## CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Foreword</td>
</tr>
<tr>
<td>4</td>
<td>Program Philosophy</td>
</tr>
<tr>
<td>5</td>
<td>History of Landscape Architecture at Penn</td>
</tr>
<tr>
<td>7</td>
<td>Faculty</td>
</tr>
<tr>
<td>8</td>
<td>Faculty News</td>
</tr>
<tr>
<td>10</td>
<td>MLA Curriculum Requirements</td>
</tr>
<tr>
<td>12</td>
<td>Studios</td>
</tr>
<tr>
<td>38</td>
<td>Workshop Courses</td>
</tr>
<tr>
<td>42</td>
<td>Media Courses</td>
</tr>
<tr>
<td>46</td>
<td>Urban Courses</td>
</tr>
<tr>
<td>48</td>
<td>Theory Courses</td>
</tr>
<tr>
<td>50</td>
<td>Elective Courses</td>
</tr>
<tr>
<td>56</td>
<td>Independent Thesis Studios</td>
</tr>
<tr>
<td>62</td>
<td>Student Awards</td>
</tr>
<tr>
<td>64</td>
<td>ASLA Honor and Merit Awards</td>
</tr>
<tr>
<td>84</td>
<td>PennPraxis</td>
</tr>
<tr>
<td>86</td>
<td>McHarg Center</td>
</tr>
<tr>
<td>88</td>
<td>LA+ Journal</td>
</tr>
<tr>
<td>90</td>
<td>Selected Lectures and Events</td>
</tr>
<tr>
<td>92</td>
<td>MLA Graduates 2020–2021</td>
</tr>
</tbody>
</table>
I'm delighted to present the 25th edition of Landscapes in Process, which offers a glimpse into the Master of Landscape Architecture program at the Weitzman School of Design at the University of Pennsylvania for the 2020–2021 academic year. As well as including selected student work, it serves as a summary of the program's history, philosophy, and curriculum, and a record of the events and lectures the department has hosted, and news pertaining to faculty and student achievements. Sections are also devoted to the McHarg Center, Penn Praxis, the department’s flagship publication LA+ Journal, and the annual ASLA student awards for which a select group of students curate an exhibition of their time at the school.

The studios for the 2020–2021 academic year included sites in Philadelphia, New York City, Baltimore, Washington, DC, Appalachia, the Mississippi Delta, the Midwest, Washington State and the Blue Ridge Mountains, as well as several sites in Central and South America and in cities throughout the African continent. 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 the field of landscape architecture.

In tune with the zeitgeist, the program has made a concerted effort to broaden and deepen its engagement with social issues and climate change whilst maintaining a focus on the form, materiality and process of design. Actual designs for actual places is the one thing the landscape architect can uniquely bring to the table and the one thing this department is, above all, dedicated to producing at the highest standards. This means aiming for professionalism in our work and preparing our students for professional careers, but it also means using our time in the academy together to exercise criticality, conduct experiments and take creative risks. This approach, we believe, is in the best interests of the field as it seeks to position itself for a more significant role in the 21st century.

Richard Weller
Martin and Margy Meyerson Chair of Urbanism
Professor and Chair, Department of Landscape Architecture
October 2021
Initially established in 1924 and later revitalized under the leadership of Ian McHarg in the 1960s, the Department of Landscape Architecture and Regional Planning at the University of Pennsylvania Stuart Weitzman School of Design is celebrated for its pioneering contributions to ecological planning and design. Over the last 50 years McHarg’s legacy has been actively and critically extended in a variety of ways by the department’s former chairs: Anne Whiston Spirn, John Dixon Hunt, James Corner, and now Richard Weller. The department builds on its history through its commitment to innovative design as informed by ecology, history, techniques of site analysis, new media, and contemporary urbanism. The work of both faculty and students reflects the ambitious character and intense design focus of the department as rapidly changing social, environmental, and political conditions around the world require that future professionals be able to respond with new concepts, new forms, and political ideas and an array of research projects available. The MLA degree may be combined with many of the department’s dual-degree programs. Dual-degree programs with architecture (MLA/MUSA) and environmental science (MLA/MES) are also available. Dual-degree programs with architecture (MLA/MARCH), city planning (MLA/MCP), historic preservation (MLA/MHP), and planning projects through Penn Praxis, which champions contemporary engagement and social impact design. 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 through a series of lectures by the department is well served by exceptional teachers, each a leading authority or rapidly 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 critical inquiry in landscape architecture: Scenario and LA+. In addition, the department makes a point of using its array of resources to instigate major events such as international design competitions, symposia and conferences, and a variety of avant-garde and archival exhibitions. 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 those who already hold an accredited bachelor’s degree in either landscape architecture or architecture. The second professional degree is two years in length and is designed for those who already hold an accredited bachelor’s degree in either landscape architecture or architecture. Students may be admitted with advanced standing into either of these programs depending on their respective background. Dual-degree programs with architecture (MLA/MARCH), city planning (MLA/MCP), historic preservation (MLA/MHP), fine arts (MLA/MAF), urban spatial analytics (MLA/UMSSTA), and environmental science (MLA/MESSA) are also available. The MLA degree may be combined with many of the school’s certificate programs, finals and Resilience, Urban Design, and Landscape Studies—are hosted by the department. The department also offers students an array of research opportunities through the McHarg Center for Urbanism and Ecology. The center has four streams of research activity: Climate and the Green New Deal, Biodiversity, The Public Realm, and Environmental Modelling. Additionally, students can be employed on a wide range of not-for-profit design and planning projects through Penn Plats, which champions community engagement and social impact design. 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 through a series of lectures by the department is well served by exceptional teachers, each a leading authority or rapidly 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 critical inquiry in landscape architecture: Scenario and LA+. In addition, the department makes a point of using its array of resources to instigate major events such as international design competitions, symposia and conferences, and a variety of avant-garde and archival exhibitions. 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 those who already hold an accredited bachelor’s degree in either landscape architecture or architecture. The second professional degree is two years in length and is designed for those who already hold an accredited bachelor’s degree in either landscape architecture or architecture. Students may be admitted with advanced standing into either of these programs depending on their respective background. Dual-degree programs with architecture (MLA/MARCH), city planning (MLA/MCP), historic preservation (MLA/MHP), fine arts (MLA/MAF), urban spatial analytics (MLA/UMSSTA), and environmental science (MLA/MESSA) are also available. The MLA degree may be combined with many of the school’s certificate programs, finals and Resilience, Urban Design, and Landscape Studies—are hosted by the department. The department also offers students an array of research opportunities through the McHarg Center for Urbanism and Ecology. The center has four streams of research activity: Climate and the Green New Deal, Biodiversity, The Public Realm, and Environmental Modelling. Additionally, students can be employed on a wide range of not-for-profit design and planning projects through Penn Plats, which champions community engagement and social impact design. The Faculty of Architecture, University of Pennsylvania, was established in 1890 with programs in architecture and fine arts (including music and art history). Landscape architecture was first introduced as a subject in 1914 through a series of lectures by the department is well served by exceptional teachers, each a leading authority or rapidly 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 critical inquiry in landscape architecture: Scenario and LA+. In addition, the department makes a point of using its array of resources to instigate major events such as international design competitions, symposia and conferences, and a variety of avant-garde and archival exhibitions. 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 those who already hold an accredited bachelor’s degree in either landscape architecture or architecture. The second professional degree is two years in length and is designed for those who already hold an accredited bachelor’s degree in either landscape architecture or architecture. Students may be admitted with advanced standing into either of these programs depending on their respective background. Dual-degree programs with architecture (MLA/MARCH), city planning (MLA/MCP), historic preservation (MLA/MHP), fine arts (MLA/MAF), urban spatial analytics (MLA/UMSSTA), and environmental science (MLA/MESSA) are also available. The MLA degree may be combined with many of the school’s certificate programs, finals and Resilience, Urban Design, and Landscape Studies—are hosted by the department. The department also offers students an array of research opportunities through the McHarg Center for Urbanism and Ecology. The center has four streams of research activity: Climate and the Green New Deal, Biodiversity, The Public Realm, and Environmental Modelling. Additionally, students can be employed on a wide range of not-for-profit design and planning projects through Penn Plats, which champions community engagement and social impact design.
West Philadelphia Landscape Plan and Greenspace 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 and 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 of design, ecology, and social ideas, especially as these relate to the needs of landscape architecture education and practice. His own commitment to advancing contemporary ideas and innovative design sets the current tone of the department, where renewed emphasis upon ecology, technology, digital media, theory, and urbanism drive the design studio sequence to this day. His own practice, James Corner Field Operations (JCFO), has produced many well-known works of early 21st-century landscape architecture including New York City's High Line. Together with other recognized practices affiliated with the program—including OLIN, WRT Design, Andropogon, Stoss, Mathur-da Cunha, PEG, and PORT Urbanism—this strong presence of professional practice greatly enriches the landscape architecture program at Penn.

