-degree plans of study. The 2014-2015 academic year also incorporated the curriculum modifications approved by the faculty in early 2014. While this publication is an extremely edited and partial form of summary, it communicates not only the richness of the MLA curriculum at Penn but also the department's commitment to advancing the field through inquiry and design-based research.

In addition to coursework in history and theory, media and visualization, ecology, plants, earthworks, water management and construction technology, studio work captures the full ambitions of a program committed to design. Last year, studio sites included several in Philadelphia: Bartram's Garden; a section of the Delaware riverfront in the Bridesburg neighborhood; greenfields and brownfields of the coastal Northeast Corridor; Miami's Biscayne Bay; Chicago's Silicon Island; the Navajo Nation, New Mexico; Gaborone, Botswana; Shanghai, China; Western Ghats, India; and Valparasio, Chile.

The geographic reach, variety of scale and complexity of issues with which students and faculty have engaged in these studios is testament to our ambitions for landscape architecture in the twenty-first century. Most importantly, the work that has resulted from these studios extends the program's reputation for conceptual experimentation and formal resolution.

Richard Weller
Professor and chair

HISTORY OF LANDSCAPE ARCHITECTURE AT PENN

The School of Fine Arts at the University of Pennsylvania was started in 1890 with programs in architecture and fine arts (including music and art history). Landscape architecture was first introduced as a subject in 1914-15 through a series of lectures by George Bernap, landscape architect for the United States Capitol. In 1924, a new department of landscape architecture was founded, with Robert Wheelwright as director, and authorized to award the BLA. Wheelwright was co-founder and co-editor of Landscape Architecture magazine and a practicing landscape architect. He outlined his definition of the profession in a letter to the *New York Times* in 1924:

There is but one profession whose main objective has been to co-ordinate the works of man with preexistent nature and that is landscape architecture. The complexity of the problems which the landscape architect is called upon to solve, involving a knowledge of engineering, architecture, soils, plant materials, ecology, etc., combined with aesthetic appreciation can hardly be expected of a person who is not highly trained and who does not possess a degree of culture.

This first phase of the department's history was brief. It was suspended for ten years during the 1940s; from 1941-1953 no degrees were awarded in landscape architecture. Though a single course was offered in 1951, it was incorporated into a land and city planning department founded by the new Dean,

Holmes Perkins. Perkins also recruited Ian McHarg to rebuild the program in landscape architecture.

In 1957, landscape architecture was set up once again as an independent department offering the BLA (for a few years only) and a one-year MLA for architects. McHarg obtained scholarships to support eight students and advertised the new program in *Architectural Review*; the first class of fourteen students came from around the world (including eight from Scotland!). In 1962, McHarg, in partnership with David Wallace, founded Wallace McHarg (later Wallace McHarg Roberts and Todd), initiating a close connection between the department and professional practice that has persisted to this day. Tenured faculty in the 1960s, with a single exception, were all practicing landscape architects.

The decade from 1965-1975 was one of growth in universities throughout the country, from which Penn's Department of Landscape Architecture and Regional Planning also profited. In 1965, a large grant from the Ford Foundation enabled McHarg to found a new regional planning program and to assemble a faculty in natural sciences (meteorology, geology, soils science, ecology, and computer science). In the early 1970s a grant from the National Institute of Mental Health permitted McHarg to add several anthropologists to the faculty and to integrate social sciences into the curriculum. The integration of research and practice in community service has been a long-standing tradition in the

department from the 1970s, when faculty and students produced an environmental plan for the town of Medford, New Jersey, and the landscape architecture master plan for the Penn campus.

While enrollment in landscape architecture remained stable during the 1970s, with only modest increase, enrollment in the regional planning program soared and shaped faculty tenure appointments (all three tenure appointments from the late 70s to early 80s were natural and social scientists). By 1985, however, with changes in governmental policies and reduced funding for environmental programs, the enrollment in regional planning collapsed to two to three students per year. Meanwhile, landscape architects on the faculty, with the exception of Ian McHarg, had reduced their teaching commitment to half-time or less. Yet the department has served as a laboratory and launching pad for new professional practices, nationally prominent firms include: WMRT (now WRT) and Collins DuTot (now Delta Group) in the 1960s, Hanna/Olin, (now OLIN) in the 1970s, Andropogon Associates in the 1970s, and Coe Lee Robinson (now CLRdesign Inc.) in the 1980s.

In 1986, Anne Whiston Spirn was recruited to succeed McHarg as chair with the mandate of extending the department's legacy and renewing its commitment to landscape design and theory. The task of the next eight years was to reshape the full-time faculty

in order to teach landscape architects, now the vast majority of students in the department, and to rebuild the regional planning program in collaboration with the Department of City and Regional Planning. In the 1980s and 90s the department's tradition of community service continued with the West Philadelphia Landscape Plan and Greening Project that engaged faculty and students with neighborhood residents in planning and with the design and construction of local landscape improvements.

The 1990s was a period of growing deficits and shrinking financial resources in universities throughout the nation; Penn's Graduate School of Fine Arts was no exception. Despite these constraints the department has continued to respond to the needs of landscape architecture education and practice. Indeed, since the late 1960s a central idea sustaining the curriculum has been process – process in terms of design, ecology and social ideas, especially as these relate to the needs of the profession. The addition of humanist and artistic perspectives to natural and social scientific emphases culminated in a major revision of the curriculum during 1993 and 1994.

In 1994 John Dixon Hunt was appointed professor and chair of the department. He continued the department's strong tradition of chairs as authors and editors and brought an established international reputation as perhaps the world's leading theorist and historian of landscape architecture. Between 1994 and 1999, the faculty developed significant advances

in the collaboration between design and conceptual or theoretic inquiry, giving landscape architectural design a fresh visibility at the critical edge of practice. Hunt also launched what has now become an internationally recognized publication series on landscape topics, the University of Pennsylvania Press Penn Studies in Landscape Architecture.

In May 2000, James Corner was named the chair of the department. Corner is a graduate of Penn's MLA program (1986, under Ian McHarg). He was first appointed to the faculty as an assistant professor in 1989, and was promoted to professor in 2000. His commitment to advancing contemporary ideas and innovative design sets the current tone of the department, where renewed emphases upon ecology, technology, digital media, theory and urbanism drive the design studio sequence. Corner also brought a commitment to enhance the international flavor and stature of the department, situating it at the center of contemporary global discourse and practice. His own practice, James Corner Field Operations, based in New York, is widely recognized as one of the leading design firms in the world, with major projects such as the High Line, Fresh Kills Park and Lake Ontario Park. Together with other recognized practices affiliated with the program such as OLIN, WRT Design, Andropogon, Stoss, Mathur/da Cunha, PEG office of landscape + architecture, KBAS and Ryan Associates, this strong presence of

professional practice greatly enriches the landscape architecture program. The number of applications nearly doubled during the period 2000 to 2010, and actual enrollments increased by nearly fifty percent.

In July 2003 the Graduate School of Fine Arts changed its name to the School of Design. This change reflected the broader nature of the departments and programs under its domain together with the School's emphasis upon design. Under the previous Dean, Gary Hack, and now the current Dean, Marilyn Jordan Taylor, the School has enjoyed a renewed commitment to cross-disciplinary work, scholarly and professional leadership and international visibility – all of which have directly benefited and enriched the landscape architecture program.

Since 2008, significant changes have taken place with regard to faculty composition. Professor John Dixon Hunt was promoted to professor emeritus in 2009; associate professor Anita Berrizbeitia left to assume a position at Harvard; and various adjunct and lecturer positions changed. These losses led to new gains and new appointments – assistant professors Karen M'Closkey in 2007 (now associate professor), Raffaella Fabiani Giannetto in 2009 (effective 2010), and Christopher Marcinkoski in 2010; and associate professor of practice David Gouverneur in 2010. The department was honored with the "Best Program in Landscape Architecture" award at the Sixth European Biennial of Landscape Architecture held in Barcelona in 2010.

PROGRAM PHILOSOPHY

Richard Weller joined the faculty in January 2013 as professor and department chair. The department celebrated one hundred years of instruction in landscape architecture at Penn in 2014. Richard Weller and Meghan Talarowski, MLA '13, co-authored a book commemorating the history of the program "Transects: 100 Years of Landscape Architecture at the School of Design of the University of Pennsylvania."

In 2013 PennDesign began an affiliation with the digital publication *Scenario Journal* edited by Stephanie Carlisle and Nicholas Pevzner, MLA '09. The journal investigates complex urban landscape and infrastructural issues. Then in 2014 the department launched a new print journal *LA+ Interdisciplinary Journal of Landscape Architecture*, which is published twice a year. The journal explores issues from a variety of disciplinary perspectives. It's mission is to reveal connections and build collaborations between landscape architecture and other disciplines. Tatum Hands, editor-in-chief, and Richard Weller, faculty advisor, work with groups of student editors on each issue. The first issues include *LA+ Wild*, *LA+ Pleasure*, *LA+ Tyranny* and *LA+ Simulation*.

We expect to continue to expand and evolve the long traditions of the program at Penn, we believe that our students and faculty will continue to meaningfully contribute to the field in the twenty-first century, helping to advance new ideas and new forms of practice.

Initially established in 1924 and later revitalized under the leadership of Professor Ian McHarg in the 1960s, the Department of Landscape Architecture and Regional Planning is recognized around the world for its pioneering contributions to ecological planning and design. Today, the Department advances this legacy through its commitment to innovative design as informed by ecology, the history of ideas, techniques of construction, new media, and contemporary urbanism. The work of both faculty and students reflects the ambitious character and intense design focus of the Department, and continues to be deeply influential internationally. Rapidly changing social and cultural conditions around the world require that future professionals will be able to respond with new concepts, forms and methods of realizing projects, and it is to the global future that we look.

The diversity of the profession of landscape architecture is well represented at Penn. Students are introduced both to the varied scales of practice (from gardens and small urban parks to larger territories such as city sectors, brownfields, regional watersheds, megaregions and world heritage conservation areas) and to its broad scope (from formal and material issues to techniques of reclamation, management, and communication). These concerns are most developed in the design studios, where students are encouraged to explore and expand their own creativity while learning the

necessary conceptual, visual and technical skills to properly develop their work. Seminars and workshops in history and theory, technology (ecology, horticulture, earthwork, construction, and project management), and visual and digital media further complement and are designed to synchronize with the creative work being undertaken in the studios. Advanced, speculative work takes place in the final year of study, where students may choose from a wide array of offerings across the School and/or pursue independently conceived research projects.

The faculty is internationally distinguished and provides expertise in design, urbanism, representation, technology, and history and theory. Faculty specialize in subjects such as advanced digital modeling, global biodiversity, landscape urbanism, urban ecology, form and meaning of design, cultural geography, representation, brownfield regeneration and detail design. In addition, leading practitioners and theorists around the world are regularly invited to lecture, run seminars, or teach advanced studios. Together with very strong links to the other departments in the School and the wider university the Department is exceptionally well served by talented and committed teachers, each a major authority or emerging voice in the field.

The department is represented in the broader public and academic arenas by a prolific array of important books from

faculty and two biannual journals devoted to advancing ideas and critical inquiry in landscape architecture: *Scenario* and *LA+*.

Similarly, Penn faculty are renowned for the exceptional quality of their built works of landscape architecture, for example; James Corner's High Line and Laurie Olin's Bryant Park both in Manhattan.

The Department offers two primary courses of study leading to a professionally accredited Master of Landscape Architecture (MLA). The first professional degree program is three years in length and is designed for students with an undergraduate degree in a field other than landscape architecture or architecture. The second professional degree is two years in length and is designed for those who already hold an accredited bachelors degree in either landscape architecture or architecture. Students may be admitted with advanced standing into either of these programs depending upon their respective backgrounds. Dual degree programs with architecture (MLA/MARCH), city planning (MLA/MCP), historic preservation (MLA/MSHP) or fine arts (MLA/MFA) are also available. All of the above named degrees may be combined with certificate programs in Historic Preservation, Urban Design, or Real Estate and Development. The Department also offers a Certificate in Landscape Studies, designed for students who may wish to augment or focus their prior work through research into landscape topics.

FACULTY (2014-2015)

Standing Faculty

Richard Weller, *Professor and Department Chair*, *Martin and Margy Meyerson Chair of Urbanism*
James Corner, *Professor*
Raffaella Fabiani Giannetto, *Assistant Professor*
Christopher Marcinkoski, *Assistant Professor*
Anuradha Mathur, *Professor*
Karen M'Closkey, *Associate Professor*
Dana Tomlin, *Professor*
Aaron Wunsch, *Assistant Professor*

Associated Faculty

Dilip da Cunha, *Adjunct Professor*
David Gouverneur, *Associate Professor of Practice*
Valerio Morabito, *Adjunct Professor*
Cora Olgyay, *Adjunct Associate Professor*
Laurie Olin, *Professor of Practice*
Lucinda Sanders, *Adjunct Professor*
Jerry van Eyck, *Adjunct Associate Professor*

Emeritus Faculty

John Dixon Hunt
Dan Rose

Full-Time Lecturers

Nicholas Pevzner

Part-Time Lecturers

Craig Allchin
Kira Appelhans
Javier Arpa
Matthijs Bouw
Greg Burrell
Stephanie Carlisle
Candace Damon
Lindsay Falck
Joshua Freese
Tatum Hands
Marie Hart
Katherine Martin
Jan McFarlan
Ellen Neises
David Ostrich
Nicholas Pevzner
Daniel Pittman
Rebecca Popowsky
David Robertson
Andrew Schlatter
Alex Stokes
Meg Studer
Abdallah Tabet
Keith VanDerSys
Maria Villalobos
Susan Weiler
Sarah Willig
William Young

THREE-YEAR MLA CURRICULUM REQUIREMENTS

For students with a Bachelor of Arts or Bachelor of Science degree, the total course units required for graduation in the three-year first professional degree program are twenty-eight.

Required Courses	Course Units
Studios	
LARP 501 Studio I	2
LARP 502 Studio II	2
LARP 601 Studio III	2
LARP 602 Studio IV	2
LARP 701 Studio V	2
LARP 702 Studio VI	2
Workshops	
LARP 511 Workshop I: Ecology and Built Landscapes	1
LARP 512 Workshop II: Landform and Planting Design	1
LARP 611 Workshop III: Site Engineering and Water Management	1
LARP 612 Workshop IV: Advanced Landscape Construction	1
Theory	
LARP 535 Theory I: The Culture of Nature	1
LARP 540 Theory II: History of Ideas and Forms in Landscape Architecture	1
Media	
LARP 533 Media I: Drawing and Visualization	1
LARP 542 Media II: Digital Visualization	1
LARP 543 Media III: Flows: Linear / Non-Linear	1
LARP 544 Media IV: Futures: Trends and Trajectories	1
Studio Co-Requisites	
LARP 761 Urban Ecology (co-requisite with LARP 601)	1
LARP 781 Contemporary Urbanism (co-requisite with LARP 602)	1
Electives	
Students must select four elective courses.	4
TOTAL	28

Students with adequate prior experience may substitute Landscape Architecture elective courses for required courses with the permission of the instructor and with approval of the department chair.

Students who waive required courses must earn at least 24 LARP credits plus the 4 elective credits needed to graduate with the first professional MLA degree.

THREE-YEAR MLA PROGRAM OF STUDY

Plan of Study	Course Units
YEAR 1	
Fall	
LARP 501 Studio I	2
LARP 511 Workshop I: Ecology and Built Landscapes	1
LARP 535 Theory I: The Culture of Nature	1
LARP 533 Media I: Drawing and Visualization	1
Spring	
LARP 502 Studio II	2
LARP 512 Workshop II: Landform and Planting Design	1
LARP 540 Theory II: History of Ideas and Forms in Landscape Architecture	1
LARP 542 Media II: Digital Visualization	1
YEAR 2	
Fall	
LARP 601 Studio III	2
LARP 761 Urban Ecology	1
LARP 611 Workshop III: Site Engineering and Water Management	1
LARP 543 Media III: Flows: Linear / Non-Linear	1
Spring	
LARP 602 Studio IV	2
LARP 781 Contemporary Urbanism	1
LARP 544 Media IV: Futures: Trends and Trajectories	1
Elective	1
YEAR 3	
Fall	
LARP 701 Studio V	2
LARP 612 Workshop IV: Advanced Landscape Construction	1
Elective	1
Spring	
LARP 702 Studio VI	2
Elective	1
Elective	1
TOTAL	28

TWO-YEAR MLA CURRICULUM REQUIREMENTS

For students with a professionally accredited Bachelor of Landscape Architecture or Bachelor of Architecture degree, the total course units for graduation from the two-year second professional degree program are nineteen.

Required Courses	Course Units
Studios	
LARP 601 Studio III	2
LARP 602 Studio IV	2
LARP 701 Studio V	2
LARP 702 Studio VI	2
Workshops *	
LARP 611 Workshop III: Site Engineering and Water Management	1
LARP 612 Workshop IV: Advanced Landscape Construction	1
Theory	
LARP 535 Theory I: The Culture of Nature	1
LARP 540 Theory II: History of Ideas and Forms in Landscape Architecture	1
Digital Media **	
LARP 543 Media III: Flows: Linear / Non-Linear	1
LARP 544 Media IV: Futures: Trends and Trajectories	1
Studio Co-Requisites	
LARP 761 Urban Ecology (co-requisite with LARP 601)	1
LARP 781 Contemporary Urbanism (co-requisite with LARP 602)	1
Electives	
Students must select three elective courses.	3
TOTAL	19

Students with adequate prior experience may substitute Landscape Architecture elective courses for required courses with the permission of the instructor and with approval of the department chair. Students who waive required courses must earn at least 16 LARP credits plus the 3 elective credits needed to graduate with the second professional MLA degree. Students may register for up to 5 course units per term.

* All two year MLA students entering with bachelor's degrees other than a BLA from an accredited program are required to attend the Natural Systems / Ecology Week of the Summer Institute; to audit LARP 512: Workshop II – Planting Design (the schedule of classes is arranged to allow for these session to be offered during the first half of the fall term); and have the option to attend the Workshop II Spring Field Ecology week of field trips following final reviews in early May. With the chair's consent, students that can show sufficient previous experience with these materials, may apply for a waiver.

** Students who find themselves unprepared for Media III must discuss alternative options with the instructor of Media III.

TWO-YEAR MLA PROGRAM OF STUDY

Plan of Study	Course Units
Year 1	
Fall	
LARP 601 Studio III	2
LARP 761 Urban Ecology (co-requisite with LARP 601)	1
LARP 611 Workshop III: Site Engineering and Water Management	1
LARP 543 Media III: Flows: Linear / Non-Linear	1
LARP 512 Workshop II Planting Design: 6 audit sessions (see spring LARP 512) For 2 yr students entering with degrees other than BLA degrees	Audit
Spring	
LARP 602 Studio IV	2
LARP 781 Contemporary Urbanism (co-requisite with LARP 602)	1
LARP 540 Theory II: History of Ideas and Forms in Landscape Architecture	1
LARP 544 Media IV: Futures: Trends and Trajectories	1
LARP 512 Workshop II: Spring Field Ecology week fieldtrips (follows spring final reviews) For 2 yr students entering with degrees other than BLA degrees	Optional
Year 2	
Fall	
LARP 701 Studio V	2
LARP 612 Workshop IV: Advanced Landscape Construction	1
LARP 535 Theory I: The Culture of Nature	1
Elective	1
Spring	
LARP 702 Studio VI	2
Elective	1
Elective	1
TOTAL	19

MLA / MASTER OF ARCHITECTURE DUAL-DEGREE CURRICULUM

ARCHITECTURE [19 cu]	JOINT ARCHITECTURE / LANDSCAPE [4 cu]	LANDSCAPE ARCHITECTURE [17 cu]
Studio		Studio
501 Studio I	2.0	501 Studio I 2.0
502 Studio II	2.0	502 Studio II 2.0
602 Studio IV	2.0	601 Studio III 2.0
	6.0	6.0
History & Theory	Joint Studio or	History & Theory
511 History & Theory I	LARP 701 2.0	535 Theory I 1.0
512 History & Theory II		540 Theory II 1.0
611 History & Theory III	Joint Studio or	
	ARCH 704 2.0	
	4.0	
Visual Studies		Media
521 Visual Studies I	0.5	533 Media I 1.0
522 Visual Studies II	0.5	542 Media II 1.0
621 Visual Studies III	0.5	543 Media III 1.0
	1.5	544 Media IV 1.0
		4.0
Technology		Workshops
531 Construction I	0.5	511 Workshop I 1.0
532 Construction II	0.5	512 Workshop II 1.0
533 Environmental Systems I	0.5	611 Workshop III 1.0
534 Environmental Systems II	0.5	612 Workshop IV 1.0
535 Structures I	0.5	
536 Structures II	0.5	
631 Technology Case Studies	1.0	
632 Tech Designated Elective	1.0	
638 Special Topics in Tech	0.5	
	5.5	
Professional Practice		Required 600-level Studio Co-Requisites
671 Professional Practice	0.5	761 Urban Ecology (with 601) 1.0
672 Professional Practice	0.5	OR
772 Professional Practice	1.0	781 Contemporary Urbanism (with 602) 1.0
	2.0	1.0
Electives		Electives
ARCH Elective I	1.0	None
	1.0	
Sub-total	19.0	Sub-total 17.0
TOTAL COURSE UNITS REQUIRED	40	

Recommended plan of study: first year ARCH 500-level; second year LARP 500-level; third year fall LARP 600-level, spring ARCH 600-level; fourth year fall LARP 700-level, spring ARCH 700-level. Students should confirm their individualized study plans with both departments. Waived Landscape Architecture course requirements must be replaced with Landscape Architecture elective courses.

MLA / MASTER OF CITY PLANNING DUAL-DEGREE CURRICULUM

CITY PLANNING [15 cu]	LANDSCAPE ARCHITECTURE [21 cu]
Core	Studio
500 Introduction to Planning History 1.0	501 Studio I 2.0
501 Quantitative Planning Analysis Methods 1.0	502 Studio II 2.0
502 Urban and Regional Economics 1.0	601 Studio III 2.0
503 Modeling Geographic Objects 1.0	602 Studio IV 2.0
506 Negotiation and Conflict Resolution** 1.0	701 Studio V (702 Studio VI) 2.0
509 Land and Urban Development 1.0	
510 Urban Planning Theory 1.0	History & Theory
600 Workshop 2.0	535 Theory I 1.0
7XX Planning Studio 2.0	540 Theory II 1.0
	2.0
11.0	Media
	533 Media I 1.0
** Students may also meet the cross cutting methods course requirement by taking one of the following: CPLN 504 or CPLN 507.	542 Media II 1.0
	543 Media III 1.0
	544 Media IV 1.0
	4.0
Concentrations (Please refer to each specific concentration requirements.)	Workshops
CPLN Concentration 1.0	511 Workshop I 1.0
CPLN Concentration 1.0	512 Workshop II 1.0
CPLN Concentration 1.0	611 Workshop III 1.0
CPLN Concentration 1.0	612 Workshop IV 1.0
4.0	4.0
15 CPLN course units are required for the MCP degree under the PAB accreditation.	Required 600-level Studio Co-Requisites
	761 Urban Ecology (with 601) 1.0
	781 Contemporary Urbanism (with 602) 1.0
	2.0
	Electives
	None
	Depending on the student's background, a 1 cu course will be waived so there are a total of 21 cus taken in LARP.
Sub-total 15.0	Sub-total 21.0
TOTAL COURSE UNITS REQUIRED 36	

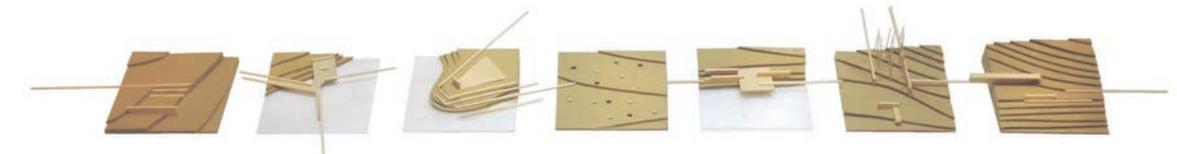
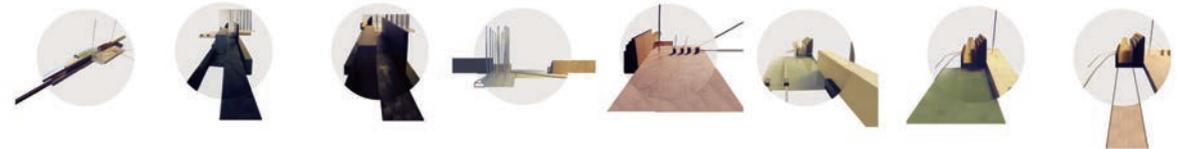
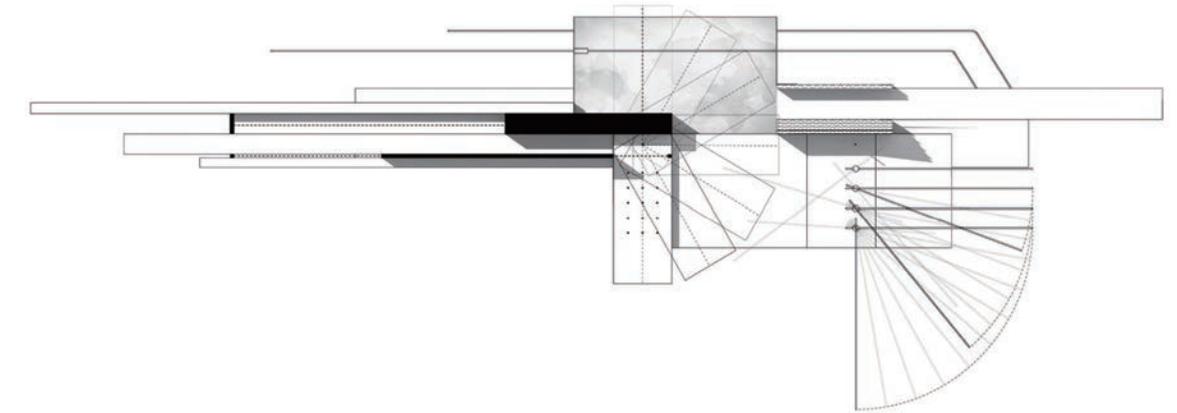
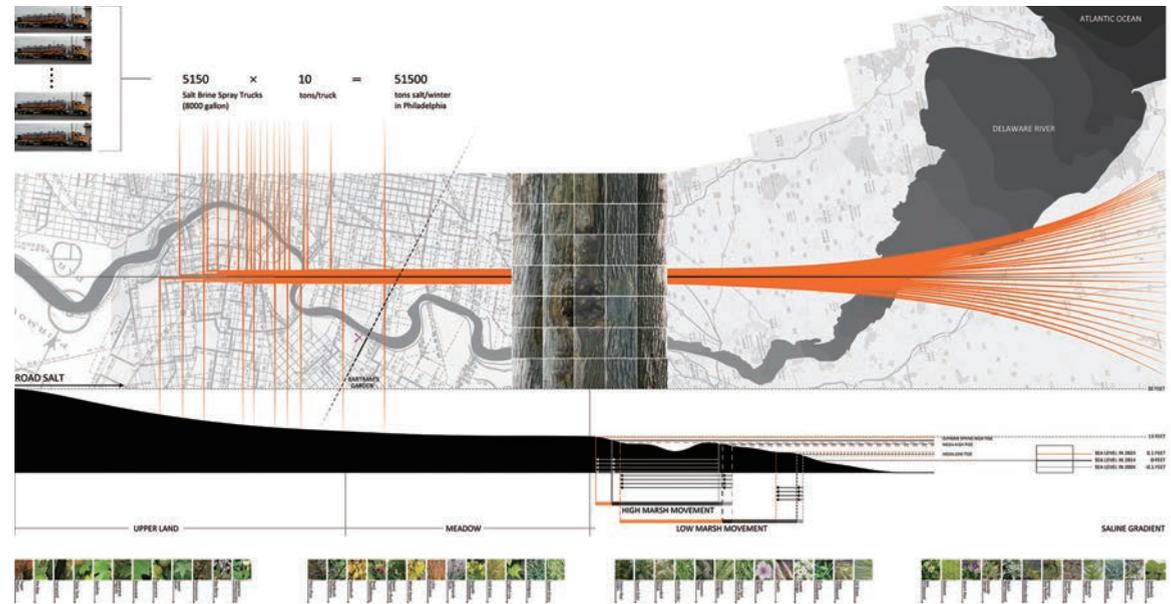
Waived Landscape Architecture course requirements must be replaced with Landscape Architecture elective courses. Dual-degree students should confirm their individualized study plans with both departments.

For more specific information on dual-degree and certificate programs, please consult the departments and the website: www.design.upenn.edu.

STUDIO I TRAVERSING LANDSCAPE: BARTRAM'S GARDEN, PHILADELPHIA, PA

Critics Anuradha Mathur and Dilip da Cunha
 Teaching assistants Yu-Han Chiu and Katherine Rodgers

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

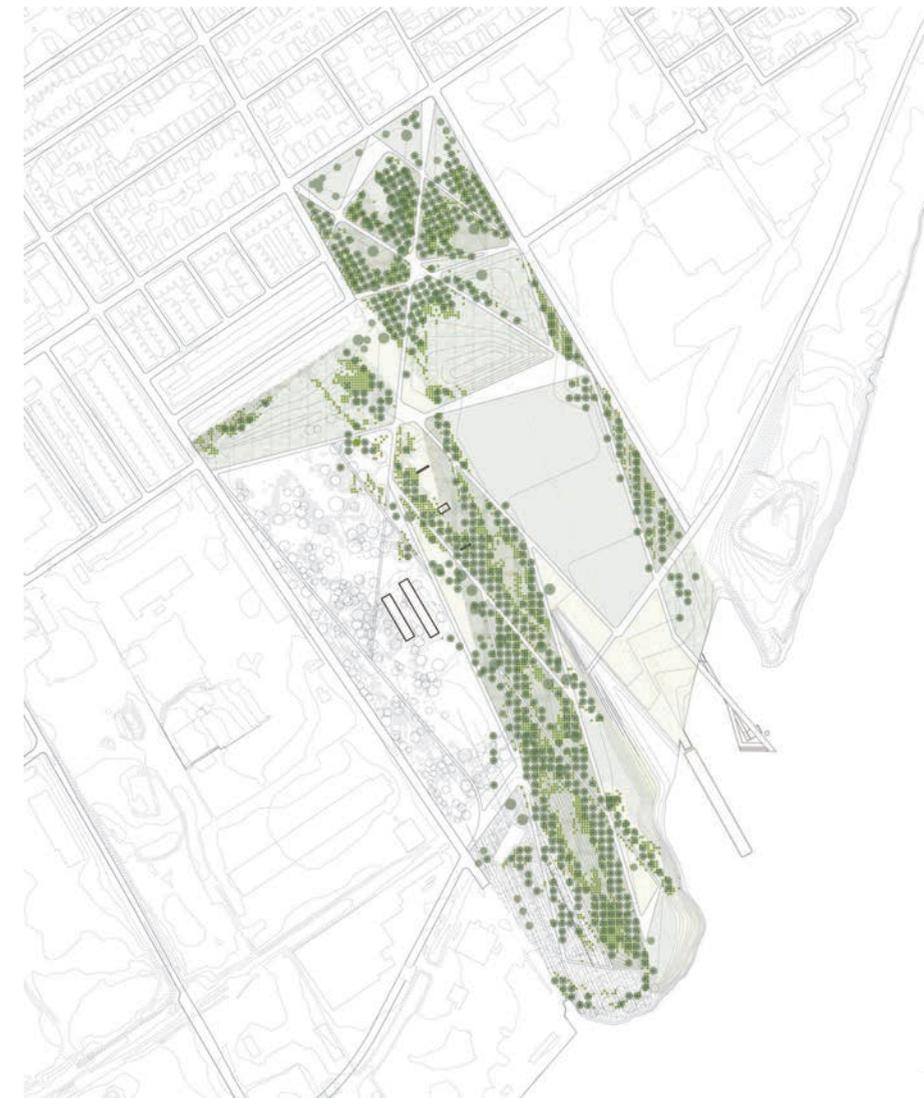


- | | | | | |
|--------------------|------------------|-----------------|----------------|---|
| Michael Biros | Tiantian Guo | Lesia Mokrycke | Jingya Yuan | Jieping Wang, armature model (this page); |
| Chaowei Chiang | Scott Jackson | Nicholas Parisi | Zhiqiang Zeng | Tianjiao Zhang, diagram (opposite page) |
| Nanxi Dong | Andreas Jonathan | Lingyu Peng | Tianjiao Zhang | |
| Zuzanna Drozd | Jinah Kim | Kyle Toth | Yuxia Zhou | |
| Sneha Easwaran | Boyang Li | Jieping Wang | | |
| Katherine Engleman | An Hua Liang | Yiqing Wu | | |
| Margaret Gerhart | Boya Lu | Le Xu | | |

STUDIO II GROUNDWORK: PROJECTS FOR THE NORTH PHILADELPHIA RIVERFRONT PHILADELPHIA, PA

Critics Karen M'Closkey and Keith VanDerSys
Teaching assistants Chiyong Park and Lok Wai Wong

This studio concentrated on developing skills and creative sensibilities for transforming a section of the Delaware riverfront in the Bridesburg neighborhood of North Philadelphia. Through the design of a park, students studied the roles of concept, organization and physical form in the formation of new assemblages of public space and the natural world, and in the creation of new relationships among the site, its immediate edges and the larger region. The theme of "groundwork" provoked thought about the relationship of the existing deindustrialized site and the students' proposed projects. The studio explored this thematic in three ways: as setting the foundation for change, as "thick surface" in terms of the cultural and material layers of site, and as topography as a means to shape space and support programmatic and material interactions (this latter aspect of the studio was studied directly in the concurrent Media II and Workshop II courses). The goal of the studio was for students to unite imagination, creative speculation, pragmatic analysis and technical competency toward full engagement of the broad range of considerations that come into play when making a landscape project.