In July 2000, 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 Deans, Gary Hack and Marilyn Jordan Taylor, the School has enjoyed a renewed commitment to cross-disciplinary work, scholarly and professional prominence and international visibility – all of which have directly benefited and enriched the landscape architecture program.

In January 2013, Richard Weller joined the faculty as professor and Meyerson Chair of Urbanism succeeding James Corner as department chair. During Weller's chairmanship the department has renewed its commitment to social and environmental justice and has increased its international prominence through a series of high-profile events, the establishment of the McHarg Center of Urbanism and Ecology, and the production of its award-winning interdisciplinary journal of landscape architecture (U.A. + Journal). A full history of the department can be found in Transcend: 100 Years of Landscape Architecture at the School of Design of the University of Pennsylvania.

**FACULTY (2020-2021)**

**Standing Faculty**
- Richard Weller, Professor and Department Chair
- Martin and Maggie Meyerson Chair of Urbanism
- Sean Burkholler, Assistant Professor
- Soraya Dümplemann, Associate Professor
- Christopher Marcinkowski, Associate Professor
- Anuradha Mathur, Professor
- Karen M’Intosh, Associate Professor
- Nicholas Pezner, Assistant Professor
- Frederick Stemer, Dean and Paley Professor
- Dana Tomlin, Professor
- Aaron Wunsch, Associate Professor (HSPV)

**Associated Faculty**
- Matthijs Bouw, Associate Professor of Practice
- David Gouverneur, Associate Professor of Practice
- Valerio Morabito, Adjunct Professor
- Ellen Neses, Adjunct Associate Professor
- Lucinda Sanders, Adjunct Professor

**Emeritus Faculty**
- James Corner
- John Dixon Hunt
- Laurie Olin
- Dan Rose

**Full-Time Lecturers**
- Keith VanDerSys, Senior Lecturer

**Part-Time Lecturers**
- Javier Arpa Fernandez
- Anthony Aiello
- Megan Born
- Molly Bourne
- Ryan Buckley
- Greg Burnell
- Stephanie Carlisle

**Part-Time Faculty**
- Stephanie Carlisle
- Syntani Chatterjee
- Chen Chen
- Ed Confair
- Muan Cui
- Colin Curley
- Karolina Czekiez
- Candace Dannon
- Anna Darling
- Billy Fleming
- Zachary Hammaker
- Tatum Hands
- Marie Hart
- Nicholas Jabs
- Aneliza Kauer
- Kristen Loughnay
- Michael Miller
- Sahar Mooin
- Karl Molter
- Todd Montgomery
- Misakio Murata
- Faye Nixon
- Rebecca Piegowsky
- Theresa Ruswick
- Alex Stokes
- Abdallah Tabet
- Brad Thornton
- Patty West
- Sally Willig
- Nate Wooten
- Barbara Wilkes
- Sarah Williams
- Bill Young

**Adjunct Faculty**
- Ellen Neises, Adjunct Associate Professor
- Valerio Morabito, Adjunct Professor
- Lucinda Sanders, Adjunct Professor
- Karen M'Closkey, Associate Professor
- Anuradha Mathur, Associate Professor
- Nicholas Pevzner, Assistant Professor
- David Benaim, Assistant Professor
- Nicholas Jabs, Adjunct Faculty
- Kristen Loughnay, Adjunct Faculty
- Michael Miller, Adjunct Faculty
- Sahar Mooin, Adjunct Faculty
- Karl Molter, Adjunct Faculty
- Todd Montgomery, Adjunct Faculty
- Misakio Murata, Adjunct Faculty
- Faye Nixon, Adjunct Faculty
- Rebecca Piegowsky, Adjunct Faculty
- Theresa Ruswick, Adjunct Faculty
- Alex Stokes, Adjunct Faculty
- Abdallah Tabet, Adjunct Faculty
- Brad Thornton, Adjunct Faculty
- Patty West, Adjunct Faculty
- Sally Willig, Adjunct Faculty
- Nate Wooten, Adjunct Faculty
- Barbara Wilkes, Adjunct Faculty
- Sarah Williams, Adjunct Faculty
- Bill Young, Adjunct Faculty
Frederick Steiner completed a new book, Megaranges and America’s Future, with Weitzman Professor of Practice Emeritus Bob York and UT-Austin Professor Meng Zhang. The book is being published by the Lincoln Institute of Land Policy and is being distributed by the Columbia University Press. He gave presentations at Tsinghua University in Beijing, China, and the International Federation of Landscape Architects annual meeting in Malaysia.

Richard Weller gave invited lectures at the IUCN International Congress, the Milan Polytechnic, Beijing Forestry, the University of Notre Dame and the University of Cape Town. Weller’s research regarding biodiversity and urbanization was published in refereed and trade journals and exhibited in full, by invitation, at the 2021 Venice Biennale. Along with colleagues and partners he has also been instrumental in conceiving and implementing the Superstudio, an event that brought together many schools in response to the challenge of spatializing the principles of the Green New Deal.

Anuradha Mathur and Dana Tomin retired from the faculty effective March 1 and July 1, 2021, respectively.

“Fantasy Island: The Galapagos Archipelago” by PEG, the practice of Karen McCloud and Keith VanDerSya, received an Honor Award and an Honorable Mention in the Analysis and Planning categories of the 2020 ASLA Professional Awards and the World Landscape Architecture Awards, respectively. They also published a chapter in A Blueprint for Coastal Adaptation: Uniting Design, Economics, and Policy (Island Press, 2021).

Christopher Marcinkowski’s firm, PORT, was one of 29 global practices invited to contribute to the 2021 Chicago Architecture Biennial under the theme “The Available City.” PORT was also selected as one of five finalists for the City of Providence, RI’s Crook Point Bascule Bridge design competition. In addition to leading ongoing large-park projects in Bentonville, AR and Knoxville, TN, the firm is collaborating on urban public realm projects with MVRDV, KieranTimberlake, and KPMB. Christopher is guest-curating the 16th issue of LA+ under the theme of the Chesapeake Bay.

Received an award in analysis and planning from the ASLA for a project to develop resilient strategies for the disappearing islands and coastlines of the Gulf of Mexico and the Caribbean. Conceived Landscape Architectural Futures in collaboration with the 12th International Symposium of Landscape Architecture in Wuhan, Agra-Rivers and Basins (India), University of Naples, Federico II, Politecnico di Milano, Universidad Nacional de Chile, Consejo Consultivo de Barquisimeto (Venezuela), and Temple University.

Lindac Sanders recently completed project Pier 26 at Hudson River Park, named the Chicago Athenaeum’s American Architecture Award and was named Best New Urban Landscape by the Municipal Art Society of New York. She authored a review of the book Letters to the Leaders of China Kongjian Yu and the Future of the Chinese City in the Journal of Architectural Education. She gave invited lectures at the International Summit on Waterfront Development in Shenzhen, China and at the University of Pennsylvania’s Weitzman School of Design. She continues to lead the design of Origin Park in Southern Indiana, Gil Lindsay Plaza at the Los Angeles Convention Center, and a new mixed-use district in Boston’s Dorchester neighborhood.

Valerio Morabito’s new book, The City of Imagination was released September 22, 2020 (GRO editions). The book launch was on an accompanying exhibition in November, 2021.

Bily Fleming and co-editors Caroline Kousky and Alan Berger released the book A Blueprint for Coastal Adaptation: Uniting Design, Economics, and Policy (Island Press) May 20, 2021. He also published essays in the Journal of Architectural Education, Architectural Design and Metropolis Magazine. He became a co-principal investigator on the largest grant ever awarded in the “Coastlines and People” program of the National Science Foundation—an $8M, 4-year collaboration with Rutgers, Columbia, Princeton, and others through which he is being called the “Megapolitan Coastal Transformation Hub.” He helped lead and co-author two new policy briefs on a Green New Deal for Public Housing and K-12 Public Schools with Daniel Aldana Cohen and Akira Drake Rogers, among many others. Both reports led to new legislation introduced in Congress, provisions of which were then passed in President Biden’s infrastructure bill. He delivered nearly thirty invited/keynote lectures around the world including the keynote lecture at the Council of Educators in Landscape Architecture 2021 meeting, a series of “In Our Time” talks and Superstudio introductions, and in the UK as they launch their own version. He was invited to jury the Cooper Hewitt Museum’s National Design Awards 2021 and the 2021 Steedman Fellowship administered by Washington University in St. Louis.
### 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 28.

#### Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studies</td>
<td></td>
</tr>
<tr>
<td>LARP 501 Studio I</td>
<td>2</td>
</tr>
<tr>
<td>LARP 502 Studio II</td>
<td>2</td>
</tr>
<tr>
<td>LARP 601 Studio III</td>
<td>2</td>
</tr>
<tr>
<td>LARP 602 Studio IV</td>
<td>2</td>
</tr>
<tr>
<td>LARP 701 Studio V</td>
<td>2</td>
</tr>
<tr>
<td>LARP 702 Studio VI</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Workshops

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 511 Workshop I: Ecology and Built Landscapes</td>
<td>1</td>
</tr>
<tr>
<td>LARP 512 Workshop II: Landform and Planting Design</td>
<td>1</td>
</tr>
<tr>
<td>LARP 611 Workshop III: Site Engineering and Water Management</td>
<td>1</td>
</tr>
<tr>
<td>LARP 612 Workshop IV: Advanced Landscape Construction</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 535 Theory I: Histories and Theories of Landscape and Environment</td>
<td>1</td>
</tr>
<tr>
<td>LARP 540 Theory II: The Culture of Nature</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Media *

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 533 Media I: Drawing and Visualization</td>
<td>1</td>
</tr>
<tr>
<td>LARP 542 Media II: Fundamentals of 3D Modeling</td>
<td>1</td>
</tr>
<tr>
<td>LARP 543 Media III: Landscape and Digital Dynamics</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 601 Studio Co-Requisite*

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 761 Urban Ecology</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Electives

Students must select six elective courses

**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 22 LARP credits plus the 6 elective credits needed to graduate with the first professional MLA degree.

### 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 19.

#### Required Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studios</td>
<td></td>
</tr>
<tr>
<td>LARP 601 Studio II</td>
<td>2</td>
</tr>
<tr>
<td>LARP 602 Studio IV</td>
<td>2</td>
</tr>
<tr>
<td>LARP 701 Studio V</td>
<td>2</td>
</tr>
<tr>
<td>LARP 702 Studio VI</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Workshops **

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 611 Workshop III: Site Engineering and Water Management</td>
<td>1</td>
</tr>
<tr>
<td>LARP 612 Workshop IV: Advanced Landscape Construction</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Theory

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 535 Theory I: Histories and Theories of Landscape and Environment</td>
<td>1</td>
</tr>
<tr>
<td>LARP 540 Theory II: The Culture of Nature</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Media *

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 543 Media III: Landscape and Digital Dynamics</td>
<td>1</td>
</tr>
</tbody>
</table>

#### 601 Studio Co-Requisite*

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>LARP 761 Urban Ecology</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Electives

Students must select five elective courses

**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 14 LARP credits plus the 5 elective credits needed to graduate with the second professional MLA degree. Students may register for up to 5 course units per term.

** The former LARP 544 Media IV and LARP 781 Contemporary Urbanism requirements were eliminated from the MLA curriculum and replaced with electives effective Spring '21 and Spring '22 respectively.

* The former LARP 544 Media IV and LARP 781 Contemporary Urbanism requirements were eliminated from the MLA curriculum and replaced with electives effective Spring '21 and Spring '22 respectively.

** All 2-year MLA students entering with bachelor’s degrees other than BLA from an accredited program are required to attend the Natural Systems/Ecology Week of the Summer Institute; to audit LARP 512: Workshop II – Landform and Planting Design (the schedule of classes is arranged to allow for these sessions to be offered during the first half of the fall term); and to attend the Workshop II – Spring Field Ecology week of field trips following final reviews in early May. With the chair’s consent, students who can show sufficient previous experience with these materials may apply for a waiver.
STUDIO I MAPPING, MEASUREMENT, AND PROJECTION IN TIME
WEST FAIRMOUNT PARK, PHILADELPHIA

Critics: Sean Burkholder, Misako Murata and Faye Nixon
Teaching Assistants: Yi Selyin Ding, Alice Bell and Elizabeth Servito

This studio explored the design language of landscape. It introduced students to strategies for seeing, interpreting, representing and designing within the context of natural and constructed environments. As the first core studio of the Landscape Architecture curriculum, this studio was particularly focused on seeing and experiencing landscape through drawing, on representation as a fundamental driver of design. The studio also focused on the design of spatial experience. Studio projects evolved out of the fusion of repeated site experiences, the representation strategies that document and explore those visits, lessons learned through precedent studies, and imaginative formal and conceptual explorations. Projects were not only understood as complete or final constructs, but also as negotiations of fixity and change that engage existing site dynamics, the passage of time, and the design imagination. At the same time, spatial and material specificity was expected in all proposed design interventions. Travel restrictions associated with the coronavirus pandemic necessitated students work on different sites. Students with access to the city of Philadelphia worked on a 40-acre site within West Fairmount Park adjacent to Chamounix Drive, while others worked on sites where they lived, including Beijing, Hangzhou, Las Vegas and Winnipeg. Students were asked to traverse and record the found landscape, and to then reimagine and project a transformed landscape. Using site-based investigations, mappings, drawings, and models, students experimented with new ways of seeing, experiencing, and transforming space. Via in-depth analysis and subsequent design explorations, each student developed his/her own agenda for the site, drawing out and building upon particular qualities of the landscape.

Ari Vamos, plan (left); Priyanjali Sinha, sections (opposite)
STUDIO II  GROUNDWORK: PROJECTS FOR THE NORTH PHILADELPHIA RIVERFRONT

Critics: Karen MCcloskey, Misako Murata and Sahar Moin
Teaching Assistants: Youzi Xu, Jayson Latady and Elliot Bullen

This core studio concentrated on developing skills and creative sensibilities for transforming a section of the Delaware riverfront in Fishtown, Philadelphia. Through the design of a park, students studied the roles of concept, organization, and 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 site and the students’ proposed projects. The studio explored this thematic in three ways: as the foundation and framework for change; as “thick surface” in terms of the cultural and material layers of the site; and as topographic manipulation (this latter aspect of the studio was studied concurrently in 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.
STUDIO III PRODUCING CITY: TIANJIN AND PHILADELPHIA

Critics: Ellen Neises, Todd Montgomery, Chen Chen, Muhan Cui, Colin Curley and Nicola Saladino
Teaching Assistants: Tone Chu, A McCullough, Aaron Stone, Mila Wang and Jingyin Zhu

The Producing City studio investigated the interface of industrial landscapes and neighboring communities, and the contributions that climate resilient and environmentally sound industry and healthy, working communities can make to the function and identity of the city. Students worked in two large-scale industrial precincts in Tianjin and Philadelphia, sharing research and comparing the potential for design agency in two different, but kindred, contexts. The studio considered the problem and potential of Producing City through the agency of design interventions at different scales and time periods. Students explored a range of angles of attack, zoomed in and out, and developed a base of knowledge and skills complemented by work in their other core courses. There were two phases of design work, each guided by a series of exercises and assignments that outline methods and products: problem and site analysis, and large-scale site design. Students had latitude to define their design problems creatively, proposing agendas ranging from the pragmatic to the polemic, while operating within an economy of means, adaptation, and quality of place.
STUDIO IV  MATERIALS FOR LIVING: CONSIDERING TRANSFORMATIONAL URBAN INVESTMENTS ALONG THE LOWER WEST-SCHUYLKILL, PHILADELPHIA

Critics: Christopher Marcinkoski, Javier Arpa Fernandez, Karolina Czecek and Zachery Hammaker
Teaching Assistants: Yi Selyin Ding, Bingjian Liu and Marzia Micali

This studio used Philadelphia’s expanding life-science industries as a point of departure for imagining equitable and inclusive investment in – and the corresponding physical transformation of – a historically underserved area of the city. Students considered the catalytic potential of a new Living Material Manufacturing District along the west bank of the Lower Schuylkill River surrounding Bartram’s Garden – the oldest botanical garden in North America – and the potential benefits of this investment for adjacent neighborhoods including Bartram’s Village, Kingsessing, southwest Cedar Park and Elwood Park. This core studio focused on building student capacity related to the design articulation of a robust public realm framework capable of guiding such a transformation, with the added consideration of producing Materials for Living, a term students were invited to define as part of their design proposals. Students worked in teams of three through a series of six highly structured design exercises to develop rhetorical and physical urban design frameworks to guide investment in and physical transformation of the site. Projects had the potential to engage a range of topics including public health, civic facilities, building community, job creation, habitat preservation, mobility enhancement, renewable energy provisions, and food security among many others.
STUDIO V  MONSTERS AND GHOSTS

Critics: Richard Weller and Rebecca Popowsky

Broadly speaking this studio was about human-animal relations investigated through a certain form of design engagement – the competition. Competitions are a typical way for design culture to make progress on certain issues and also a way of establishing reputations and winning work. To do a competition effectively takes a certain set of skills, and so on a more practical level the studio concerned the development of such skills.