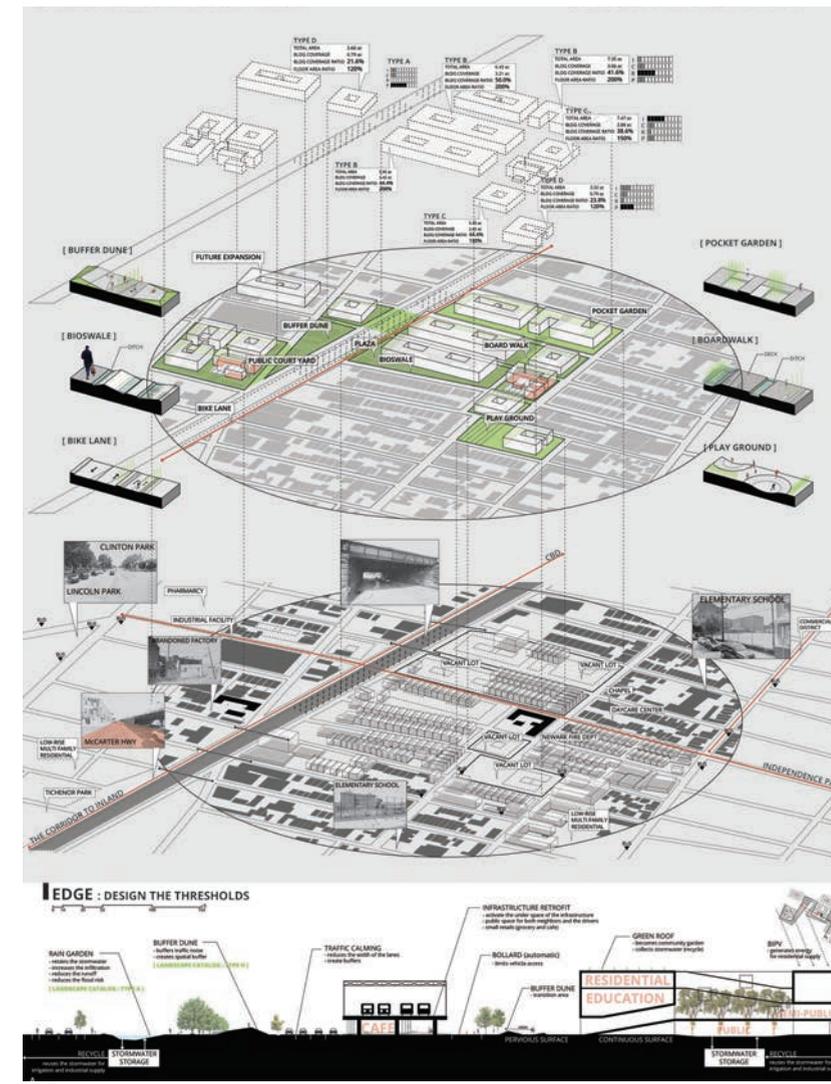
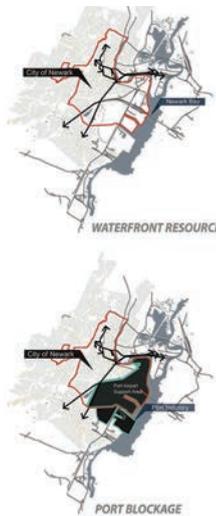
Michael Biro
Chaowei Chiang
Colin Curley
Nanxi Dong
Sneha Easwaran
Katherine Engleman
Margaret Gerhart
Tiantian Guo
Scott Jackson
Jinah Kim
Boyang Li
An Hua Liang
Boya Lu
Nicholas McClintock
Lesia Mokrycke
Nicholas Parisi
Mark Policarpio
Jieping Wang
Yiqing Wu
Le Xu
Jingya Yuan
Zhiqiang Zeng
Tianjiao Zhang
Yuxia Zhou

Colin Curley, plan
(this page);
Le Xu, rendering
(opposite page)

STUDIO III GREEN STIMULI: PRODUCING REGION

Critics Ellen Neises, Nicholas Pevzner, Kira Appelhans, Daniel Pittman
 Teaching assistants Cricket Day, Zhuangyuan Fan, Yadan Luo, Jacqueline Martinez

The 2014 Green Stimuli studio investigated industrial lands, in various states of productivity, and their potential role in the coastal Northeast Corridor. The combined effects of population growth, resurgence of the manufacturing sector, climate adaptation, global demand for energy, and economic transformation are expected to produce market pressure on both the “greenfields” and “brownfields” of the region. Industrial lands are important points of leverage for landscape thinkers concerned with the form and quality of urbanism or of sub-urban communities, with the interplay of man-made systems and natural process, and with the strength of the economy (on which most major endeavors depend). They are potentially dynamic components of locality at both the site and organizational scales. The Green Stimuli studio took on design problems where soil, terrain, geology, mineral resources, climate, water, plants, wildlife, and living systems interactions are major drivers. Studio projects explored one or more of these dimensions in depth to reach high levels of design exploration, strategic thinking, technical resolution and physical expression. The studio’s topics intersected with a broad universe of practical concerns, including land use, local and regional economies, real estate development and public policy, as well as philosophical and artistic questions about nature and ecology. The goal was for designed stimuli to make new connections between the material of landscape and the economic, infrastructural, scientific, social, cultural and creative attributes of a region.



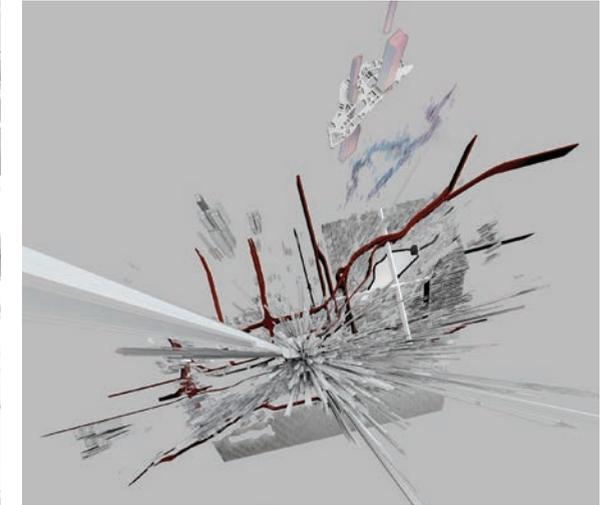
Chiyong Park, phasing strategy (this page); Zhengneng Chen, aerial view (opposite page)

- Jungyoon Bae
- Kathleen Black
- Sheng Cai
- Ningxiao Cao
- Zhengneng Chen
- Christopher Chung
- Rong Cong
- Baihe Cui
- Yu-Sheng Dent
- Yajun Dong
- Richard Fisher
- Miriam Grunfeld
- Shengnan Hou
- Chen Hu
- Taran Jensvold
- Siyang Jing
- Haoran Li
- Yiling Li
- Hao Liang
- Xi Liu
- Nicholas McClintock
- Paula Narvaez
- Veronika Ortega
- Denisse Paredes
- Chiyong Park
- François Poupeau
- Lindsay Rule
- Michael Shafir
- Muyang Sun
- Jierui Wei
- Lok Wai Wong
- Nathaniel Wooten
- You Wu
- Xiaoye Xing
- Boqian Xu
- Siyang Xu
- Xinnan Xu
- Lanmuzhi Yang
- Ya You
- Biqi Zhang
- Wen Zhang
- Rui Zhao
- Zhong Zhao
- Zhangkan Zhou
- Luyao Zhu

STUDIO IV SILICON ISLAND: URBAN DESIGN IN THE DIGITAL ECONOMY:
GOOSE ISLAND, CHICAGO

Critics Christopher Marcinkoski, Nicholas Pevzner, Craig Allchin, Javier Arpa
Teaching assistants Yu-Han Chiu, Yadan Luo, Brian McVeigh, Katherine Rogers

This first incarnation of Studio IV under the revised MLA curriculum considered Chicago, Illinois – the United States’ third largest metropolitan area and the economic and cultural engine of the Great Lakes Megaregion. In particular, studio work focused on Goose Island, an area just northwest of the downtown Loop that is in the process of being radically redefined as Chicago looks to position itself within the 21st century global economy. In the 19th century, the “island” was formed when a channel was excavated between a bend on the Chicago River to better serve a growing industrial economy. The subsequent century saw a steady decline in manufacturing in the area, followed more recently by an acceleration of economic activity. In February 2013, a government-backed not-for-profit, UI (University plus Industry) Labs, was awarded a \$70-million grant by the Obama administration and the Pentagon to establish a Digital Manufacturing and Design Innovation Institute (DMDII) in a former Wrigley candy factory on Goose Island. This studio took into consideration the transformative urbanistic potentials of this agenda while speculating on their implications for the possible urbanistic future of Goose Island and its surroundings. This studio engaged a number of broader issues common in contemporary urban design practice including: the urbanistic implications of economic development programs intended to boost city’s competitiveness, the role of new “high-tech” or “high-skill” industries in transforming the urban form and demographic composition of a city, the instrumentalization of new or refreshed public realm amenities for both real estate and quality of life purposes, and the negotiation of competing development agendas without foreclosing on the possibility of future successes.



- | | | |
|-----------------|------------------|------------------|
| Jungyoon Bae | Chen Hu | Nathaniel Wooten |
| Kathleen Black | Taran Jensvold | You Wu |
| Sheng Cai | Siyang Jing | Xiaoye Xing |
| Ningxiao Cao | Haoran Li | Boqian Xu |
| Ruyi Chen | Yiling Li | Jie Xu |
| Zhengneng Chen | Hao Liang | Siyang Xu |
| Adrian Cortinas | Paula Narvaez | Xinnan Xu |
| Baihe Cui | Veronika Ortega | Lanmuzhi Yang |
| Hannah Davis | Denisse Paredes | Ya You |
| Yu-Sheng Dent | Chiyoung Park | Wen Zhang |
| Yi Ding | François Poupeau | Rui Zhao |
| Yajun Dong | Muyang Sun | Zhong Zhao |
| Jonathan Hein | Jierui Wei | Zhangkan Zhou |
| Shengnan Hou | Lok Wai Wong | Luyao Zhu |

Jie Xu and Siyang Xu, ideagram (above) , aerial view (this page, left), and rendering (opposite page)

STUDIO V BAYWATCH: VIRGINIA KEY, BISCAYNE BAY, FLORIDA

Critic Karen M'Closkey

The Sunshine State is an environment constructed not only through canals and levees but through imagery that continues to draw hordes of residents and visitors in promise of tropical paradise. Miami, in particular, is heavily dependent on tourism, yet many of the "natures" manufactured for this tourism are in great contrast to the environmental context within which they are situated. The region is also incredibly ecologically rich, with one of the world's largest wetlands (the Everglades) and the world's third largest barrier reef system, both of which also bring millions of tourist dollars to the area each year. Given this context, a primary concern for this studio was to take seriously the notion of attraction without confining landscape to a theme park model or a nature reserve model, both of which are bound in time or space. And given that Miami, more so than many other cities of its size, is built on a "technological myth" of control, a primary objective for the studio was to challenge the singular, mono-functional lines – canals, levees, bulkheads – that have been used to construct the region in favor of developing infrastructural hybrids. As a means to think about how technology is employed in the making and control of our landscape, students borrowed from biology and ecology the notions of analogous structures and analogous habitats. The studio focused on Biscayne Bay, an estuary that was continuous with the Everglades and Atlantic Ocean until rapid development in the early to mid-twentieth century radically altered the relationship of this freshwater/saltwater exchange. Miami sits on a limestone ridge at the threshold of these zones. Proposals focused around Virginia Key, a natural barrier island with a poorly planned constellation of institutions and facilities that nevertheless have great historic, educational and ecological value. Typical of Miami waterfronts, there is no coherence to how the island has been developed except that each parcel is a bulwark disconnected from a larger public space network. The goal of the studio was for students to develop a more coherent identity for the island and develop public space(s) along its land-water interface.



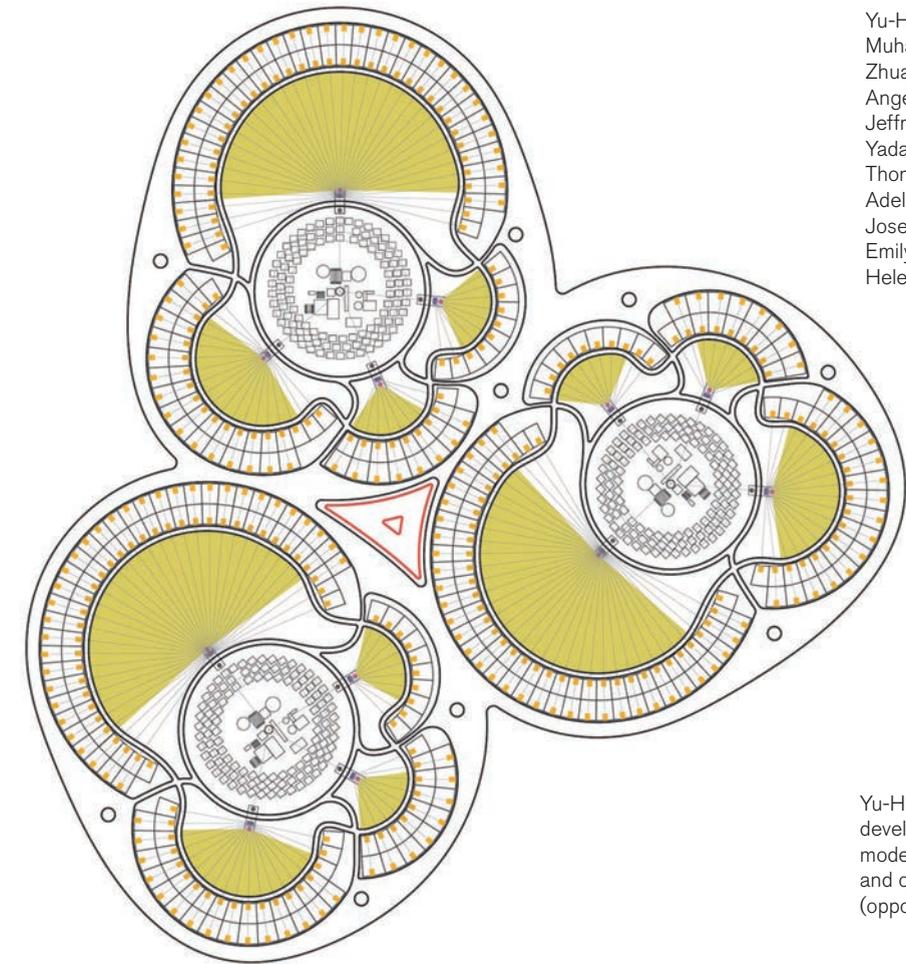
Jung-En Chiang
 Cricket Day
 Brett Kessler
 Yi Li
 Suzanne Mahoney
 Yi Qi
 Katherine Rodgers
 Yi-Chu Shih
 Emily Silber
 Yuhao Wu
 Xiaodong Yuan

Cricket Day,
 plan (this page)
 and model detail
 (opposite page)

STUDIO V NEGOTIATING GROWTH: SPECULATIVE URBANIZATION AND THE PROLIFERATION OF AFRICAN NEW CITIES: GABORONE, BOTSWANA

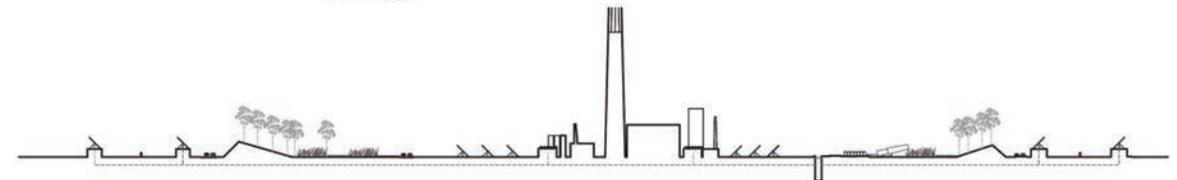
Critic Christopher Marcinkoski

Over the last half decade there has been an eruption of speculative development initiatives throughout the African continent as this region of the global south works its way through the first stages of an unprecedented economic and communication driven modernization. Collectively referred to as African New Cities, there is a great deal of interest and concern regarding the motivations, execution and consequences of these new developments – environmentally, economically, socially and politically. This studio explored this phenomenon as an emerging milieu in urgent need of a more nimble, manifold model of urban design and planning praxis actively engaged with the often volatile, wasteful nature of the urbanization endeavors that characterize these proposals for new settlement. This studio focused on Gaborone, the capital of Botswana in Southern Africa. Unlike much of the rest of Africa, Botswana is politically stable, growing economically and is not characterized by overwhelming future population projections. It is a relatively small and young city by global standards and since it was first laid out under a Garden City model in the 1960s, has been characterized by slow, reactionary or non-existent planning activities. However, there is a growing sense of needing to keep pace as other cities and economies in the region endeavor to modernize. The lack of a paralyzing urgency allowed the studio to methodically test and experiment with a range of approaches to the deployment and negotiation of new urban settlement at various speeds, scales and extents, with a particular focus on what elements are or are not present at specific stages of urban development. Fundamental reconsiderations of what constitutes essential urban infrastructure, how one defines land tenure and value, and the role of time in urbanization activities beyond the artificial linearity of phasing, among other issues, were essential to the work.



Yu-Han Chiu
 Muhan Cui
 Zhuangyuan Fan
 Angelina Jones
 Jeffrey Jones
 Yadan Luo
 Thomas MacDonald
 Adela Park
 Joseph Rosenberg
 Emily van Geldern
 Helen Yu

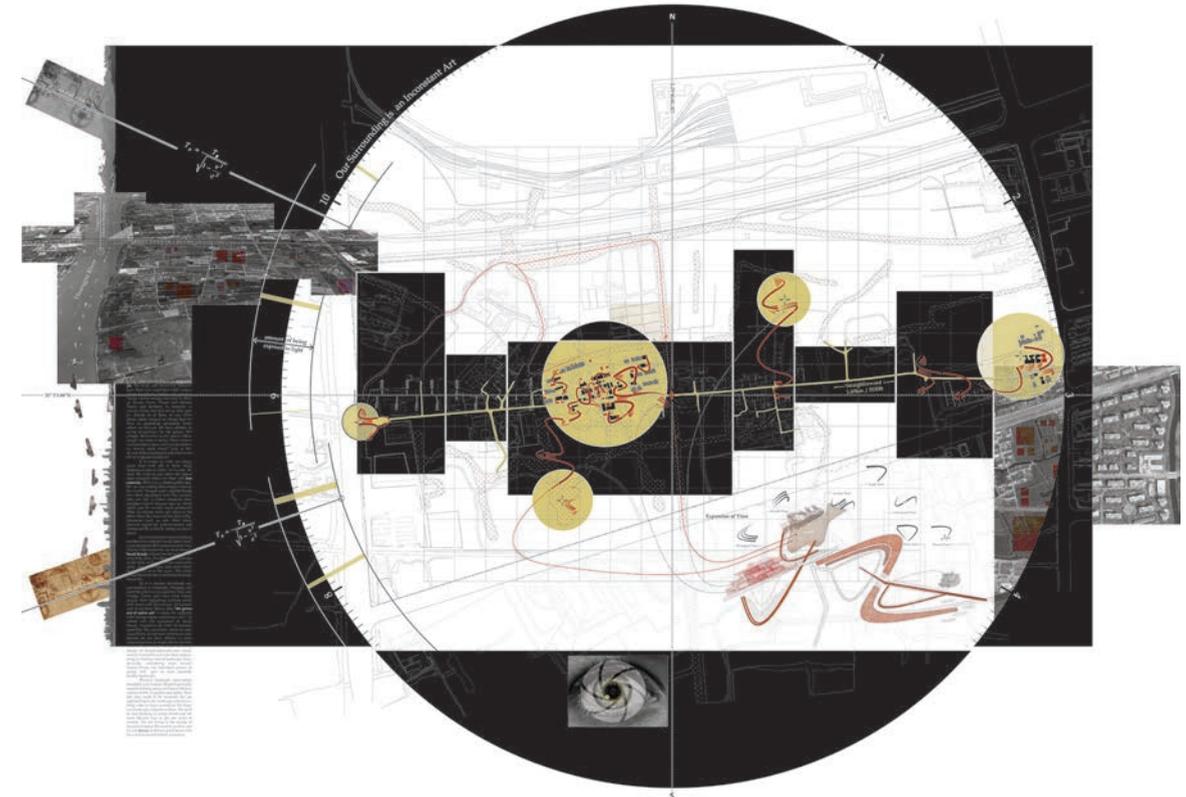
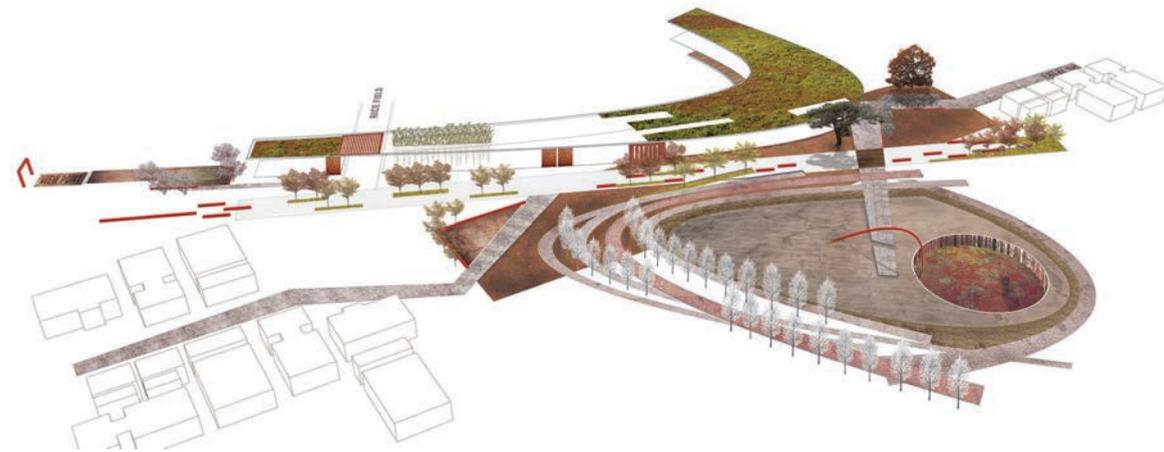
Yu-Han Chiu,
 development
 model (this page)
 and oblique view
 (opposite page)



STUDIO V PUJIANG SUBURBAN PARK: ART IN LANDSCAPE DESIGN
SHANGHAI, CHINA

Critic Valerio Morabito

In 2012, in response to the national mandate to improve the ecological environment of China, the Shanghai municipal government proposed a plan for a large-scale recreational space that comprised an ecological environment network based on a system of twenty-one strategic parks. The first five of these parks, designated "priority" sites, are currently in the design phase. Among them is the suburban park in southern Pujiang, Minhang District, the site of this studio. The site is mainly covered by forest near the Huangpu River with a total area of over fifteen square kilometers. Surrounded by extensive urban development, the park is the ecological heart of the city. The objectives of the students' proposed designs were as follows: to meet the recreational needs of Shanghai residents, to research the relationship between the large park and large scale residential area nearby, and to improve the interaction between urban and rural, as well as the quality of life of the local farmers. The Shanghai Landscape Architecture Design Institute won the competition to develop the design of the strategic park. In collaboration with the Institute, and following from their proposal to divide the park into six main areas (service center, forest resort, cultural theme, waterfront, agricultural tourism, watertown resort), this studio explored the relationship between landscape architecture and art as a means to develop a specific strategy for the city of Shanghai. The Institute sponsored this studio, contributing to airfare and providing accommodations for Penn students during their visit to the site.



Diego Bermudez
Eunjee Hong
Chieh Huang
Leeju Kang
Dan Ke

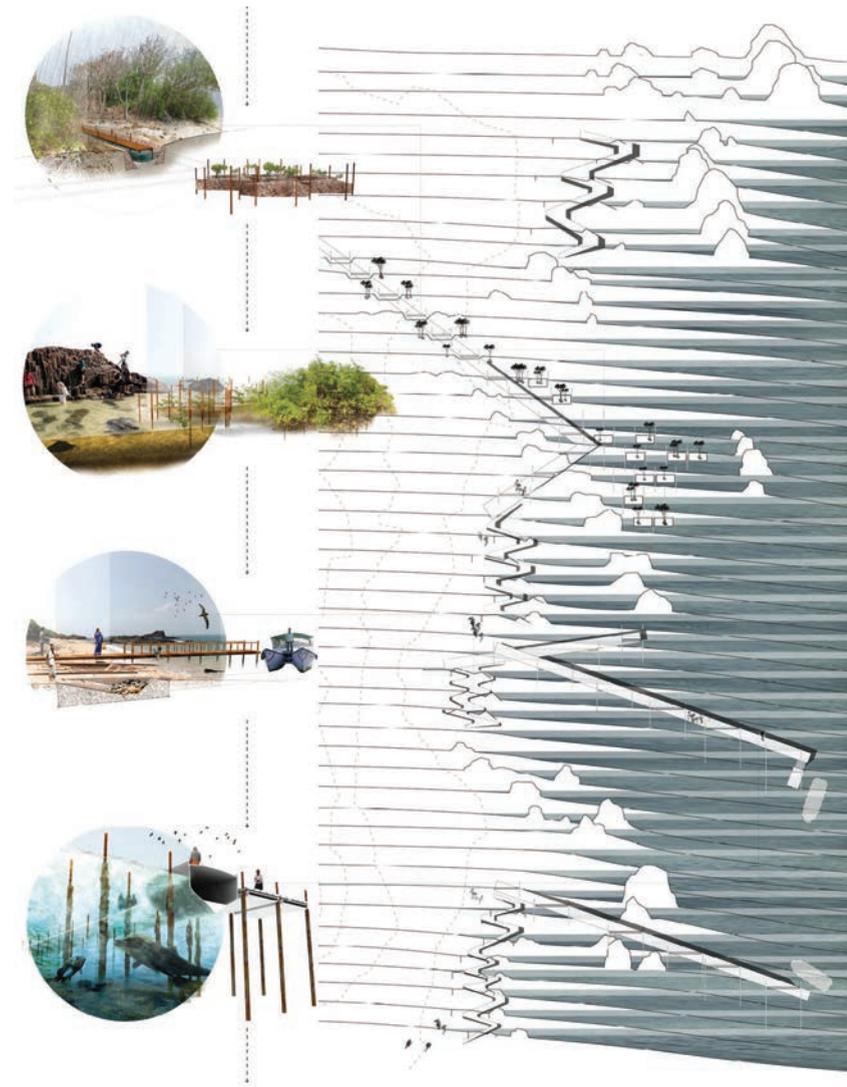
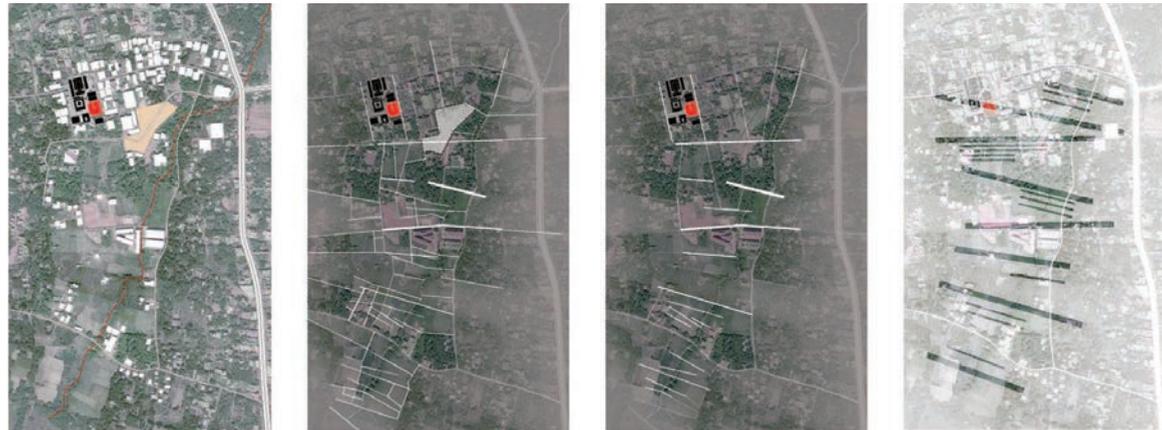
MinSuk Kwon
Ying Liu
Shunkuang Su
Jingran Yu
Qing Zhang

MinSuk Kwon, map (this page) and plan
perspective (opposite page)

STUDIO VI SPLICE: THE ICONIC JOINT: IMAGING AND IMAGINING THE WESTERN GHATS, INDIA

Critic Anuradha Mathur

The Western Ghats is a range of hills on the west coast of India covered with monsoon forests, a repository of minerals, a UNESCO World Heritage Site and a biodiversity hotspot. In this studio, however, the Western Ghats was a splice: a joint of two things that creates a new singularity. The splice of the Western Ghats is seen in a number of its qualities – as a coast that defines a land-sea gradient, as a threshold that allows the southwest monsoon to come through on its way to the Himalayas, as a “wild” belt that draws people from the urban centers looking for “nature,” as a ground that reveals strata of coveted minerals, as a catchment of rain that supplies hydropower to cities on the Arabian Sea and the Deccan Plateau, and as a biodiversity hotspot that calls attention to an endangered planet. The singularity initiated by the Western Ghats in each of these cases has a beginning but no end, direction but no destination, trajectory but no enclosure. With this in mind, students designed an initial splice – a boundary, a building, a corridor, an infrastructure – in the territory they traversed from Agumbe to the coast. Students “constructed” their interventions through a range of drawings, models, and fabrications that were explorative in imaging and imagining place and practice. The studio was developed in collaboration with the Law + Environment + Design (LED) Lab at the Shristi School of Design and Technology in Bangalore. Students and faculty at Shristi initiated a project on “Re-visualizing the Western Ghats” in 2013 led by Dilip da Cunha and Deepta Sateesh, with Arpitha Kodiveri and Vivek Dhaireswhar (from the Human Sciences Initiative). Throughout the year Dilip da Cunha worked in parallel with students from Shristi on the potential of the splice to re-visualize and transform the Western Ghats.



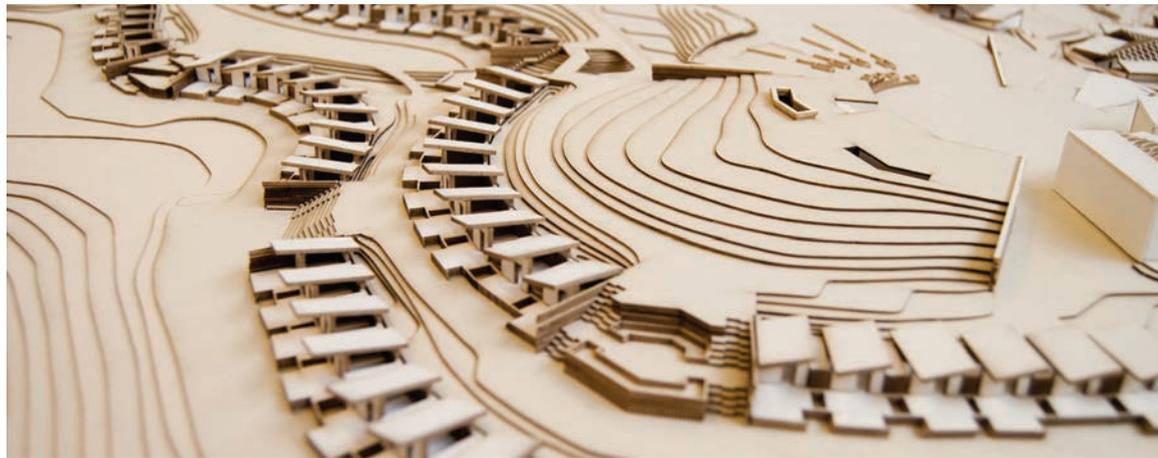
Zhuangyuan Fan
Leeju Kang
Joanna Karaman
Yi Li
Ying Liu
Yadan Luo
Yi Qi
Joseph Rosenberg
Emily Silber
Qing Zhang

Zhuangyuan Fan,
sections (this page);
Yi Li, site maps
(opposite page)

STUDIO VI COLLABORATIVE STUDIO: CONTEMPORARY DEVELOPMENT IN THE NAVAJO NATION, CROWNPPOINT, NEW MEXICO

Critics Laurie Olin (Landscape Architecture) and Tony Atkin (Architecture)
Assistant critics Abdallah Tabet and Gavin Riggall

This collaborative studio brought together students and faculty from the Departments of Architecture and Landscape Architecture in the design for a new phased settlement for 300-400 Navajo families in Crownpoint, New Mexico, in the Four Corners region of the southwest United States. Over the past century and a half, Navajo life has been interwoven, often forcibly, with the economic modes and processes of contemporary American society, often with negative results. In terms of housing, economic necessity has moved people from using traditional nomadic building archetypes to mass-manufactured, government-provided housing. This has led to an increasing disconnect from traditional beliefs, customs, community, and language, exacerbated by high rates of poverty and drug/alcohol addiction. This research-based studio focused on past cultural patterns, present conditions, and future best practices for planning and design in a remarkable but arid and remote landscape. An emphasis was placed on design advocacy, using local knowledge as a tool for design in conjunction with the responsible allocation of resources and sustainable economic development for some of the most historically disenfranchised people in the United States. This studio also sought to challenge pre-conceptions by immersing the students in the site and meeting the community, whose members will be the users and inhabitants of the proposed design work. While visiting the site over spring break, the Penn students had the opportunity to discuss their initial designs with students and faculty at the Navajo Technical University, a tech-based training and research hub in Crownpoint.



Landscape students:
Christopher Chung
Richard Fisher
Kordae Henry
Brett Kessler
MinSuk Kwon
Thomas MacDonald
Katherine Rodgers
Yiju Tseng
Emily van Geldern

Architecture students:
Xingfeng Chen
Yu-Han Chiu
Cricket Day
Jonathan Gorder
Xiao Han
John Lewallen
Bailong Liu
Alexandra Pawlyszyn
Dana Rice
Yuchi Shi
Emily Tyrer
Siwei Yu

Yu-Han Chiu, Siwei Yu and MinSuk Kwon,
master plan (this page);
Richard Fisher and John Lewallen,
model detail (opposite page)

URBAN DESIGN RESEARCH STUDIO THE VALPARAÍSO STUDIO:
FROM THE ECLECTIC TO THE INFORMAL TO THE SUSTAINABLE

Critic David Gouverneur
Assistant critic Maria Villalobos

This Urban Design cross-disciplinary studio is part of a sequence of applied-research studios intended to foster sustainable conditions in informal settlements in cities of the developing world. In this iteration, participants were asked to negotiate the interplay of ecological, social, infrastructural, economic and morphological attributes in the port city of Valparaíso, Chile. A UNESCO World Heritage Site, this city is characterized by a unique architectural legacy reminiscent of its prosperous past alongside underutilized port areas, and more recently emerged informal settlements occupying the upper tier of the urban fringe – resulting from decades of economic stagnation. Throughout its history, the city has experienced the destruction and subsequent reconstruction of numerous urban areas, impacted by severe earthquakes, tsunamis, and fires as a consequence of increasing drought and desiccation as a result of the planting of large commercial eucalyptus forests on the hills adjacent to the city. The studio focused on establishing criteria and design solutions to diminish risks of destructive events, enhancing social equity and the unique cultural heritage of Valparaíso as part of a holistic urban vision. Consequently, an important component of this strategy was to envision how to better assist the informal neighborhoods – both exiting and emergent – by reducing vulnerability, improving accessibility, providing infrastructure, community services, introducing community gardens, and offering alternative means of economic production. Students worked with the School of Architecture of the University of Valparaíso, the Municipality of Valparaíso, and a number of local community associations who helped envision the studio, assisted during the fieldtrip and provided important feedback in different stages of development of the projects.



Yoona Ahn
Natasha Chamilakis
Jung-En Chiang
Muhan Cui
Olga Karabinech
Dan Ke
Soyoung Kim
Yongjia Lin

Lindsay Rule
Shunkuang Su
Juan Tejedor
Teng Teng
Xiao Wei
Yuhan Wu
Jingran Yu
Xiaodong Yuan

Muhan Cui, plan (this page) and section (opposite page)

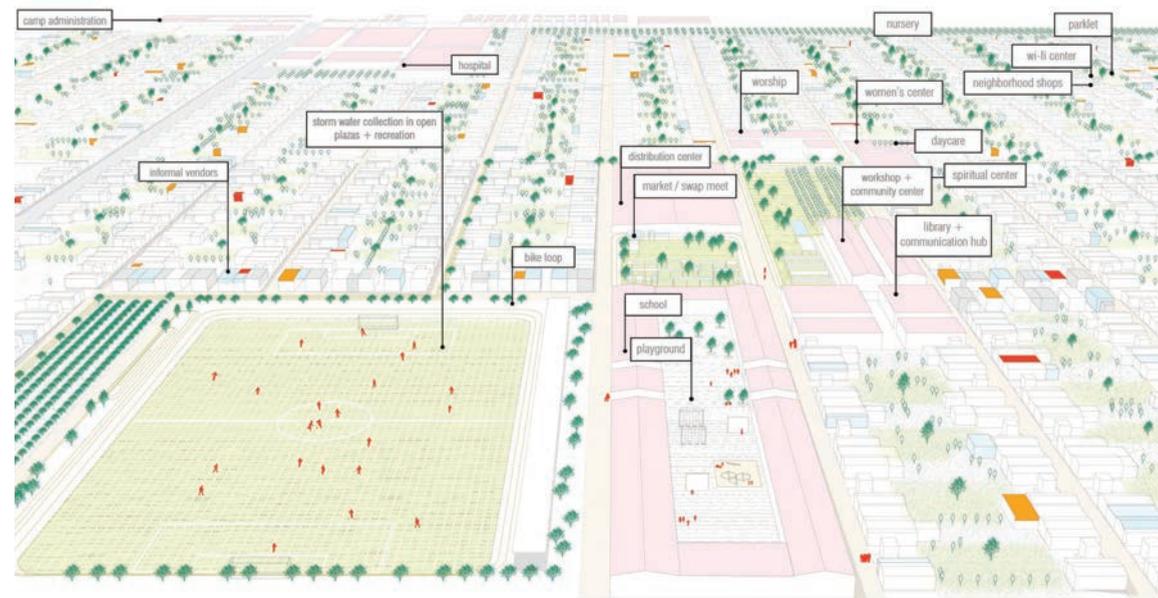
INDEPENDENT STUDIOS

AN ALTERNATIVE HANDBOOK FOR REFUGEE CAMP DESIGN

Student Helen Yu

Critics Richard Weller and David Gouverneur

This independent studio responded to both the increasing number of refugees worldwide and the increasing number of years refugees are spending in camps. While not all refugees live in camps, the focus of this research and design proposal was on camp models designed for 20,000 people (as per the UNHCR's guidelines). Whereas the current guidelines presuppose the landscape as a tabula rasa, this alternative "landscape framework" used the landscape to generate ecological services and allow flexibility and self-organization. With as many as 3,000 refugees moving into a camp per day with as little as one week's notice, the design responded to enormous pressure in its ability to be built efficiently, practically, and affordably, while adapting to refugees' individual needs and skills over time.