The title of the studio comes from a recent book by Anna Tsing Arts of Living on a Damaged Planet: Ghosts and Monsters. Selected readings from this book and others informed the studio. The first project in the studio was an entry in the LA+ CREATURE international design ideas competition. The second project was a hypothetical competition to create a Memorial to the 6th Extinction. The site was the Washington Mall. The challenge was to create a memorial to an event that has happened, is happening and is also yet to happen – one that doesn’t remember or edify the human subject as most memorials do, but rather now questions the human as nature’s self-appointed executioner. More specifically, students were challenged to consider how to design a good memorial after Maya Lin’s masterpiece, the Vietnam Veteran’s Memorial.
STUDIO V  SPECULATIONS ON SETTLEMENT

Critic: Christopher Marcinkoski

This studio broadly considered the proliferation of speculative new town projects around major cities throughout the African continent. These ongoing proposals – motivated by familiar neoliberal development policies and aspirations of Global City identities – threaten both the environmental and socioeconomic capacity of their destination polities. That is, these proposals for new settlement frequently configure themselves to attract external capital at the expense of local populations actually in need of formal settlement and infrastructural accommodations.

Rather than continue to imagine alternatives to future urban settlement based upon exogenous models drawn from outside the continent – Western, Middle Eastern, Far Eastern – or focus solely on the familiar deficiencies of the contemporary African city, this studio riffed on methods of critical design speculation that endeavor to imagine alternate urban futures decoupled from present-day ideals of urban form, economy and society. Utilizing the broad lens of climate change, this studio asked students to develop design fictions around the occupation of urban public space circa 2050 in one of nine mega-cities on the African continent.

The intent was that these fictions use the occupation of future public space as a way of describing differing forms of urban being, economy and society that find their orientation outside of our present neoliberal reality. The projects were neither proposals nor fantasies. Rather, they were understood as intentionally provocative visual stories offering novel views of future urban life.
Irreversible climate change will result in areas of New York City becoming uninhabitable, in spite of earlier pronouncements by politicians to double down on the waterfront. In this urban resilience studio, we explored the complex issue of “retreat.” In an initial research phase, the studio investigated strategies for relocation from, and conversion of, coastal areas, as well as strategies for the preparation of areas at higher elevations for resettlement. Can we re-imagine the coastline, clean up our waste, and re-direct our resources? Can we envision new, integrated, inclusive and just communities resilient to other climate impacts, such as urban heat and stormwater flooding, but also to other shocks such as pandemics, with strong social infrastructures and a limited carbon footprint? And how do we get from here to there in an equitable way? How does one decide where to retreat from, and when, and where to? Taken together, the designs form a catalogue of responses that can stimulate the discussion about this often-controversial topic. A core requirement for the Urban Resilience Certificate, a mix of landscape and architecture students used a pedagogy that fostered interdisciplinary collaboration, multi-scalar thinking, and an awareness of the relationships between physical and social environments in the face of uncertainty.
Over the course of the Fall 2020 semester, students at three different universities – the Weitzman School, The School of Architecture at La Universidad de Guadalajara in Mexico, and the Architecture Program at Universidad Simón Bolívar in, Caracas, Venezuela – worked together to study three different sites in Caracas, Guadalajara, and Bogotá. The sites were comprised predominantly of informal neighborhoods; all at the fringe of environmentally protected and agricultural zones, but different in terms topographic conditions, scale, degree of consolidation, and relationship with formal and higher-income areas. Students focused on ways to support and improve existing communities built by people, as well as assist the growth of new ones. For the first three weeks of the semester, students from each of the schools worked together to research the history, natural systems, urban systems, cultural landscapes, and socio-economic conditions of the countries, regions, cities and sites. In the process, the students encountered viewpoints informed by different academic and cultural backgrounds – some with a deeper knowledge of the sites, others engaging them from afar – and delved into unfamiliar conditions and topics. Then, they took part in a collaborative week-long virtual charrette, presenting their findings to faculty and other international guests. This set the stage for the continued work in the studios at all three universities. Students had the opportunity to compare results at midterm and final reviews. Participants realized that politicians are typically not prepared to invest the time and effort required to advance improvement plans for these self-constructed neighborhoods, nor foster the permanent community participation and oversight required to make them effective and resistant to corruption. Collaborative networks like this one are able to make a difference.
This studio continued the work of the Fall ’19 Designing a Green New Deal studio, which focused on how the abstract, national-scale ambitions of the Green New Deal (GND) might be translated into real projects in real communities across the United States. Work centered on two key questions: 1) which regions must be “won” in order to achieve the stated aims of the GND’s jobs, justice, and decarbonization agenda?, and 2) from that subset of regions, which ones belong at the front of the line for investments in climate action, either because they are sites of historic disinvestment and/or because they represent a chance to grow the political coalition of the GND through material investments in people and place? In some ways, the Fall ’20 studio picked up where the previous studio left off – with the Midwest, Mississippi Delta, and Appalachia as the regions of focus. Students were challenged to think and work more concretely, narrowing in on specific sites and communities and putting forward more specific, materialist proposals for what the first wave of GND investment might bring. Accordingly, students narrowed their focus from the all-sector approach used in the Fall ’19 studio to one that is focused on three specific systems in each region: the carceral system, the fossil fuel system, and the food system. The studio grappled directly with questions of how the movements for prison abolition, fossil fuel abolition, and food systems justice do (or perhaps should better) fit into the agenda put forth by the GND.
STUDIO VI  GREEN NEW FIRE LANDSCAPES

Critics: Nick Pevzner

Around the world, fire is posing a growing risk to people, forests, and ecosystems. Persistent wildfire has become a constant reminder of climate threat and a sign of worse things to come. Designers have spent the last decade engaging with the engineering planning, and cultural challenges posed by rising seas, but are only beginning to grapple with the spatial and land use challenges of fire risk and fire dynamics. To date, a Green New Deal for Forests has not been articulated or evaluated comprehensively, though it has incredible potential to re-invigorate rural economies and foreground rural labor, including Indigenous communities who have long argued for a more ecologically responsible and traditionally informed approach to fire management. Working with experts and advisors, and in partnership with Indigenous and government land managers, the studio developed a toolkit of strategies for specific forest landscapes. The studio focused on two locations with vastly different ecosystems – one in Washington State in the Pacific Northwest and one in Georgia in the Blue Ridge Mountains. Students tracked carbon flows, labor, products, and the ecological impacts of their strategies on their two sites, developed prescriptions and detailed spatial designs for these sites, and played out the long-term impacts of their interventions using ecologically-informed scenarios.
STUDIO VI  DESIGNED LISTENING
CONSIDERING PHILADELPHIA’S GREEN NEW FUTURES

Critics: Anna Darling and Nick Jabs

Many conversations around the Green New Deal in the design community have focused on potential partnerships, sites, and projects, giving less attention to how this work gets carried out in a democratic manner and the agency of design in this work. In response, this studio investigated new possibilities for participation in constructing the collective futures that the GND imagines. In doing so it was centered around two questions: What is the role of designers in the process of co-creating collective futures? And whose future(s) are being centered? The central goal for this studio was to explore methods by which we design how we listen. For the first phase of the studio, students designed a game for listening as a way of developing novel types of interaction and learning from/by/with others. For the second phase of the studio – a process for engagement and speculation – the studio partnered with three community organizations from across the city of Philadelphia. Studio participants designed and led a process of speculation centered around the future of a particular Philadelphia neighborhood based on the dialogues from two virtual engagement events conducted with high school students. For the final semester deliverable, studio participants designed an installation for a possible future based on what was imagined in phase two. Installations were at the scale of a piece of urban furniture, designed to facilitate intimate human interaction. Studio participants learned about fabrication processes and produced a set of technical drawings for their installation.
The site for this studio was a significant project currently underway in Baltimore—a plan to reimagine the city’s Middle Branch waterfront. Stretching 11 miles from Port Covington to Maconville Cove, Baltimore’s Middle Branch waterfront represents a microcosm of the city—its opportunities and challenges, its ecology and industry, its history and future. The studio began with the development of a framework plan for the Middle Branch. Students worked collaboratively to develop comprehensive strategies for four key project layers: parkland, shoreline, and water; connectivity; and development. Together these layers created a long-term vision for a just and equitable transformation of the site and neighboring communities. Each student then developed a unique project with a specific site and program situated within the structure of the framework plan. The projects were collaborative and closely coordinated with one another; they shared common goals, contributed to overall metrics of decarbonization and job creation, and coalesced into a large master plan for the Middle Branch.
URBAN DESIGN RESEARCH STUDIO
THE QUITO, ECUADOR STUDIO: ARMATURES OF INCLUSION