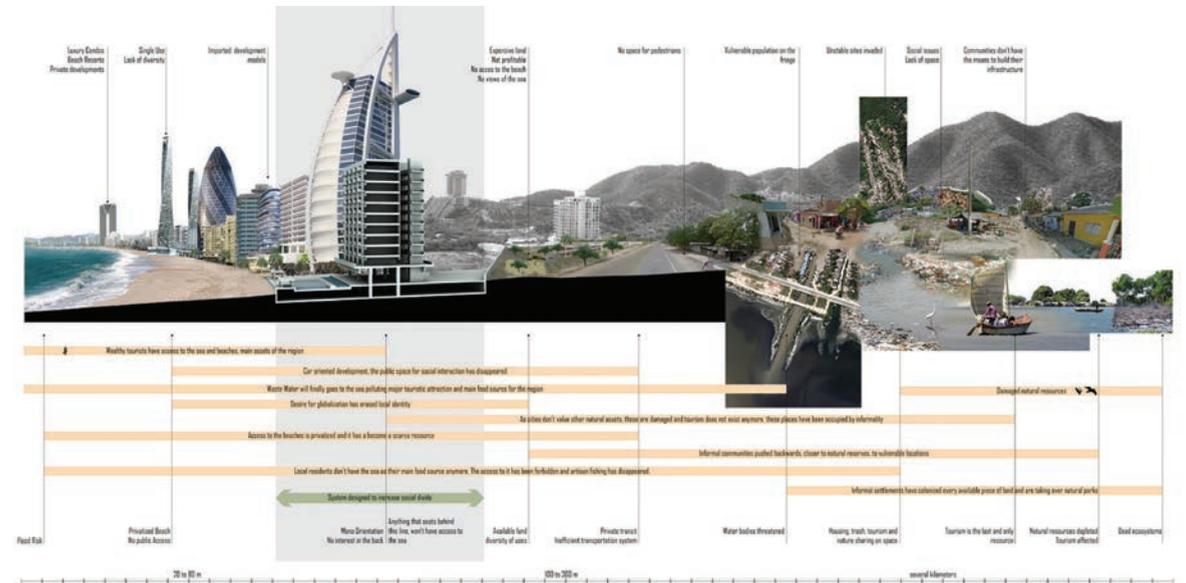
Helen Yu, plan (this page);
Diego Bermudez and Chieh Huang, diagram (opposite page)

REDRAWING THE COAST

Students Deigo Bermudez and Chieh Huang

Critics Richard Weller and David Gouverneur

After decades of violence and economic isolation, Colombia's image has recently shifted and been targeted by international travelers and investors. And the Caribbean region of Colombia is one of its hottest and fast-growing destinations for tourism. Unfortunately, cities in this region are not developing in a sustainable way in terms of competitiveness, social inclusion, safety and urban quality. Today, the perception of this coast is the one of a line, without any context, trying to imitate the image of the Caribbean paradise. Recent growth trends suggest that new development has been rapidly taking over the coast with gated apartment towers and exclusive resorts with privatized beaches, while informality sprawls in the back drop, creeping up the hills and into the marshes. A linear walled city parallel to the coast is being created by these trends for short-term profits, damaging the ecology that is the backbone of this beautiful landscape and its tourism economy, and undermining social stability and creating flood risks. The main objective of this project was to propose a spatial structure that "redraws" the Caribbean coast in Colombia not as a coast "line" but as a coastal region, where urban development not only respects but responds to the unique geomorphological, hydrological, ecological, and cultural landscape. By integrating the new urban growth into the existing landscape, the project combined the ideas of reverse urbanism and TOD to ensure a balanced co-existence of the urban landscape and the coastal landscape up from the regional scale down to the street scale.



INDEPENDENT STUDIOS

URBAN DETRIVORE – A RENEGOTIATION BETWEEN GROWTH AND DECAY: AN EMERGENT ARCHITECTURAL SCAFFOLD GENERATED FROM STRUCTURED DECAY AT THE PHILADELPHIA NAVY YARD

Student Jacqueline Martinez

Landscape critics Karen M'Closkey, Nicholas Pevzner, Richard Weller

Architecture critic Annette Fierro

Can we develop a method by which the growth of new urban tissue is structured through the decay of the old, to both animate and evolve the urban corpse? Currently, the decay of our human artifacts, this urban entropy, typically gets type cast as signs of degradation (both land and society), blight, or nostalgia. But in fact, it is the natural ecology of urbanity. A latent potential lies embedded within the process of urban entropy. Instead of vilifying and eradicating this aspect, this project sought to use these processes as generative sources of urban growth, choreographing the deterioration, prompting an evolution of the architecture instead of an end or a beginning. Working in the Philadelphia Navy Yard, on a silver of land, excluded from the commercial re-development masterplan, the project posed a new development gateway to Philadelphia, connecting the Navy Yard, Delaware River and FDR Park. Arriving at a strategy of an emergent architectural scaffold, the scaffold, both physical and operative, has the bundled agenda of manipulating and subverting the successional process, choreographing the building life cycle evolution, and fostering emergent development and urban wilderness biotopes creating a resilient structure of urbanism generated from processes of decay.



WORKSHOP I ECOLOGY AND BUILT LANDSCAPES

Instructors Sarah Willig, Rebecca Popowsky, Marie Hart

Teaching assistant Taran Jensvold

The purpose of Workshop I was to continue the work of the Summer Institute, during which students explored the Coastal Plain at the John Heinz National Wildlife Refuge, Bristol Marsh, Delhaas Woods and the Piedmont in the Wissahickon Valley and at Valley Forge National Historic Park. During the fall students continued to visit natural areas representative of regional physiographic provinces with sites extending from the barrier islands of New Jersey to the first prominent ridge of the Appalachian Mountains. The goals of Workshop I were to introduce students to the varied physiographic provinces and associated plant communities of the greater Philadelphia region; to characterize and analyze plant communities considering the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance, both natural and anthropogenic; to learn the local flora including plant species identification, an understanding of preferred growing conditions, and potential for use; and to draw and examine the concepts of ecology and design through representation, culminating in a regional cross-section that synthesized field observations.



Fieldtrips included:

Mount Holly and Rancocas Nature Center, NJ (Inner Coastal Plain);

Bartram's Garden, Philadelphia

(Fall Line, boundary of Inner Coastal Plain and Piedmont);

Willisbrook Preserve, Pennsylvania (Piedmont Uplands);

Ringneck 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);

Materials fieldtrip led by Lindsay Falck to Groff and Groff Sawmill, Lancaster, Pennsylvania

Yiqing Wu, montage (this page);

Jacqueline Martinez, concept model (opposite page)

WORKSHOP II LANDFORM AND PLANTING DESIGN

Instructor Cora Olgay
Teaching assistants Taran Jensvold and Michael Shafir

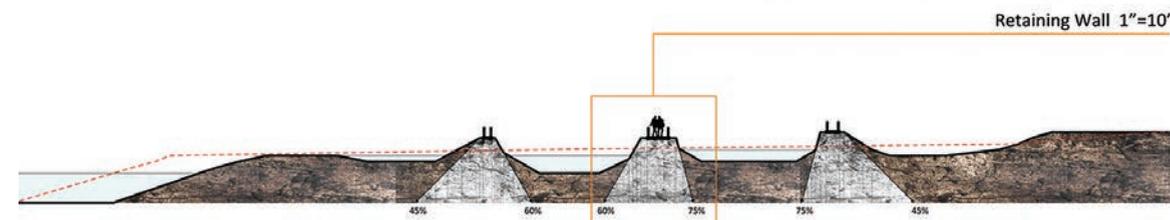
Workshop II examined two of the primary tools in the practice of landscape architecture: grading and planting design. The course incorporated a combination of lectures, guest speakers, discussions, field trips, and student presentations. Students had the opportunity to apply the principals of grading and planting to their concurrent Studio II projects.

LANDFORM AND GRADING:

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. This portion of the course 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 Workshop II, the basic techniques and strategies of grading design were introduced and reinforced so that grading design became an integral part of the students' design approach. Landform and grading topics included: reading the surface of the earth (contours and signature landforms), grading basics (calculation of slope, interpolation, slope analysis), leveling terrain (creating terraces on slopes), the flow and management of water, circulation, grade change devices (stairs, ramps, and retaining walls), grading the road, and the process of grading design.

PLANTS AND DESIGN:

This component of Workshop II provided 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. Key ecological concepts from Workshop II – the natural distribution of plants, plant community, successional patterns, the relationship of planting and topography – were used as the initial framework. 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 was explored through a combination of modeling, plan and section drawing, temporal studies, writing, and case studies. Emphasis was placed on process and evolution of planting design, the temporality of planting (daily, seasonal and annual changes), and the establishment and maintenance of plantings.



WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructor Sarah Willig
Teaching assistant Hannah Davis

The purpose of this five-day field course was to build on the Summer Institute and Workshop I which considered natural and human factors shaping a variety of landscapes. This week focused on management of landscapes to effect positive environmental change. The aims of Spring Field Ecology were to foster a greater understanding of the varied physiographic provinces of the region including the Coastal Plain, Piedmont, and Ridge and Valley; increase awareness of the fundamental importance of soil in natural and degraded areas; create an expanded view of the local flora, native and non-native, with many plants in flower; provide additional insight into the diversity of approaches and techniques using plants to promote positive environmental change; and to offer some ideas and inspiration from the dedicated, thoughtful individuals met along the way.

Fieldtrips included:

Longwood Gardens Natural Lands Management including Meadow Garden, Cheslen Preserve and Unionville Serpentine Barrens Grassland Restoration (Piedmont Uplands);
Palmerton Zinc Smelter Land Reclamation, Pennsylvania (Ridge and Valley);
Burcham Farm, Moores Beach, PSEG Maurice River Township Site, and Living Shoreline at Heislerville on Maurice River, NJ (Outer Coastal Plain);
Rushton Woods Preserve and Sally Willig's home (Piedmont);
Village of Arts and Humanities, Greensgrow, and Penn Treaty Park in Philadelphia

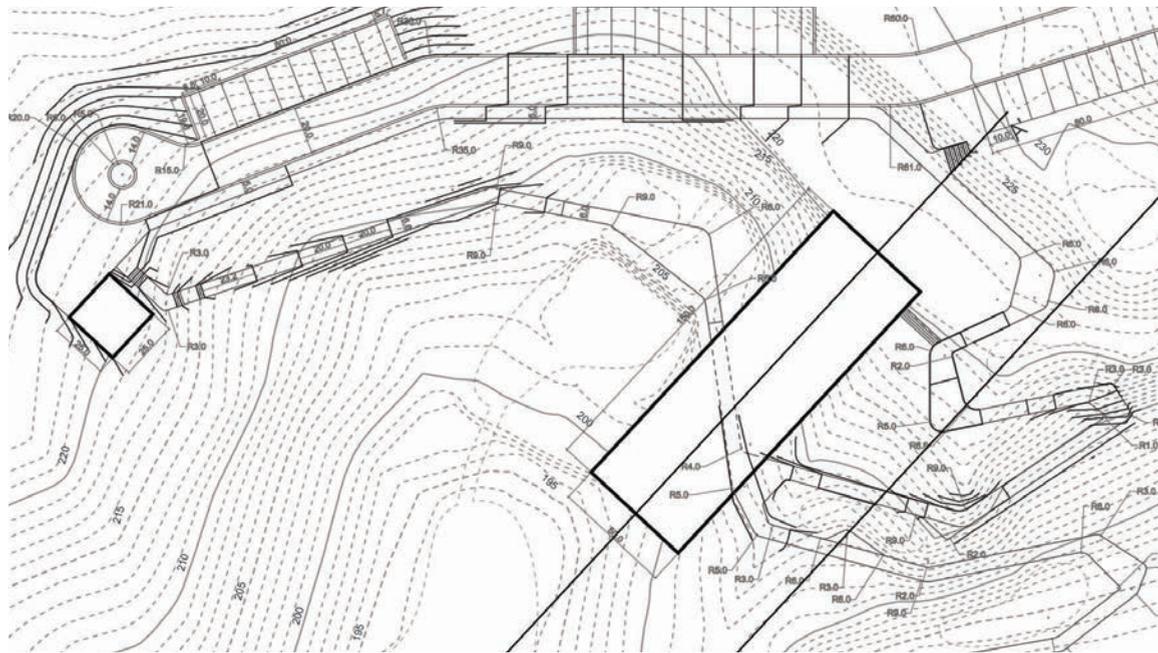


Sally Willig, fieldtrip photo (this page);
Tianjiao Zhang, section (opposite page)

WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructor Andrew Schlatter
Teaching assistants Leeju Kang, Shunkuang Su and Xiaodong Yuan

Building upon the skills and concepts developed in Workshops I and II, this intermediate workshop focused on the technical aspects of site design, with an emphasis on site grading, site engineering and landscape performance. Functional considerations related to landscapes and their associated systems – including circulation, drainage and stormwater management, site stabilization and remediation – were explored as vital and integral components of landscape design, from concept to execution. Lectures, case studies, field trips, and focused design exercises enabled students to develop facility in the tools, processes and metrics by which landscape systems are designed, evaluated, built and maintained. In concert with the concurrent design studio, students considered the means by which functional parameters could give rise to the conceptual, formal, and material characteristics of designed landscapes.



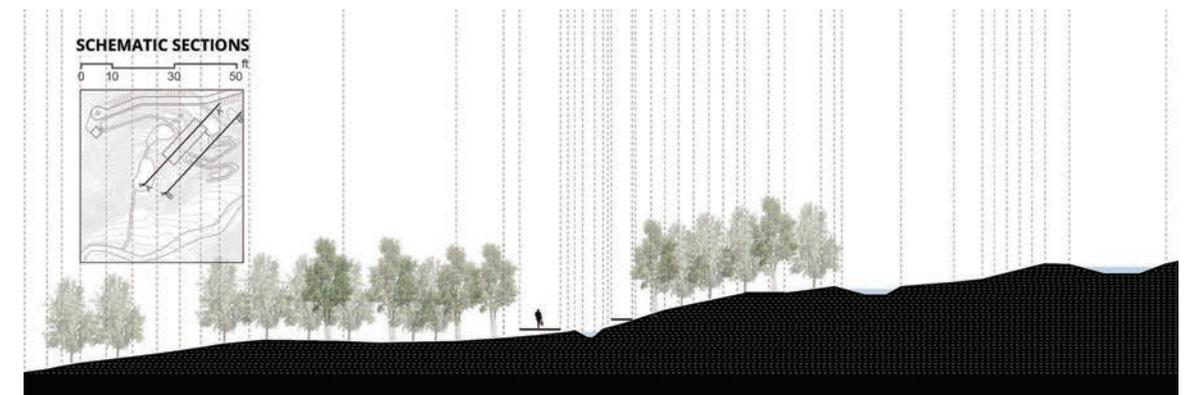
WORKSHOP IV ADVANCED LANDSCAPE CONSTRUCTION

Instructor Greg Burrell
Teaching assistant not applicable

Building upon the skills and concepts developed in Workshops III, this workshop focuses on construction documentation, materiality, and the process of communicating a design concept through the life of a project. To highlight the importance of construction documents, the first half of the semester explores three major factors that influence the development and documentation of a project. First, students study the complexities of the client, designer, and contractor relationships that must be fostered to achieve a successful project. Secondly, students review contractual relationships, how projects get started, the phases of a typical job, and the various ways a project team can be structured. Finally, students review a broad range of material systems, their physical characteristics, modes of production, assembly sequences, maintenance needs, and ultimate recyclability where appropriate.

With a clear understanding of project relationships, material systems, and process students then develop a set of construction documents during the second half of the semester. As a basis for this work, students build upon the site designs developed in Workshop III. The course includes lectures, discussions, site walks, and two multi-stage assignments designed to build familiarity and proficiency in the documentation process.

This course was shifted from being offered in the spring semester to the fall semester as per the curriculum revisions instituted in 2014; therefore, it was not offered during the 2014-2015 academic year. The course will resume during the fall 2015 semester.