Critic: David Gouverneur

This studio was based on the notion of Informal Armatures, a preemptive approach to enhance the positive aspects of informality, providing territorial/spatial and performative support systems to promote sustainable growth of settlements. Students used this approach to explore ways to balance habitat protection and enhancement with agricultural and productive activities, while fostering good quality urban scenarios that improve the conditions of the existing settlements and assist the emergence and evolution of the new ones. The sites for this studio were several informal settlements in Quito, Ecuador in very different stages of evolution and with distinct territorial/contextual, urban and social-economic conditions. This studio gave students from the Weitzman School the opportunity to collaborate with students from School of Architecture of the Universidad Católica of Quito in a virtual format. The first half of the semester was dedicated to inter-university analysis and charrettes. The second part of the course allowed for diverse research and more detailed design explorations, working individually or in smaller groups. Towards the end of the course, students retrofitted their individual and sub-group findings into team proposals. This process demonstrated the importance of multi-scalar and cross-disciplinary efforts in effectively coping with the challenges of informal and emerging settlements. Students shared their findings and received guidance from colleagues from the Secretariat of Territorial Planning, Habitat and Housing of the Metropolitan District of Quito, other experts on sustainable development of self-constructed areas, and residents of the neighborhoods.
WORKSHOP I  ECOLOGY AND BUILT LANDSCAPES

Instructors: Sarah Willig and Marie Hart
Teaching Assistant: Chris Feinman

Due to the extraordinary circumstances of the 2020-2021 academic year, Workshop I was held online during the spring semester. Study of the changing landscapes along the Atlantic Ocean to Appalachian Mountain transect included lectures and student research and presentation of topics including Dynamic Shorelines of New Jersey: Past, Present, and Future; Biodiversity of the New Jersey Pinelands; Soils of New Jersey's Inner Coastal Plain; Change in Philadelphia’s Streams and Watersheds Over Time; and Celebration of the Lenape Culture: Past, Present, and Future. Students created a tree diary observing and drawing change in a selected tree and representing associated layers of geology, topography, soils, and wildlife and human interactions. Guest speakers included Sarah Miller of Olin, who presented on the character and use of stone, wood, brick, metal, and concrete; Alison Fetterman of Willistown Conservation Trust, who discussed bird ecology; Stephanie Chiorean of the Philadelphia Water Department, who shared information about green stormwater infrastructure; and Leigh Ann Campbell, who discussed her urban design work with Pennsylvania Horticultural Society. Four optional field trips to John Heinz National Wildlife Refuge, FDR Park, the Horticulture Center, and Houston Meadow allowed students to see the contrasting character of the Coastal Plain and Piedmont in Philadelphia.

WORKSHOP II  LANDFORM AND PLANTING DESIGN

Instructors: Anneliza Kaufer and Judy Venonsky
Teaching Assistants: Jing Qin, Marissa Sayers and Mrinalini Verma

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, and student presentations. Students had the opportunity to apply the principles of grading and planting to their concurrent Studio II projects. The first section 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. 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, and road grading. Workshop II also provided a working overview of the principles and processes of planting design, with plants considered both as individual elements and as part of larger dynamic systems. 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, and the establishment and maintenance of plantings.
WORKSHOP III  SITE ENGINEERING AND WATER MANAGEMENT

Instructors: Anneliza Kaufer, Rebecca Klein and Kristen Loughry
Teaching assistants: Bingjian Liu, Can Sun and Mingyang Sun

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 landscape performance. Technical proficiency with basic grading principles and site engineering system—ranging from general site grading to more complex systems such as stormwater management and roadway alignment—is a critical component of landscape architecture. 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 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

Instructors: Greg Burrell, Brad Thornton

Workshop IV focused on the process of communicating design intent with construction documents throughout the life of a project. Using their combined professional experience, the instructors used past projects as a platform to illustrate the range of elements and processes required to bring ideas to fruition. Guest lecturers addressed unique elements, professional experience and emerging trends in the design and construction industries. Topics included the preparation of construction documents in an office setting; industry standards and the role of construction drawings and specifications; evolution of documentation through a project and the role of design throughout this process; organizational strategies and how to plan out drawing packages to ensure the required information is communicated at each stage; a thorough review of materials and site systems, coordination with allied disciplines and the development of construction details; and a review of construction precedents and typical sequences that influence design and documentation.
Instructors: Misako Murata  
Teaching Assistant: Yi Selyin Ding

This first course in the Media sequence explored visual representation as a mode to communicate as well as to generate and deepen design ideas. The course strove to balance craft and precision with exploration, experimentation and invention through the creation of hand drawings, digital visualizations, physical models and mixed media compositions. The course gave students a foundation in measured design drawings including plan, section, axonometric, and constructed perspective, and challenged students to critique and reinterpret conventional drawing and modeling techniques. Lectures covered such topics as the use of the hand in the thinking process, how to connect hand movement with computer flexibility, the importance of imagination in the landscape process, and precedents in design methodology. Media I balanced skill building, in-class practice, and group discussion, and while distinct from Studio I, the two courses were coordinated to maximize thematic and technical synergies.
MEDIA III  FLOWS: LINEAR / NON-LINEAR

Instructors:  Keith VanDerSys and Theresa Ruswick
Teaching Assistants:  Palak Agarwal, Ian Dillon and Heejung Shin

Media III continued the curricular emphasis on visual communication and methods of generative analysis for 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, reintegrated, 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.

MEDIA II  DIGITAL VISUALIZATION

Instructor:  Keith VanDerSys
Teaching Assistants:  Oliver Atwood and Jingyu Zhang

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 georeferenced landforming strategies. These models provided a basis to speculate on what processes and programs might be engendered or instigated. Through an emphasis on generative analysis, Media II addressed the increasing recognition that temporal and relational techniques are explicit components of analysis and formation. 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 Grasshopper, Rhino Terrain, Sonic, and Bongo extended the toolset; GIS facilitated the collection of extant data. Adobe CC Creative Cloud was also used for documenting and expressing modeling processes through static and time-based visualizations.
URBAN ECOLOGY

Instructors: Stephanie Carlisle, Nicholas Pevzner
Teaching Assistants: Marzia Micali, Florence Twu

Urban ecology describes the interaction of the built and natural environment, looking at both ecology in the city, as well as the ecology of the city – and understands urban ecosystems as dynamic, human-influenced socio-ecological systems. This course introduced students to the core concepts, processes and vocabulary of contemporary urban ecology; landscape ecology, connectivity, and patch dynamics; socio-ecological systems; plant community dynamics; urban forests and silviculture; nitrogen and water health; carbon and climate health; and environmental justice. 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 their landscape interventions. Through lectures, invited speakers, case studies, critical readings, and a series of short assignments, students gained an ability to better understand the processes and mechanisms that shape site conditions, and how to use these fundamental ecological concepts in the design and management of higher-performance designed landscapes. The final assignment was a two-part exploration of ecological experiments, combining research into some of the classic long-term ecological experiments that have been instrumental to our understanding of key ecological theories and concepts, with the development of original experimental landscapes.