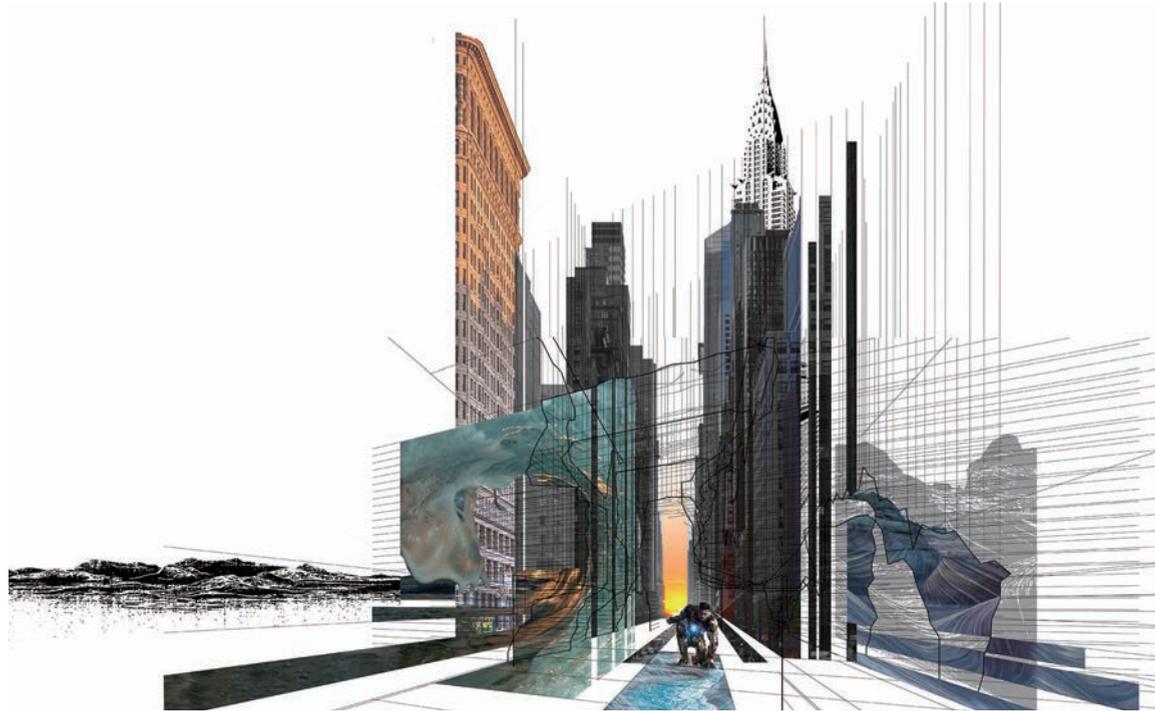


Chiyoung Park, section (this page) and grading plan (opposite page)

MEDIA I DRAWING AND VISUALIZATION

Instructors Anuradha Mathur and Dilip da Cunha
Teaching assistants Hannah Davis and Jierui Wei

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

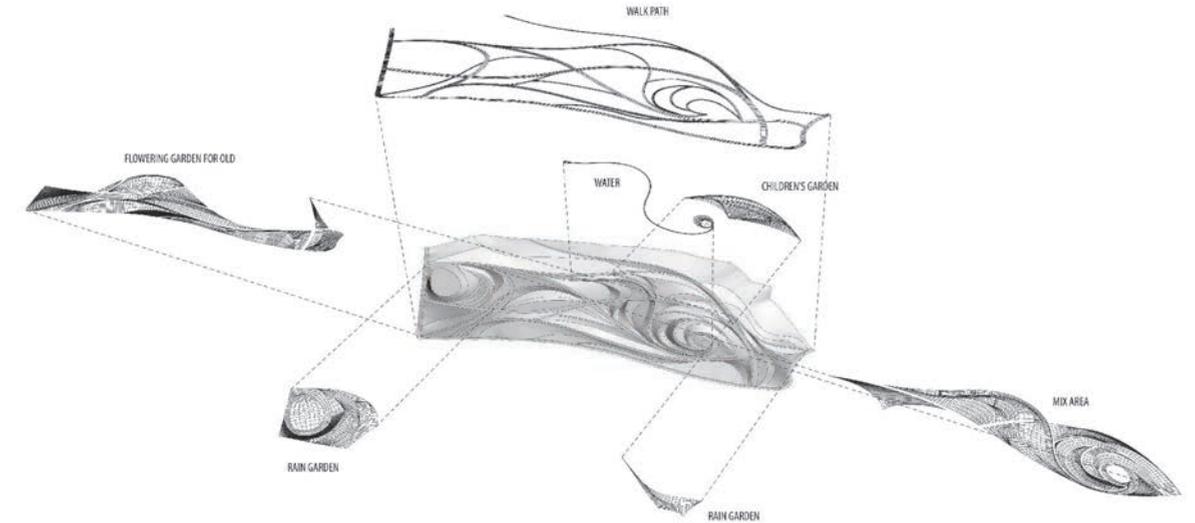


Zhiqiang Zeng, montage (this page); Jingya Yuan, exploded model (opposite page)

MEDIA II DIGITAL VISUALIZATION

Instructor Keith VanDerSys
Teaching assistants Muhan Cui and Jie Xu

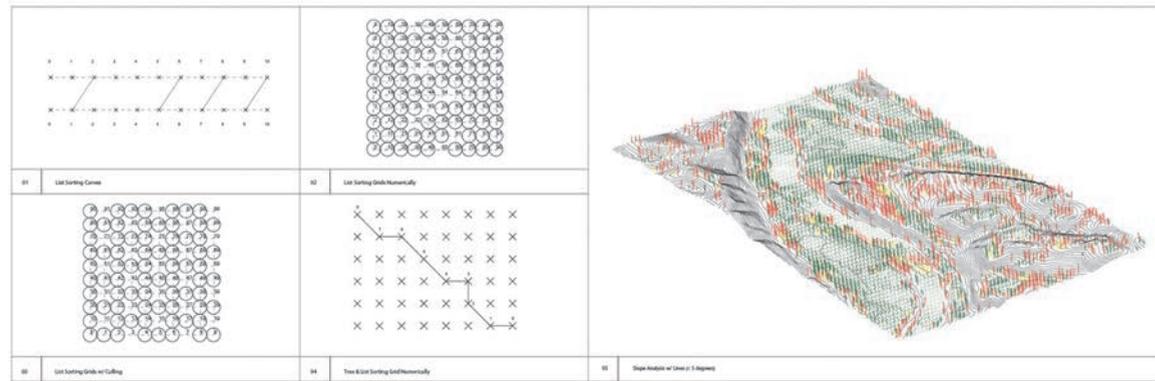
This second course in the Media sequence provided an intensive hands-on inquiry into the exploration, enhancement, and extrapolation of digital media and the subsequent modes of conceptual, organizational, and formal expression. Through a series of working labs, students were introduced to various software applications and numerically driven techniques as a means to learn rigorous surface construction and control through form processing. Instead of understanding computer modeling simply as an end, this course considered digital media as a compulsory tool in design processes. The course provided students with the necessary digital modeling techniques to explore and examine precision surface profiles and land-forming strategies. These models provide a basis to speculate on what processes and programs might be engendered or instigated. Through an emphasis on temporal and relational techniques, Media II addressed the increasing recognition that dynamic processes are explicit components of analysis and generation. This course addressed appropriate strategies for managing and converting data and methods for streamlining workflow through various computer applications. Rhino was the primary modeling platform, but associated plug-ins of Rhino Terrain, V-ray and T-Splines extended the toolset; GIS facilitated the collection of extant data. Adobe Creative Suite 6 was also used for documenting and expressing modeling processes through static and time-based visualizations.



MEDIA III FLOWS: LINEAR / NON-LINEAR

Instructor Keith VanDerSys and Meg Studer
 Teaching assistants Ying Liu and Yuhan Wu

Media III continued the curricular emphasis on visual communication and design; the course's theme was dynamics and flows. In Media II, students embraced iteration as a process of computational praxis and as an attribute of landscape systems. This course delved deeper into the collection and control of information – from the scale of GIS to sited metrics and embedded sensors – and focused on modeling, parsing, and simulating landscape systems/media as topological, recursive, and spatio-temporal patterns. Students worked with rich fields of landscape attributes (i.e. data) and created parametric tools to draw out significant thresholds and distinguish areal effects. By using parametric attributes, terrain, surface, and site were treated as integrated with the larger geophysical, ecological, and environmental exchanges of landscape. Labs incorporated GIS, Rhino/Rhino Terrain, Grasshopper and AfterEffects. Each software package was approached in terms of creating recursive interactions of attributes within a single program/range of scales and in handling attribute data such that it could be accessed, re-integrated, and represented across software/scales. The overlap of parametric tools enabled the testing of site-scale grading, surfacing, and planting alterations in terms of both local and regional effects, drawing out the non-linear potentials and new patterns catalyzed by site manipulations. In addition, animation software and cinematic collation were explored for their ability to both notate and incorporate diagrammatic duration.

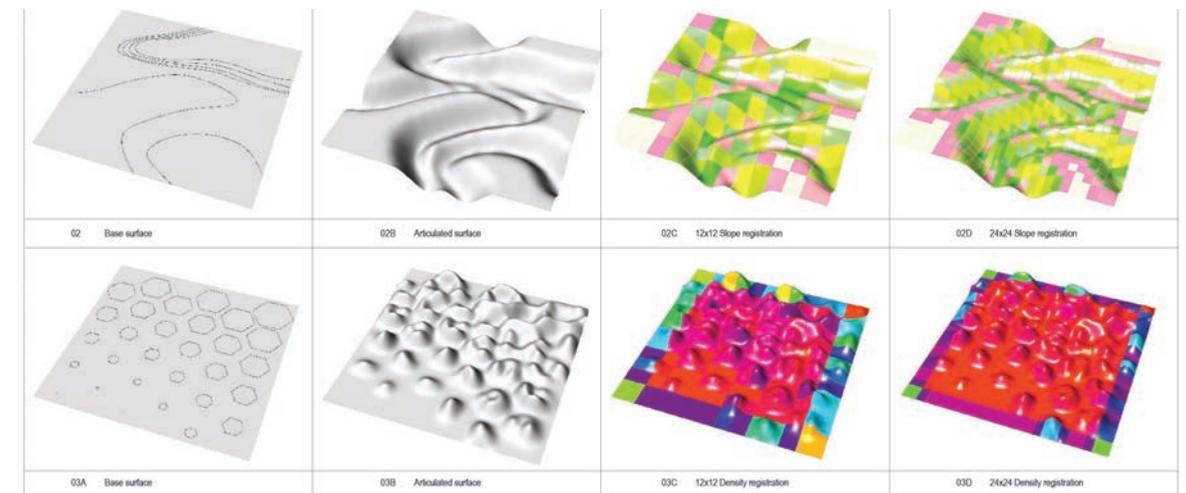


Paula Narvaez, flow frameworks (this page); Luyao Zhu, surface registrations (opposite page)

MEDIA IV FUTURES: TRENDS AND TRAJECTORIES

Instructor Joshua Freese
 Teaching assistants Zhuangyuan Fan and Yuhan Wu

The theme of Media IV, the final course in the Media sequence, was trends and trajectories. This course continued the use of the computational methods for analysis, representation and generation of contextual, environmental and geometric conditions that were established in Media II and III. Media IV broadened the use and refinement of these tools to understand the complex range of conditions and dimensions that exist at the interface of the natural and built environment of an urban context. The use of the particular tools and methods in this course were developed to broaden students' ability to evaluate as well as design through relational and conditional modeling. Parametric modeling allowed students to develop their own criteria, and establish parameters founded in environmental information to make translations that qualified and/or quantified these parameters as speculative trends and trajectories within the framework of landscape architecture. Constructing models and tools allowed students to refine their criteria for design evaluation. Material produced was a balanced composition of graphics and information, requiring a specific language and means to express spatial, temporal and cumulative qualities. The course focused on tools for design and representation primarily using Rhino, Grasshopper and AfterEffects, as well as other plugins within Rhino and Grasshopper. OpenMaps and GIS facilitated the collection of extent data and regional re-integration of site alterations, and the Adobe CS6 Creative Suite was utilized in documenting and expressing modeling processes through static and time-based visualizations.



THEORY I THE CULTURE OF NATURE

Instructor Richard Weller
Teaching assistants William Fleming and Helen Yu

Drawing on wide-ranging aspects of science, philosophy and the arts, this course surveyed the historical relationship between the subjects of Culture and Nature. The course questioned the stability and historical construction of these binary referents by presenting an overview of the ways in which "nature" has been understood mythically, theologically, ideologically, philosophically, scientifically, artistically, ecologically and politically. The course connected this broad history of ideas to contemporary conditions of ecological crisis and in turn folded this into the history of landscape architecture and urban design. The lectures, readings and associated discussions and exercises were designed to encourage and assist students to develop an understanding of history as a prerequisite for understanding contemporary conditions of ecological crisis. The overriding purpose of this course was to encourage and assist students in developing a personal worldview as the epistemological basis upon which intellectually adventurous, professional careers in landscape architecture can be built.



Soyoung Kim, diorama; photo: Thomas MacDonald

Topics included: gardens and landscape; scientific revolution; romanticism; history of technology; evolution and new biology; the new cosmology; art and science – new orders and disorders; postmodernism; cyborgs and information society; ecofeminism; sustainability and utopian thought; and ecological metaphysics.

THEORY II HISTORY OF IDEAS AND FORMS IN LANDSCAPE ARCHITECTURE

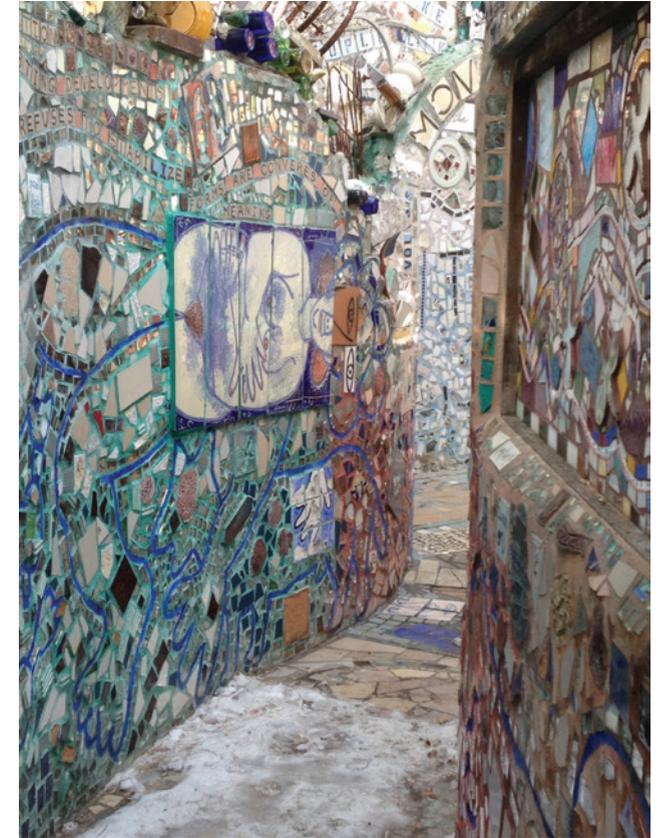
Instructor John Dixon Hunt
Assistant instructor Konstantinos Alexakis
Teaching assistant Helen Yu

Types and Improvisations:

Types of Modern Landscape Architecture: Its Past and Our Improvisations

This course introduced students to a variety of modern landscapes and landscape typologies. All were evidence of new and contemporary ways of responding to different kinds of place. The course focused on these new developments in the light of references backwards in time to previous versions (or, occasionally, bad examples) of those types. Class sessions began with a lecture and concluded with discussion-based seminars. Students kept journals in which they responded to the various "types" of landscape discussed each week, drawing on first-hand experience, research and/or on materials raised in that week's seminar discussion.

Topics included: what is modern? What are the types?; gardens/parks as place-making; private gardens (or gardeners' gardens); master's gardens and the role of the professional; festival exhibitions; vernacular (or radical) gardening; public gardens; pocket and linear parks; campuses (institutional and corporate); memorials; botanical and sculpture gardens; toxic sites and other drosscapes; historical recreations or historic preservation; and gardens on paper.



Magic Gardens; photo: Colin Curely

URBAN ECOLOGY

Instructors Stephanie Carlisle and Nicholas Pevzner
Teaching assistant Emily van Geldern

This course introduced students to the core concepts, processes and vocabulary of contemporary urban ecology. It aimed to provide a conceptual framework and grounding in an understanding of ecological processes, in order to empower students to develop and critique the function and performance of landscape interventions. Urban ecology described the interaction of the built and natural environment, looking at both ecology in the city, as well as ecology of the city. Lectures, case studies, critical reading and design exercises enabled students to increase their ability to analyze and interpret ecological systems and processes. By analyzing the application of ecological concepts in the design and management of urban landscapes, urban ecology was explored as a dynamic, human-influenced system. Throughout the semester, invited speakers visited the class through a series of applied ecology panels on focused topics. Students worked to further apply and explore ecological concepts through a semester-long group project with a discrete site. This course was developed as a result of the MLA curriculum revisions and first offered during the fall of 2014. The course addressed urban ecological issues and was designed to complement and support the work being undertaken by the students in the LARP 601 Studio III: Green Stimuli studio.



Colin Curley, diagram

CONTEMPORARY URBANISM

Instructors Richard Weller and David Gouverneur
Teaching assistant Emily van Geldern

Over half of the world's population today lives in cities, many of them large metropolitan areas, megacities and urban regions. The urbanization trend is expected to continue, particularly in the nations of the Global South. Climate change, environmental stress, scarcity of cheap energy, food and water shortages, and social and political conflicts will be at the center of professional practices. In order to be responsive to such challenges, advancing new criteria, design, planning and managerial solutions, it is of pivotal importance to understand the theoretical framework and the practices that have influenced city making throughout history, particularly those ideas and that still shape the contemporary city and will continue to do so in the near future. This course was divided into two parts. The first, The City in Theory concerned the history and theory of urban design in the developed world and was based on a series of five lectures by Richard Weller with a wrap-up lecture by David Grahame Shane. The second, Applying Urban Theories in the Global South concerned urbanization in the global south and was led by David Gouverneur. The course was specifically designed for students enrolled in PennDesign's Urban Design Certificate and students enrolled in LARP 602 Studio IV but also welcomed students from other disciplines.



Image submitted by Yajun Dong

ELECTIVE COURSES

Urban Design Certificate (fall)
FUNDAMENTALS OF URBAN DESIGN
Instructor Stefan AI

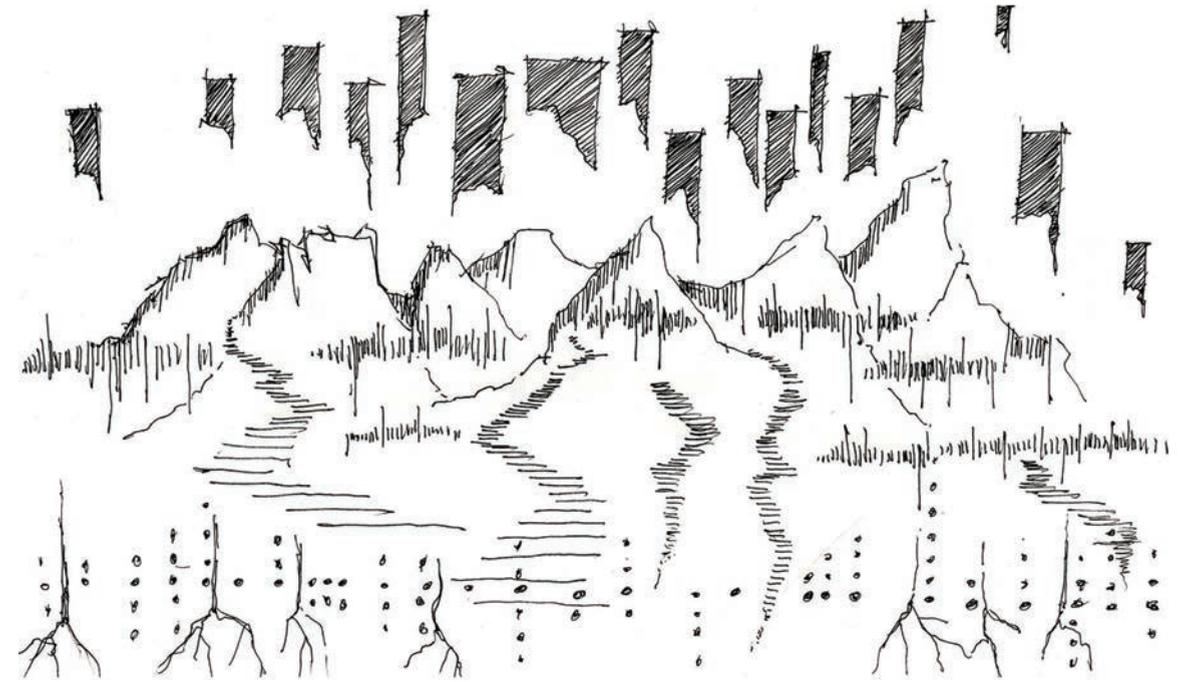
This course helped students acquire the principles that inform urban design practice. The course had three major objectives: to help students understand the contemporary city through a series of urban design tools; to address both historical and modern urban design principles; and to consider all the scales in which urban designers operate, ranging from the fundamentals of social interaction in public space, to the environmental sustainability of the region. Students applied ideas from readings, weekly assignments and case studies throughout the semester into a culminating design project for a section of Philadelphia known as the “superblocks.” Also referred to as the “donut hole,” this low-density development of big boxes on surface parking sits in between the rapidly developing Old City and Northern Liberties neighborhoods. With development pressures from the surrounding area, students had the opportunity to provide a new vision for the superblocks that is compatible with twenty-first century Philadelphia.