CONTEMPORARY URBANISM

Instructor: David Gouverneur
Teaching Assistant: Leila Bahrami

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 throughout the twenty-first century, particularly in the nations of the Global South. Climate change, scarcity of cheap energy, food, and water shortages, social and political conflicts will be challenging aspects to address, as well as fostering efficient, gratifying and productive cities, with good quality neighborhoods and public spaces. To be responsive to such issues it is critical for architects, planners, and landscape architects to appreciate the theoretical frameworks and related practices that have influenced city making throughout history. This course offered participants a broad appreciation of the major theories and practices of urban design and how these have played out in different contexts. Each class focused on a different topic, such as adding to historic districts, mobility and public spaces, the self-constructed city, new urban form, contending forces of nature, the sustainable city. Classes began with a debate on the relevance of the topic, followed by case studies presented by the instructors and students, and ending with the presentation of short design exercises addressing aspects discussed in the previous class. The course also invited distinguished guest speakers, theorists, and practitioners to delve into both the universality of the topics and the relevance of site-specific response. The class followed a dynamic format, helping participants to quickly identify the drivers of the case studies.
THEORY I  CRITICAL THINKING FOR LANDSCAPE DESIGN

Instructor: Ellen Neises and James Billingsley
Teaching assistants: Rohan Lewis and Ally Nkwocha

This course explored modes of critical thinking about designed landscapes in order to strengthen students’ critical practices, and to stimulate interest in deeper inquiry into the potentials of landscape. The aim was to equip students with some of the vocabulary, frameworks, tools, and texts to allow them to open landscape projects to wider and more imaginative understanding, appreciation and critique. Through reading, writing, presentations of projects and conversation, the course fortified students’ capacity for analysis of design conceptualization, techniques, and built work.

THEORY II  THE CULTURE OF NATURE

Instructor: Richard Weller
Teaching assistants: Oliver Atwood, Elliot Bullen, Ian Dillon and Rob Levinthal

Drawing on wide-ranging aspects of science, philosophy, and the arts, this course questioned the meaning of the terms “culture” and “nature” and opened an inquiry into the various historical and contemporary relationships between the two. The lectures, readings, and exercises were designed to assist students to develop an understanding of history in light of contemporary conditions of ecological crisis. The overriding purpose of this course was to encourage students in developing a personal worldview as the epistemological and ontological basis upon which intellectually adventurous and ethical careers in landscape architecture can be built. Students gained a basic understanding of the historical pattern of human culture from the agricultural revolution to the 21st century; a basic knowledge of the intersection between the arts and sciences across the course of history and an enriched conceptual framework within which to understand landscape architecture as the embodiment of a set of philosophical values.
ELECTIVE COURSES

ENVIRONMENTAL READINGS (spring)
Instructor: Fritz Steiner
This interdisciplinary seminar explored the green thread and analyzed its influence on how we shape our environments through design and planning. The course had three parts. Throughout, the influence of literature on design and planning theory was explored. The first part focused on the three most important theorists in environmental planning and landscape architecture: Frederick Law Olmstead Sr., Charles Eliot and Ian McHarg. The second part of the course critically explored current theories in environmental planning and landscape architecture. Topics included frameworks for cultural landscape studies, the future of the vernacular, ecological design and planning, sustainable and regenerative design, the languages of landscapes, and evolving views of landscape aesthetics and ethics. In the third part of the course, students built on the readings to develop their own theory for ecological planning or, alternatively, landscape architecture. While literacy and critical inquiry were addressed throughout the course, critical thinking was especially important for this final section.

Urban Design Certificate (spring)
IMPLEMENTATION OF URBAN DESIGN
Instructors: Candace Damon and Alex Stokes
Assistant Instructor: Andrew Fix
This course focused on the various ways in which urban design is affected by opportunities and constraints associated with market conditions, development feasibility, political and community dynamics, and the various incentives and restrictions applied by the public sector to influence development. The course walked students through the process of proposing and refining a redevelopment plan for a parking lot located in the vicinity of the University of Pennsylvania. Students were tasked with demonstrating the feasibility of their redevelopment plan from a market, financial, community, and public policy perspective. Students furthered their understanding of key concepts that drive urban transformation through case studies, group presentations, class debates, and conversations with leading design, real estate, and public sector professionals from the Philadelphia region and beyond.

Topics in Professional Practice (fall)
TRANSFORMATIONAL LEADERSHIP: RESEARCH AND ACTION FOR DESIGNERS
Instructor: Lucinda Sanders
The world of the 21st century needs more people who think like landscape architects and other conscious designers. This course aimed to deepen criticality and expose emerging landscape architects to the power of their own voices, and by doing so to inspire more landscape architects to step forward and lead the significant conversations of this century. This course provided a platform from which students could further a journey of transformation. Relying on active discussions, presentations, and writing assignments, this course gave students the opportunity to follow one of three possible trajectories and outcomes: professional development; an independent study research proposal; or a research studio proposal.

ELECTIVE COURSES

ENVIRONMENTAL READINGS (spring)
Instructor: Fritz Steiner
This interdisciplinary seminar explored the green thread and analyzed its influence on how we shape our environments through design and planning. The course had three parts. Throughout, the influence of literature on design and planning theory was explored. The first part focused on the three most important theorists in environmental planning and landscape architecture: Frederick Law Olmstead Sr., Charles Eliot and Ian McHarg. The second part of the course critically explored current theories in environmental planning and landscape architecture. Topics included frameworks for cultural landscape studies, the future of the vernacular, ecological design and planning, sustainable and regenerative design, the languages of landscapes, and evolving views of landscape aesthetics and ethics. In the third part of the course, students built on the readings to develop their own theory for ecological planning or, alternatively, landscape architecture. While literacy and critical inquiry were addressed throughout the course, critical thinking was especially important for this final section.

Urban Design Certificate (spring)
IMPLEMENTATION OF URBAN DESIGN
Instructors: Candace Damon and Alex Stokes
Assistant Instructor: Andrew Fix
This course focused on the various ways in which urban design is affected by opportunities and constraints associated with market conditions, development feasibility, political and community dynamics, and the various incentives and restrictions applied by the public sector to influence development. The course walked students through the process of proposing and refining a redevelopment plan for a parking lot located in the vicinity of the University of Pennsylvania. Students were tasked with demonstrating the feasibility of their redevelopment plan from a market, financial, community, and public policy perspective. Students furthered their understanding of key concepts that drive urban transformation through case studies, group presentations, class debates, and conversations with leading design, real estate, and public sector professionals from the Philadelphia region and beyond.

Topics in Professional Practice (spring)
UNRULY PRACTICES
Instructors: Rebecca Popowsky and Sarai Williams
The widening gap between the work that urgently needs to get done and the work that can be done in current professional practice is driving a generation of landscape architects, architects and planners to search out and create new mechanisms for purpose-driven design action. This course followed two parallel tracks — one focused on skill-building and one focused on studying practices and practitioners who are redefining what it means to provide design services. The course was intended to set students up to carry research and/or activist agendas into professional practice. Skills introduced included research methods, grant writing and business and career planning. Students led weekly conversations with change-making practitioners. This course allowed students who had already developed their own lines of inquiry in previous courses to build upon that work. The course had a landscape focus, but bridged into adjacent fields, including architecture, planning, fine arts and product design.
Sensing & Sensibilities: Arduinos, Drones & Satellites

Instructor: Keith VanDerSys and Sean Burkholder

As global ecological problems pile up, landscape architects are increasingly moving into sites and scales of immense physical and biological complexity. Considering these developments, the term "landscape" has arrived at a turning point – remote optics and radar are now our primary means of imaging and thus territorializing a landscape. The invisible world of NIR optics, radar, and algorithms have supplanted the previously dominant modes of imaging: human and photographic eyes. What are the epistemic impacts of this? Additionally, the trans-political nature of such far-reaching sites and scales makes good data procurement illusive; absent any singular governing body of territorial control, data collection and management are nonexistent. Our predictions and prescriptions, however, are dependent on the verity of spatial data. How then do we operate in these interstices? Low cost, simple-to-use surveying and sensing equipment are increasingly available and accessible to designers. However, sensing and syncing data collected across scales remains cumbersome. Yet, imagining technologies form our primary means of translating and expressing our environment. Through hands-on field collection exercises and in-class demos, students were introduced to an array of sensing tools that are central to collecting and analyzing environmental changes across scales: Arduino sensors, unmanned aerial vehicles (aka drones), RTK GPS receivers, and image recognition software.

Topics in Digital Media (fall)

Geospatial Software Design

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 series of weekly meetings and intervening assignments that ultimately led to the implementation and presentation of student-initiated projects. Topics for these projects ranged from the basic development of geospatial tools and techniques to practical applications in a variety of fields.

Topics in Digital Media (spring)

Advanced Topics in GIS

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.