Urban Design Certificate (spring)
IMPLEMENTATION OF URBAN DESIGN
Instructor Candace Damon and Alex Stokes

With a focus on contemporary cities, this class charts the various ways in which urban design is typically conceived, procured, administered and ultimately delivered. From the very conception of a project to its completion, the various methods and avenues through which contemporary cities are planned, designed and constructed are examined from multiple perspectives so that students become familiar with the myriad issues and main actors involved in urban development. Through exemplary case studies, the class offered an understanding of the complexities and contingencies of contemporary city making, placing a particular emphasis on the role of the urban designer as a practical, ethical and visionary agent of change. Students used the concepts presented to test the viability of their own proposed design solutions to the reuse of a particular privately-owned parking lot located within walking distance of the School of Design.

Topics in Representation (fall)
LANDSCAPE DRAWING
Instructor Valerio Morabito

The method used to appropriately represent a landscape is tied to the process of knowledge – there is a need to capture the essence of a site, its culture, its physical characteristics, its morphology. The objective of this course was to provide students with the tools to begin this process of representing the essential or minimal idea, a stage in which it is not evident if we are drawing the existing landscape or the beginning of its transformation. In order to explore these notions, students studied sites in different parts of the world – Morocco, Cuba, Argentina, Chile, Italy, Spain – using reference images from Google Earth. These exercises challenged students to improve their capacity to understand and capture the quality of landscape without direct physical experiences.



Chieh Huang, landscape drawing

Topics in Professional Practice (spring)
PROFESSIONAL PRACTICE
Instructor Lucinda Sanders

Assistant instructor Katy Martin

In order to effectively transform the globe by enriching sustainable human habitation at a multiplicity of scales and in a variety of locales, today’s emerging landscape architects are well served by developing an awareness of the potential paths to effect change. Finding one’s voice to stand behind change is as critical as the formulation and articulation of a path. Leadership, therefore, becomes an important component to the future of each landscape architect and the shaping of the profession of landscape architecture. The emphasis of the course was on leadership, self-awareness and self-description, career trajectories, rules and intricacies of practice, relational awareness, business constructs, and organizational culture. Class time was comprised of lectures, seminar discussions, student presentations, and site visits. Class preparation included readings, preparation for presentations, a reflective paper, and a half-semester-long project. Time outside of the regularly scheduled class was devoted to in-depth career counseling in small-group format.

Topics in Digital Media (fall)

SIMULATED NATURES

Instructors Keith VanDerSys and Joshua Freese

This seminar explored the value and potential of the role of computer-aided analysis, design, and manufacturing (CAD/CAM) in landscape architecture. Computation has greatly expanded the means by which designers can engage the temporal and relational qualities inherent to the dynamic medium of landscape. Students engaged in combining the computational capacities of geospatial analysis (GIS), computational flow dynamics (Aquaveo, Ecotect), and parametric software (Grasshopper) to investigate new modes of defining, articulating, and reorganizing a small vacant site on the banks of the Delaware River. Demonstrations of essential tools and techniques were presented and discussed throughout the semester, along with relevant project examples, readings, and guest lecturers.



Muhan Cui and Zhuangyuan Fan, simulated natures

Topics in Digital Media (fall)

GEOSPATIAL SOFTWARE DESIGN

Instructor Dana Tomlin

The purpose of this course was to equip students with a selected set of advanced tools and techniques for the development and customization of geospatial data-processing capabilities. Students were introduced to the use of the JavaScript and Python computer programming languages in conjunction with Google's Earth Engine, ESRI's ArcGIS, and the open-source Quantum geographic information systems (GIS). The course 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

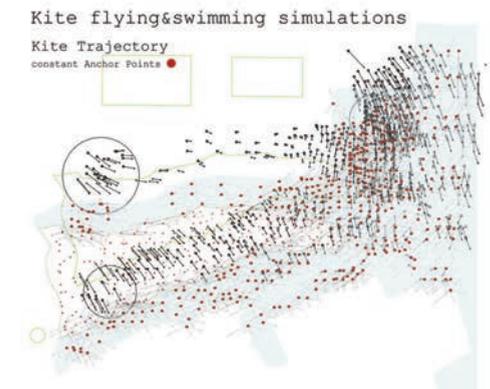
The major objective of this course was to explore the nature and use of raster-oriented geographic information systems (GIS) for the analysis and synthesis of spatial patterns and processes. It was oriented toward the qualities of geographical space itself (e.g. proximity, density, or interspersion) 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. Just as conventional algebraic operations might be combined into a complex system of simultaneous equations, these cartographic operations might be combined into a model of soil erosion or land development potential.

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.



Christopher Arth, Leeju Kang and Elise McCurley, simulated natures

Topics in Construction, Horticulture and Planting Design (spring)

DETAILING IN LANDSCAPE DESIGN

Instructors Lindsay Falck and Andrew Schlatter

The detail is the moment of intersection between the conceptual and the practical, born out of the designer's effort to merge an idealized vision with a set of imposed – and often conflicting – parameters and constraints. For some, the detail may contain the essence of a project, a representation of the idea made manifest. Yet it may also be the reason the whole thing falls apart. Through case studies of exemplary projects, lectures, discussions, and design exercises involving drawing, modeling, and fabrication at a range of scales, this seminar course explored detailing as an idea, as a process, and as a vital component of design practice and construction methodology. This course offered students the opportunity to develop a strong grounding in the logic and language of details, supporting continued inquiry and critical engagement with design over the course of a career.



Richard Fisher, section, detailing in landscape design

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

ISSUES IN ARBORETUM MANAGEMENT I AND II

Coordinator Jan McFarlan

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

Topics in Construction, Horticulture and Planting Design (fall)

URBAN HORTICULTURE AND PLANTING DESIGN

Instructor David Ostrich

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

Topics in Ecological Design (fall)

RESTORATION ECOLOGY

Instructor David Robertson

This course addressed the science of ecological restoration – the process of assisting the recovery of a landscape that has been degraded, damaged or destroyed – through a series of lectures and a culminating project. The lecture portion of the course began with a survey of natural successional theory. With this foundation, the course then examined specific strategies for directing ecological succession to restore the landscape to well-defined, yet flexible, equilibria. The course concentrated on terrestrial and wetland landscapes in the Mid-Atlantic region of North America, but also included a review of the challenges of restoring urban ecosystems. The course incorporated discussions on the philosophical basis of restoration, including the recent and continuing controversy about “novel” ecosystems. The project portion of the course required students to prepare a restoration plan for a degraded landscape based on their interests and the information presented during field trips and in lectures.



Yuhan Wu, restoration ecology

Topics in Theory and Design (spring)

WORK: ASPECTS AND TOPICS IN LANDSCAPE ARCHITECTURE

Instructor Laurie Olin

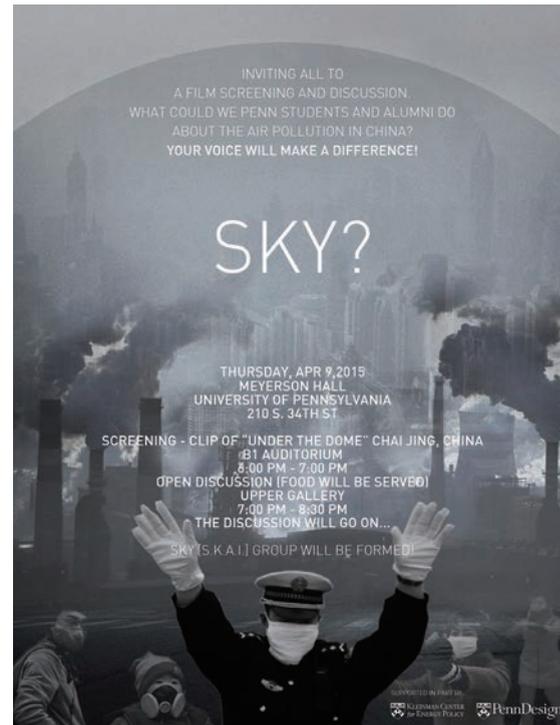
This course examined the nature of professional practice, its projects and typologies, in the past century and today. It examined issues regarding a number of project types, their genesis and production, from the instructor's perspective based on fifty years of practical experience: the clients, the politics, the design, production, and craft. Interaction and collaboration with clients and allied professionals, largely architects and engineers, was considered as well, but emphasis was placed upon design, its process and activity. Specific project typologies presented included: private gardens and estates; public parks – large and small, soft and hard; campus planning and design; community planning, development, and design; institutional grounds and settings; memorials and monuments; corporate and commercial facilities; infrastructure (highways, roads, streets, trails, harbors, water systems); regional and large district plans for resources, development, resilience; miscellaneous such as tourist, recreational and agricultural facilities.

Topics in Theory and Design (spring)

DESIGNING WITH RISK

Instructors Matthijs Bouw and Ellen Neises

This research seminar investigated designing with risk, particularly as it relates to the problem of climate adaptation and resilience. The role design can have in managing risk is to a large extent uncharted territory. The aim of this course was to explore potential roles and tools of design as a means of responding to risk in spatial, infrastructural and policy projects at a variety of scales. In collaboration with faculty and thinkers in other disciplines, students developed a body of knowledge about risk and how it relates to streams of intellectual energy around resilience. Emphasis was placed on two risk types – energy resilience and coastal adaptation – in greater depth and from many standpoints, mixing philosophy, policy, economics, science, regulation, engineering technique and design. Research in this course helped shape a larger effort at PennDesign to position architects, landscape architects and planners as crucial allies in risk management.



Poster for SKY? "Under the Dome" film screening and discussion of air pollution in China on April 9, 2015

INDEPENDENT STUDY

RE-IMAGING LANDSCAPE THROUGH TIME-BASED MEDIA:

FILM AND SOUND OF THE WESTERN GHATS (spring)

Student Joanna Karaman

Faculty supervisor Anuradha Mathur

This media-based independent study focused on using film and sound sampling as a way to read and reconstruct a landscape. The study builds into the body of work done in the concurrent studio on the Western Ghats, India. In such a context, the sounds and songs that emerge from the cultures in the ghats are tied into understanding the ecology, geology, and water management of the region. Cultural significance defines value and opens new readings of the landscape. The final product was a video and soundtrack with accompanying drawings that showed the process of cutting, recording, mixing, and translating. The goal of this independent study was to use the time-based media as a generative and speculative design tool, rather than as a representation of a final design scheme.



Joanna Karaman, video stills

INDEPENDENT STUDY

SPECULATIVE DEVELOPMENT IN CHINA: CONSIDERING THE PROLIFERATION OF "GHOST CITIES" (summer)

Student Yu-Han Chiu

Faculty supervisor Christopher Marcinkoski

The topic of research for this independent study was the "ghost cities" of China – unoccupied and unfinished urban developments that reflect the slowing of China's economy. This independent study looked to clarify these urban expansions in order to understand the nature of their undertaking, and their potential for success. The project curated and catalogued as many of the developments as possible; data related to date of initiation, duration of development, proposed population, proposed completion date and current status were collected, as well as comparative aerial images. This data was organized and supplemented by reviewing the changing policies of the central government in terms of where development is occurring, and what the nature of the development is.

THESIS PREP RESEARCH: CHOREOGRAPHING THE DETERIORATION OF URBAN RUINS (fall)

Student Jacqueline Martinez

Faculty supervisors Karen M'Closkey, Richard Weller and Annette Fierro

Research conducted in this independent studio laid the groundwork for the student's spring independent dual-degree thesis studio project. Research into four main topics of interest – ruin, urban abandonment, the ephemeral, and architecture and ecology – included numerous case studies throughout history and across the globe. A project site within Philadelphia's Navy Yard was ultimately selected, allowing for on-site research and fieldwork. Exercises in parametric scripting with Python and Grasshopper were utilized in simulating controlled growth and disruptions of infrastructure.

TEMPORARY SETTLEMENTS IN CRISIS LANDSCAPES (fall)

Student Helen Yu

Faculty supervisor Richard Weller

This independent study focused on research leading towards the development of an independent studio conducted by the student the following spring. Over the course of the semester, the student examined differences in the siting and design of refugee camps by conducting a literature review including sources ranging from design critiques to environmental assessments and human rights investigations. Outcomes, as they relate to the well-being of externally displaced refugees, their host communities, and their surrounding ecologies, were studied not only in light of design decisions but also through a more interdisciplinary look at the political, social, and economic consequences of framing refugees as a "problem." However, rather than further problematizing the broader issues related to refugee camps, the aim was to better understand the potentials of refugees through the agency of design. Research continued over winter break when the student visited Syrian refugee camps in Lebanon.

Helen Yu, travel photos (opposite page)

URBAN CORPSE (spring)

Student Jacqueline Martinez

Faculty supervisor Nicholas Pevzner

This independent study supplemented this student's dual-degree thesis project "Urban Corpse: a renegotiation between growth and decay." The project flirted with the line between the theoretical art of architecture and the real grit of urbanism and took understanding and theories from ecology (both discourse and science) as a metaphor, methodology, structural device, and way of working. Working in tandem with the thesis project, this independent study expanded the investigation of the "extant site conditions" currently described as "site morphology." The independent study explored the theoretical concepts discussed within the proposal, delved into the science of ecology, placed the thesis site into context within the conversations of both cultural geography and environmental history, and conducted speculative studies derived from the "emergence" of the thesis project.

LIVE MODEL LANDSCAPES WITH LIVE DATA FROM OCEANIC BUOYS (spring)

Student Taylor Burgess

Faculty supervisors Karen M'Closkey and Keith VanDerSys

The goal of this independent study was to research and develop a method with which to interface with the real-time data provided by coastal buoys, specifically buoys off the Florida coast which are part of the National Data Buoy Center network. The independent study correlated with Karen M'Closkey's concurrent studio in Biscayne Bay and with Keith VanDerSys's Simulated Natures elective. The aim was to utilize Rhino and Grasshopper to qualify the real-time dataset into an interactive landscape design that would interface the data with the human and ecological experience of a space. Deliverables included a complete design for the live model, as well as several mockups and CNC fabricated experiments.



SUMMER INSTITUTE AUGUST 4 - 22, 2014

For Entering 3-Year MLA Students

Week 1 DRAWING AND MEASURE

Instructors Nicholas Pevzner and Marie Hart

This five-day course for three-year MLA students explored drawing not only as a means of graphic representation and communication, but as a tool for seeing, measuring, and understanding the urban landscape – its objects, systems, spaces, relationships, and conditions. As designers, drawing is the primary method of interrogating and communicating ideas; this week was designed as a crash course in the fundamentals of architectural drawing, upon which the subsequent semester built. Students focused on precision, measure, legibility, and clarity of mark, exploring working methods to bring these qualities to drawn iterations of the urban landscape. The overarching aim of this week was to become familiar with the effects of an array of drawing tools and techniques, both technical and representational, and to begin to develop a visual vocabulary that could be expanded throughout the week and into the fall semester.

Week 2 LANDSCAPE OPERATIONS

Instructors Nicholas Pevzner and Rebecca Popowsky

This week-long course for three-year MLA students focused on landscape operations. It delved into the representation, construction, and manipulation of topography and landform. The shaping of the groundplane is a subject at the core of the landscape profession. The course introduced tools, techniques, and processes for designing with landform, and thoroughly explored the concepts of scale and contour. Using drawings and models, it developed a studio working method that emphasized the precise and the iterative testing of design proposals.

Week 3 NATURAL SYSTEMS

Instructors Sarah Willig and Marie Hart

Teaching assistant Taran Jensvold

The purpose of this five-day session for the three-year MLA students was to develop an understanding of the plant communities typical of the Coastal Plain and Piedmont of southeastern Pennsylvania through exploration of natural areas and analysis of connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance. Students worked to develop a familiarity with the local flora (native and non-native) including plant identification and an understanding of preferred growing conditions and potential for use. Students continued this field investigation through the fall semester ultimately visiting natural areas from the Atlantic Ocean to the Appalachian Mountains.



3-year students along the Delaware River;
photo: Sarah Willig

For Entering 2-Year MLA Students

Week 1 INTRODUCTION TO DIGITAL MEDIA

Instructor Keith VanDerSys

This course 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 explored relevant tools, techniques, and concepts through a series of short skill-based exercises; precedents and examples helped support the understanding of demonstrated techniques. Most time was spent working on developing familiarity with the digital media environment. In-class laboratory time, with expert guidance, was provided as well. The week culminated with an individual project. Each student produced a set of scaled plans and sections based on an assigned design. Besides producing a set of precise records, drawings were illustrated to express qualities indescribable through line and form only. The week began with a set of Rhino tutorials to introduce basic two-dimensional drawing skills; Illustrator was used to add line weight control.

Week 2 NATURAL SYSTEMS

Instructors Sarah Willig and Marie Hart

Teaching assistant Emily van Geldern

The purpose of this five-day session for the two-year MLA students was to introduce the regional physiographic provinces (areas of similar geology and topography) and associated plant communities by moving roughly East to West on days one through four (Monday-Thursday). At each site, students characterized plant communities and considered the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance. Students worked to develop a familiarity with the local flora (native and non-native) including plant species identification and an understanding of preferred growing conditions and potential for use.

Week 3 LANDFORM AND GRADING

Instructor Cora Olgay

Teaching Assistant Emily van Geldern

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. The act of grading design – the manipulation and sculpting of the earth – is both art and science. This week-long course 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 workshop 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. Students 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.

LECTURES

Matthijs Bouw

One Architecture, Amsterdam
"The Aesthetics of Resilience"
September 11, 2014

Sunanda Bhat

Film screening and discussion
moderated by Anuradha Mathur
"Have You Seen the Arana"
October 3, 2014

Karen Seto

Professor of Geography and Urbanism
Yale School of Forestry and Environmental
Studies, New Haven
"Sustainable Urbanism in China and India:
Challenges, Opportunities and Lessons from
the IPCC"
October 13, 2014

Nina-Marie Lister

Associate Professor, School of Urban +
Regional Planning, Ryerson Univesity, Toronto

Chris Reed

Principal, Stoss Landscape Urbanism, Boston
"Projective Ecologies"
October 23, 2014

Christophe Girot

Professor and Chair, Department of Landscape
Architecture, ETH Zurich, Switzerland
"Recent Work"
November 13, 2014

Martin Rein-Cano

TOPOTEK 1, Berlin
"Personal Public Space"
December 8, 2014

Laurie Olin

Partner, OLIN; Professor of Practice, PennDesign
The Annual Ian L. McHarg Lecture
February 5, 2015
Co-sponsored by Penn IUR

Kelly Shannon

Professor and Dirctor, Landscape Program
University of Southern California
"New Urban Natures: Blue and Green Structures
for Belgium and Vietnam"
February 11, 2015

Tom Leader

Principal, Tom Leader Studio
"Recent Work"
March 25, 2015

Pierre Balanger

Associate Professor of Landscape Architecture
Harvard University, GSD
"1.1 Billion (On Landscape, Infrastructure, Power)"
April 13, 2015

SYMPOSIUM

Simulating Natures

Organized by: **Karen M'Closkey** and **Keith VanDerSys**
Keynote lecture: **James Corner**
Participants included: **Michael Allen, William Braham, Bradley Cantrell, Alex Felson, Joshua Freese, Newsha Ghaeli, Natalie Jeremijenko, Steven Kimbrough, Anuradha Mathur, Heidi Nepf, Philip Orton, Claudia Pasquero, Robert Pietrusko, Eduardo Rico, David Salomon, Marilyn Jordan Taylor, Orkan Telhan, Dana Tomlin, Michael Weisberg, and Richard Weller**
March 19-20, 2015
Sponsored by the PennDesign Dean's Office, Gary and Barbara Siegler Special Projects Fund, and the Office of the Provost for Research

EVENTS

Penn Career Services Events

Pizza with Career Services, August 27, 2014;
Internship Panel, October 29, 2014;
Women in Design and Planning Workshops
November 12 & 19, 2014;
PennDesign Walk-in Advising, December 3, 2014;
Careers in Architecture and Landscape Architecture
Panel Discussion, February 4, 2015;
Careers in Planning and Historic Preservation
February 25, 2015;
Resume Review, March 18, 2015;
Prepare for the Fair Workshop, March 25, 2015;
Career Connection Day, Career Fair, March 27, 2015

Portfolio and Resume Review

February 20, 2015
Sponsored by the PennDesign Alumni Association

STUDENT ORGANIZED EVENTS

PD ASLA Student Chapter Events

Chapter officers: **Mark Policarpio**, president; **Tom MacDonald**, vice president; **Joseph Rosenberg**, treasurer; **Lindsay Rule**, secretary.

Happy Hour, T-shirt & Logo Design Contest, Kick-off Meeting, September 26, 2014;
Mark Policarpio & **Jackie Martinez**, "Direct from Denver: National Conference Debriefing," November 25, 2014;
Mark Focht, First Deputy Commisioner, Philadelphia Parks & Recreation; immediate past-president, ASLA, Kick-off meeting guest speaker, January 29, 2015

DA Architectural League Meeting

Peacock and Rafflesia: **Yidi Xu, Zhengneng Chen, Yu-Han Chiu, Yadan Luo, Zhuangyuan Fan, Yi Qi, Muhan Cui, Chieh Huang, Ran Yang, Rungu Lin**, November 8, 2014

Lunar New Year Celebration

Cultural performances, films, exhibition, Asian food, and happy hour, February 10, 2015

Western Ghats, India Studio Photo Share,
February 24, 2015

Brown Bag Speaker Series

Series coordinators: **Miriam Grunfeld, Emily Silber, Zhuangyuan Fan**

Richard Weller, "Pleased to Meet You..." presentation and Q & A, September 5, 2014;
Adela Park, Emily Van Geldern, Helen Yu, winners of the 2014 Coslett Travel Fellowship "Beyond Boundary: Land Art of the American West," September 24, 2014;
Karen Seto, Morning After Talk, October 14, 2014;
Lee Dietterich, Penn biology Ph.D. candidate, "Zinc Superfund Site: Tensions in Restructuring the Palmerton Mountainside Ecosystem," October 15, 2014;
Tim Waterman, "Making Belief: Public Imaginaries, Design Imaginaries, and New Eutopias," October 29, 2014;
Frederick Steiner, Q & A, October 31, 2014;
William Fleming, Doctoral fellow discussion of "Rebuild by Design and Coastal Resilience," November 4, 2014;
6 Landscape Architecture Students Share their 2014 Summer Internship Experiences: **Cricket Day, Jacqueline Martinez, Muhan Cui, Angelina Jones, Joseph Rosenberg, Yadan Luo**, November 11, 2014;
Richard Weller, Department news discussion, January 27, 2015;
Kelly Shannon, Morning After Talk, February 12, 2015;
Helen Yu, "Reconfiguring Refugee Standards: Camp Design in the Landscape," February 27, 2015;
Simon Richter, "Thoughts on the German Environmental Unconscious," March 25, 2015;
Tom Leader, Morning After Talk, March 26, 2015;
Ellen Ryan, "A Career in Urban Park-Making, Keeping," April 3, 2015;
SPA + LARP Repts Open Studio Tour, April 3, 2015;
Ellen Neises, "Going Public: Ideas about work in process," April 15, 2015

SKY? "Under the Dome" film screening and discussion of air pollution in China, April 9, 2015

ANNOUNCEMENTS

Departmental publications

In March 2015, the Department launched *LA+ Wild*, the first issue of the new journal *LA+ Interdisciplinary Journal of Landscape Architecture*, which will be published twice a year by ORO Editions. The second issue *LA+ Pleasure* is due out in October 2015. Editor-in-chief **Tatum Hands** and faculty advisor **Richard Weller** are working with the student sub-editors on *LA+ Tyranny* and *LA+ Simulation* this year. Current student editors include: **Katie Black**, **Colin Curley**, **Hannah Davis**, **Nick McClintock**, **Nate Wooten**, **Ya You**, and **Zhangkan Zhou**. **Karen M'Closkey** and **Keith VanDerSys** are the guest editors on the Simulation issue.

LA+ is generously supported by the following donors – Gold Patrons: James Corner Field Operations, Michael Van Valkenburgh Associates, Mathews Nielsen, Andropogon, Imelk and OLIN; Silver Patrons: Stoss, Terrain Studio and Bionic; Bronze Patrons: PEG+ola, Snøhetta, dLandStudio, Workshop: Ken Smith, W Architecture and Landscape Architecture, Taylor Cullity Lethlean, Thomas Balsley Associates, Reed Hilderbrand and TOPOTEK 1.

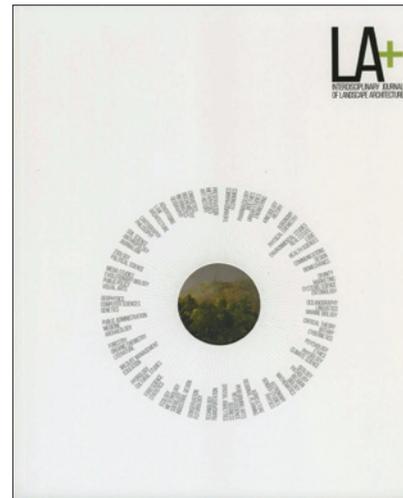
PennDesign and the digital publication *Scenario Journal* continue their affiliation. Lecturers **Stephanie Carlisle** and **Nicholas Pevzner** are the editors-in-chief. The journal investigates complex urban landscape and infrastructural issues, focusing on interdisciplinary conversations between design, environmental science, engineering, and art.

Students

Diego Bermudez was one of fifteen winners of a 2014 Vectorworks Design Scholarship, announced in September 2014 by Nemetschek Vectorworks, Inc in Columbia, Maryland. Diego's LARP 602 Studio IV project "Circasia: Engaging the Creeks," led by David Gouverneur, was the top overall entry, so he was also the recipient of the Richard Diehl Award. The Vectorworks Design Scholarships salute students in architecture, landscape architecture, lighting design and interior design who are determined to solve today's most challenging design problems.

Dual-degree MLA/MArch student, **Jackie Martinez** won a 2014 ASLA Student "Award of Honor" in the Analysis and Planning Category for her fall 2013 LARP 601 Studio III project "The Plexus Spine of North Philadelphia." Her studio critics were Lucinda Sanders and Michael Miller.

Second year dual degree MLA/MArch student **Jie Xu** was the winner of a 2015 Dales Competition Prize sponsored by the PennDesign Department of Architecture.



LA+ Wild, Issue 01

First year MLA students **Nanxi Dong**, **Lesia Mokrycke**, **Chaowei Chiang**, **Jeiping Wang** and dual degree MLA/MArch student **Nyasha Felder** were all members of winning teams of MLA and MArch students participating in the PennDesign Architecture Department's Schenck-Woodman Competition in January 2015.

MLA student **Yadan Luo** represented PennDesign at the International Design Summer School workshop hosted by the College of Architecture and Urban Planning at Tongji University in China from August 1-9, 2014. The theme of the workshop was "The Scenic Way to Countryside Landscape." Luo led the winning team which won the Best Innovative Design Award of the workshop.

The "Vertical Cities Asia International Design Competition 2015: Everyone Contributes" announced that a team from the University of Pennsylvania won first prize on July 9, 2015. A total of 18 teams from ten universities in Asia, Europe and the US took part in the competition organized by the National University of Singapore School of Design and Environment, and sponsored by the World Future Foundation. This year's competition focused on the idea of community through the exploration of high density urban typologies for building sustainable and resilient communities and livable environments. The teams were challenged to provide holistic and integrated solutions for the competition site in Paya Lebar Air Base in Singapore. The PennDesign team was composed of MArch student **Daniel Lau**, MLA student **Joseph Rosenberg** and MLA/MArch student **Lindsay Rule**. **Christopher Marcinkoski** and **Joshua Freese** were the faculty advisors.

May 2014 MLA graduates, **Diana Gruberg** and **Chunlan Zeng** were the recipients of an ASLA's Student Honor Award in the Residential Design Category for their project "Valley Families: Between Fog and Flood," from their spring 2014 LARP 702 Studio VI Ancient, Historic and Contemporary Use of Dine Lands, Navajo Nation, New Mexico. The faculty critics were Laurie Olin, Tony Atkin, Abdallah Tabet and Gavin Riggall. The ASLA announced the awards in October 2015.

Faculty

Lecturer **Javier Arpa** curated an exhibition at the Pavillon de L'Arsenal in Paris and edited the accompanying book "Paris Habitat: Cent ans de ville, cent ans de vie" that commemorated 100 years of public housing in Paris. Released in February 2015, the book highlights the contribution of Europe's largest public housing authority to city-making, as well as the capacity of historical precedents to respond to contemporary concerns.

Associate professor of practice, **David Gouverneur** was named Honorary Professor of the Universidad Rafael Urdaneta in Maracaibo, Venezuela in October 2014. He was recognized for the best paper at the 6th annual International Conference "Responsive Urbanism in Informal Areas" organized by the Department of Architecture, Faculty of Engineering at Cairo University in November 2014. The conference addressed the issues of planning and fostering growth of new sustainable informal areas.

ANNOUNCEMENTS

Emeritus professor **John Dixon Hunt** delivered the 2015 Kenneth Helphand lecture at the University of Oregon in February 2015.

The American Academy in Rome named assistant professor **Christopher Marcinkoski** among the twenty-nine winners of the 2015-2016 Rome Prize Fellowship. Marcinkoski's proposal titled "Rome, Empire Building and The City That Never Was," was awarded the Rolland Rome Prize in the landscape architecture category. Marcinkoski will begin his six month fellowship in January 2016.

Professor **Anuradha Mathur** and adjunct professor **Dilip da Cunha** completed a year-long research project organized by Princeton University and funded by the Rockefeller Foundation on the theme of "Structures of Coastal Resilience" in the fall of 2014. The projects aimed to generate resilient designs for cities along the North Atlantic coast that are vulnerable to rising tides. With the help of their team, which included recent PennDesign MLA graduates **Caitlin Squier-Roper**, **Jamee Kominsky**, and **Graham Laird Prentice**, as well as MLA graduate student **Matthew Wiener**, they conducted extensive research and documentation of the Chesapeake Bay region, and tested design possibilities for a number of sites in Virginia. The work was also part of a Structures of Coastal Resilience exhibition entitled "Designing for Climate Change" in March 2015 at Cabinet Magazine in Brooklyn, NY.

Associate professor **Karen M'Closkey** was awarded the G. Holmes Perkins Award in the category of "Distinguished Teaching by a Member of the Standing Faculty" in May 2015. The teaching awards are named in honor of the late G. Holmes Perkins, dean of the Graduate School of Fine Arts (now the School of Design) from 1951-71, and given in recognition of distinguished teaching and innovation in the methods of instruction in the classroom, seminar or studio.

Adjunct professor **Valerio Morabito's** firm, APS, won the competition for the Heyue Baicui Agriculture Park in China, which was announced in February 2015.

Professor of practice, **Laurie Olin** was the recipient of the 2015 Franklin Founders Award, announced in January 2015. The award, established to bring national and international attention to Benjamin Franklin, America's best known historic figure, honors current statesmen, scholars, scientists and thinkers whose work exemplifies Franklin's ideas and life.

In October 2014 **OLIN** along with **OMA** won the competition for the 11th Street Bridge Park in Washington, DC. **OLIN** won a 2015 ASLA Design Honor Award for the Mill River Park and Greenway in Stamford, Connecticut. The award was announced in October 2015.

Adjunct associate professor **Jerry van Eyck's** firm !melk landscape architecture and urban design led the team that won the commission for the design of a world-class public space in downtown Syracuse. The commission was awarded in March 2015. !melk's design for Hance Park Master Plan was recognized with a Design Award by the Arizona Chapter of the ASLA in the 2015 Analysis and Planning Category. Van Eyck's term as adjunct associate professorship at PennDesign ended on June 30, 2015.

ROMA 20-25

Penn's School of Design was invited to participate in the City of Rome's call for ideas regarding its regional landscape. **Richard Weller** and **Valerio Morabito** selected a team of three MLA students, **Yu-Han "Selina" Chiu**, **Angelina Jones** and **Katherine Rodgers**, to attend a preliminary workshop at the Fondazione MAXXI (Museo Nazionale delle Arti del XXI Secolo) in Rome in January 2015. Participants were commissioned to create works of art for "ROMA 20-25: New Life Cycles for the Metropolis," an exhibition conceived as the sequel to the famous "Interotta" exhibition of 1978. Following the workshop the students returned to Penn and spent the spring semester designing and building the components of PennDesign's submission "*Forre Intestinum*," which describes a new metabolic flow for the city that converts waste to soil so as to support plant propagation for regional scale restoration works. **Lindsay Falck** and **Toren Falck** assisted with the fabrication of the project. The work will be part of the Roma 20-25 exhibition which will open in the galleries of the Fondazione MAXXI in December 2015.



Roma 20-25 exhibition preview on September 18, 2015 at PennDesign; photo: Angelina Jones

STUDENT AWARDS

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 **Cricket Day** and **Yu-Han Chiu**

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 **Jacqueline Martinez**

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 **Emily van Geldern**

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 **Katherine Rodgers**

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 **Chieh Huang**

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 **Diego Bermúdez**

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 **Angelina Jones**

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 **Muhan Cui**

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 **Ying Liu**

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 **Nathaniel Wooten**

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 **Cricket Day, Chieh Huang and Jacqueline Martinez**

Certificates of Merit awarded to **Muhan Cui, Ying Liu and Katherine Rodgers**

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 **Siying Xu**

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 **Nathaniel Wooten**

Chair's Acknowledgement Award for Service

Inaugurated in 2013. Awarded to a single student or small group of students who have made an exceptional extracurricular contribution to the program. Awarded to **Emily Silber**

Chair's Acknowledgement Award for Design Progress

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

Awarded to **Yiqing Wu**

GRADUATES

Master of Landscape Architecture

December 2014
Taylor Burgess
Suzanne Mahoney
Ran Yang

May 2015
Diego Bermúdez
Jung-En Chiang
Yu-Han "Selina" Chiu
Christopher Chung
Muhan Cui
Frederick "Cricket" Day
Zhuangyuan Fan
Richard Fisher

Kordae Henry
Chieh Huang
Jeffrey Jones
Leeju Kang
Joanna Karaman
Dan "Bella" Ke
Brett Kessler
MinSuk Kwon
Melissa Levin
Yi Li
Ying Liu
Yadan Luo
Thomas MacDonald
Jacqueline Martinez

Adela Park
Yi Qi
Katherine Rodgers
Joseph Rosenberg
Lindsay Rule
Yi-Chu "Jasmin" Shih
Shunkuang Su
Emily Silber
Emily van Geldern
Yuhan Wu
Helen Yu
Jingran Yu
Xiaodong Yuan
Qing Zhang



Spring Open House; photo: Thomas MacDonald



MLA Class of 2015; photo: Thomas MacDonald



Students at Island Beach State Park; photo: Sally Willig; Culture of Nature exhibition; photo: Nathaniel Hammitt

Department of Landscape Architecture
University of Pennsylvania School of Design