ADVANCED TOPICS IN GIS

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)

Geospatial Software Design

Instructor: Dana Tomlin

This course was conducted in a seminar format with weekly sessions devoted to lectures, demonstrations, and discussions.
Topics in Construction, Horticulture and Planting Design (fall)
UNDERSTANDING PLANTS
Instructors: Cynthia Skema and Anthony Aiello
This course, which meets at the Morris Arboretum in the Chestnut Hill area of Philadelphia, was an opportunity to learn about plants from varied perspectives: organismal, applied/practical, aesthetic, environmental and evolutionary. Utilizing the plant collection of the Morris Arboretum as a living laboratory and the expertise of arboretum staff, this course brought students to a better understanding of plants. Session topics integrated both theoretical and hands-on practical work. The backbone of this course, Living Collections, focused on temperate woody plant identification.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: Sean Burkholder
AND THEIR COMMUNICATION
A CURIOUS LANDSCAPE: EXPERIMENTAL ACTIONS
This course, which met at the Morris Arboretum in the Chestnut Hill area of Philadelphia, was an opportunity to learn about plants from varied perspectives: organismal, applied/practical, aesthetic, environmental and evolutionary. Utilizing the plant collection of the Morris Arboretum as a living laboratory and the expertise of arboretum staff, this course brought students to a better understanding of plants. Session topics integrated both theoretical and hands-on practical work. The backbone of this course, Living Collections, focused on temperate woody plant identification.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Instructor: William Young
LARGE-SCALE LAND RECLAMATION PROJECTS
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.
Given the context of anthropogenic global warming and the potential deployment of geoengineering technologies, the climate has emerged as a hyperobject, to which humans only possess partial access. Particularly in the Arctic regions, significant infrastructures have been established for the sensing, recording, and offsite analysis of numeric atmospheric data. However, the modes of engagement with the climate are still limited; measurement relies on machinic devices, and ecological practices in anticipation of catastrophes only concern isolated, fortress-type conservation. While emphasizing a global perspective, in-situ and long-term strategies that consider the landscape’s own uncertain future are absent. To fill this void, newly conceived ecologies offer an opportunity to measure and frame these trajectories materially and spatially. Design would become an agent of communication for varied timescales, distances, and medium. At three different locations on Spitsbergen, Svalbard (Longyearbyen, Ny-Ålesund, Hornsund), this thesis explored how design and its visualization can manifest and elucidate the entangled relationships between humans and the atmosphere. Serving as monuments, memorials, or clocks, they act not as definite solutions, but rather to set the stage for different scenarios and heighten our perception of indeterminacies.
The purpose of the research was to interrogate tools of the speculative architectural future – megastructures, as utopic future-structures, manifestos as community-building devices, and narrative fictions as a generative hypothetical – as useful tools for the act of decolonization. This research culminated in the supposition that hyperlocal interventions are key areas of direct anti-capitalist and decolonial engagement, positioning the decolonial architect as an expert craftsperson, but more importantly, as a resident enmeshed in and cognizant of the political, financial, historical, and social realities of the geographic area. These realities can be then interpreted into spaces that address the needs of an interconnected community, utilizing the pressure points in a changing political landscape as indicators of what priorities must first be addressed with regards to food, health, shelter, safety. Sibinga began to explore these conclusions through visual stories about the future versions of towns very close to where she grew up.

It is widely understood that we are at a global inflection point where our social, economic, political, and many other human-constructed systems must drastically change to ensure the continued survival of humans and non-humans alike. Changing these systems requires a collective ideological shift in the way we see ourselves and our relationships to other humans, non-humans, and Earth systems. This thesis argued that speculation and world-building are desperately needed to facilitate these ideological shifts, as they free our minds from the constraints of today and allow us to imagine alternative yet potential realities, which can be debated and acted upon.
Within the still burgeoning scholarship on landscape architecture’s relationship to atmosphere, there is a clear need for further engagement with clouds as visible phenomena and as landscape and ecological signals. While previously all landscape architectural engagement with clouds had remained pictorial and symbolic, this independent research studio sought to take a process-based landscape architectural approach to engage with this phenomenon at site scales. By doing so, this studio probed the potential of landscape architecture to explore further the limits of terrestrial scales and effect upon atmosphere, and to harness the understanding of thresholds of turbulence, vision, and moisture to approach design in new ways.

The project proposed the design of a constellation of new, self-built, energy-generating settlements for migrants, organized around abandoned sites of extraction in Texas Hill Country, around the city of New Braunfels. Solar energy, overlapped by geothermal energy, dense forested buffer and housing are the four parts that comprise the plan of the satellite sites. Shallow lakes, created from water runoff of local tributaries function as reservoirs, water sources in the geothermal cycle, oases of wildlife, gardens, places of community, supporting food production and recreation. Migrants, more than 60,000 of whom are awaiting entry in Mexico, are the intended residents of the housing – workers who will maintain the landscape and support the energy infrastructure – ultimately owning their dwelling. Dismantled government-issued fabric dwellings will transition to modular gabion and rammed earth technology houses, making a pattern in the landscape, providing private courtyard space, dissolving at junctures for public plazas and thoroughfares.
STUDENT AWARDS

Ian L. McHarg Prize
Established in 2001 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 20th century, this prize is awarded to a graduating student who has demonstrated excellence in design and best exemplifies ecological ideals in contemporary and culturally pertinent ways. Recipient: Gi-chul Choe and Melita Schmeckpeper

Laurie D. Olm Prize in Landscape Architecture
Established in 2010 by the OLIN studio in honor of Emeritus Professor of Practice Laurie D. Olm who served on Penn's faculty of landscape architecture since 1974 and is one of the world's foremost leaders in contemporary landscape architecture, this prize is awarded to a graduating student who has achieved a high academic record and demonstrated design excellence in the making of urban places. Recipient: You Miia Wang

John Dixon Hunt Prize in Theory and Criticism
Established in 2004 and renamed in 2010 to honor the distinguished career of Professor Emeritus John Dixon Hunt, this prize is awarded to a graduating student who has shown particular distinction in the theoretical and critical understanding of landscape architecture. Recipient: Ian Dillon

Faculty Medal in Landscape Architecture
Awarded to a graduating student with an excellent academic record and outstanding contribution to the school in leadership. Recipient: Yi Seilyn Ding

Eleanor T. Widemeyer Prize in Landscape and Urbanism
Established in 2004 through a bequest by Eleanor T. Widemeyer in memory of her parents, Arthur E. Widemeyer, Sr. and Lena R. Widemeyer, this prize is awarded to a graduating student who has achieved a high level of design synthesis between landscape and urbanism. Recipient: Di Hu

Narendra Junega Medal
Established in memory of former Associate Professor Narendra Junega who served the department with distinction from 1995–2001, this medal is awarded to a graduating student who has demonstrated deep exceptional commitment to ecological and social ideals in landscape architecture. Recipient: Tone Chu

George Madden Broughton Prize
Established in 1986 by Justina C. Broughton in memory of her father, George Madden Broughton, this prize is 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. Recipient: Aaron Stone

ASLA Awards
Certificates of Honor and Merit are awarded to graduating landscape architecture students who have demonstrated outstanding potential for contributions to the profession. Certificate of Honor recipients: Gi-chul Choe, Tone Chu and Bingjian Liu
Certificate of Merit recipients: Maria Micali, Heepung Shin and Aaron Stone

Robert M. Hanna Prize in Design
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, this prize is awarded to a graduating student who has demonstrated great care for the craft, making, and construction of landscape architecture. Recipient: Maria Micali

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. Not awarded in 2021.

Wallace Roberts and Todd Fellowship
Established in 1991, this fellowship is awarded to an outstanding landscape architecture student who has finished the second year of the three-year program. Recipient: Yosi Xu

OLIN Partnership Work Fellowship
Established in 1999, this prize and 12-week internship is awarded to an outstanding Master of Landscape Architecture student entering their final year of study. Recipient: Selima Chowdhury

Faculty Acknowledgement Award for Service
Inaugurated in 2013, this prize is awarded to a single student or small group of students who have made an exceptional extracurricular contribution to the program. Recipients: Christopher Feinman, Rebecca Sibbing and Erica Yudelman

Faculty Acknowledgement Award for Design Progress
Inaugurated in 2013, this prize is 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. Not awarded in 2021.

Faculty Acknowledgement Award for Design Progress
Inaugurated in 2018 and awarded to a graduating student in the Master of Landscape Architecture program who has demonstrably advanced the furthest in their design capability across their years of study. Recipient: Jason Lataly

Faculty Acknowledgement Award for Experimentation and Innovation
This award inaugurated in 2019, acknowledges graduating students who have applied a particularly high level of innovation and experimentation in their design projects. Recipients: Bingjian Liu and Fangyan Sheng

Susan Cromwell Coslett Traveling Fellowship
Established in memory of former Assistant Dean, Susan Coslett, this fellowship is awarded to a School of Design student for summer travel to visit gardens and landscapes. Recipient: Daniel McGovern

Laurie D. Olm Prize in Landscape Architecture Foundation Olmsted Scholars Program
Each year, the Weitzman School nominates one student to the Landscape Architecture Foundation's Olmsted Scholars Program. 2021 Nominee: Emily Bunder
ASLA HONOR AND MERIT AWARDS

May 14, 2021
Jurors: David Goldberg, Penn State; Marisa Razi, OLIN; Edward Theurkauf, Theurkauf Planning & Design
Moderator: Richard Weller, Professor and Chair

Gi-chul Choe, MLA 2021
Honor Award Winner

Studio V diagram (above); Studio VI axon (opposite)
ASLA HONOR AND MERIT AWARDS

Tone Chu, MLA 2021, MArch 2021
Honor Award Winner

Studio III renderings (this page and opposite)
ASLA HONOR AND MERIT AWARDS

Bingjian Liu, MLA 2021
Honor Award Winner

Studio V montage with Yulei Yan (right); Studio II sections (opposite)
Marzia Micali, MLA 2021
Merit Award Winner

Studio V model-making diagrams and photos (above and opposite, top), section (opposite bottom)
ASLA HONOR AND MERIT AWARDS

Heejung Shin, MLA 2021
Merit Award Winner

Studio V diagram with Esther Jung and Bingjian Liu (above); Understanding Plants field notes (opposite)
ASLA HONOR AND MERIT AWARDS

Aaron Stone, MLA 2021, MArch 2021
Merit Award Winner

Studio III model (right), plan (opposite, left) and Death Valley plan (opposite, right)
ASLA HONOR AND MERIT AWARDS

Selyn Yi Ding, MLA 2021
Nominee

Studio III rendering (above);
Studio IV renderings with A. L. McCullough (opposite)
ASLA HONOR AND MERIT AWARDS

Jayson Latady, MLA 2021
Nominee

Studio V rendering (opposite, left), poster (opposite, right) and diagram (above)
ASLA HONOR AND MERIT AWARDS

Melita Schmeckpeper, MLA 2021
Nominee

Studio I graphite drawing (top); Studio V unrolled elevation (above) and section (opposite)
ASLA HONOR AND MERIT AWARDS

Yiru Mia Wang, MLA 2021
Nominee

Studio V renderings with Yun Wang (above); Studio V rendering (opposite)
PennPraxis is the non-profit practice arm of the Weitzman School that supports design action, creating work for students on "beyond the market" projects that actively promote justice, inclusion, innovation and social impact in places that design does not usually serve. As the pandemic and economic downturn challenged us all in 2020, Praxis dramatically expanded its Design Fellows program to respond to the need for jobs and meaning, growing from 14 Fellows in the summer of 2019 to 92 Fellows in the summer of 2020, and 90 in the summer of 2021.

Through the Design Fellows program, students produced extraordinary work for community leaders, youth, policymakers and others seeking uplift and partnership in difficult times. In 2020-2021, several of Praxis’ important projects were outgrowths of landscape architecture studios that allowed students and recent alumni to advance implementation of studio ideas:

- Planning, design and visualization for mobility and climate infrastructure for Allentown, Pennsylvania which received a 2020 ASLA Honor Award for interdisciplinary collaboration, and has so far brought $52.5 million in federal and local government investment to an environmental justice community;
- Defeat of a new fossil fuel power plant approved for Newburgh, New York through the development of a more popular alternative plan for the site, in partnership with climate activists and economic analysts;
- Approval of a framework plan for a New York State Park in Kingston centered on indigenous heritage interpretation, developed in partnership with leaders of the Lenape Turtle Clan;
- Creation of Design to Thrive, an interdisciplinary design studio and career awareness program for teenagers in collaboration with Philly Thrive, a leading environmental justice voice in Philadelphia and the client of landscape architecture Studio III in Fall 2021; and
- Design vision for a slate quarry park in the Lehigh Valley adopted by ten rural communities’ elected leaders who voted to make the environment and heritage the centerpiece of their first ever multi-municipal comprehensive plan.

The Design to Thrive program created by students Daniel Flinchbaugh, Ebony Powell, Ana Stolle and Larissa Whitney with Philly Thrive (above and opposite)
Co-Executive Directors: Frederick Steiner and Richard Weller
Wilks Family Director: Billy Fleming

The McHarg Center officially entered its post-Design With Nature Now era during the 2020-2021 academic year. Through a series of new gifts, the Center is now being organized around four major research groups: biodiversity, led by Richard Weller and Karen M’Closkey; climate policy, led by Billy Fleming and Nicholas Pevzner; the Environmental Modeling Lab (EMLab), led by Sean Burkholder, Keith VanDerSys, and Karen M’Closkey; and the public realm, led by Sonja Duempelmann and Christopher Marcinkoski. In addition to providing seed grants to each of these groups to catalyze new, interdisciplinary research projects, the Center is also repurposing its annual “public forum” to publicly launch each research group over the next four years. This new series will begin in February 2022 with the EMLab’s launch event, “Instruments of Change,” featuring Sarah Williams, Iryna Dronova, and Ilmar Hurkkiens, among many others. Past public forums have included “The Water Will Come” with Jeff Goodell, “Designing the Political Landscape” with May Boeve and Barbara Brown Wilson, “Designing a Green New Deal” with Naomi Klein and Julian Brave NoiseCat and “An Adaptation Blueprint” with Carlos Martinez and Ann Phillips.

Beyond this internal restructuring, the Center also remains engaged in a series of ongoing, collaborative and often public research projects. This includes the “Green New Deal Superstudio” (led by Billy Fleming and Richard Weller), a collaboration with the Landscape Architecture Foundation, American Society of Landscape Architects, Council of Educators in Landscape Architecture and Columbia’s Center for Resilient Cities and Landscapes that generated 671 submissions across more than 100 schools of design aimed at building an immersive, visual archive of the kind of world Green New Dealers intend to build this century; the “Megapolitan Coastal Transformation Hub,” an eight million dollar NSF-funded collaboration between the McHarg Center (Billy Fleming and Sean Burkholder), Rutgers, Princeton, and several other university partners intended to accelerate climate adaptation research and projects throughout the Mid-Atlantic; and a series of new policy briefs with collaborators at the Climate + Community Project including “A Green New Deal for Public Housing” and “A Green New Deal for K-12 Public Education” (Akira Drake Rodriguez and Billy Fleming) that became the inspiration for a series of new Congressional legislation, much of which ultimately secured funding through the Infrastructure Investment and Jobs Act of 2021.
LA+ JOURNAL

Editor in Chief: Tatum L. Hands
Creative Director: Richard Weller
Production Manager: Colin Curley

LA+ Interdisciplinary Journal of Landscape Architecture is a bi-annual print and digital publication produced out of the Department of Landscape Architecture. Launched in 2014, the journal’s mission is to reveal connections and build collaborations between landscape architecture and other disciplines by exploring each issue’s theme from multiple perspectives. Thus, in addition to the design professions, each issue includes works by a range of disciplinary authors, including historians, artists, geographers, anthropologists, psychologists, planners, scientists, and philosophers. This interdisciplinary approach not only enriches landscape architecture, it also introduces landscape architecture to new audiences in other fields. LA+ Journal is committed to content that promotes a global diversity of perspectives and cultures, and which encourages an expansive understanding of the field of landscape architecture and the role of landscape architects. With 13 issues published, LA+ has gained a strong global following and is distributed internationally via subscription, and in bookshops and museums including the Museum of Modern Art in New York and the Musée des Beaux-Arts in Montreal.

Each semester, LA+ conducts two concurrent graduate seminars where students are integrally involved in the process of designing and producing an issue of the journal. During 2020–2021 LA+ published two issues—LA+ GEO, edited by Karen M‘Closkey and Keith VanDerSys, and LA+ COMMUNITY, edited by Richard Weller and Tatum Hands—and had a further four issues in various stages of production. In December 2020, LA+ announced the winners of its third international design competition, LA+ CREATURE, which invited entrants to explore ways in which design can help us to achieve a more symbiotic existence with nonhuman creatures. The winners and select entries will be published in the fall 2021 issue of LA+ Journal.

LA+ Journal is generously supported by the following donors:

Silver Patrons: Stoss, Port, One Architecture, McGregor Coxall, SCAPE Studio
Bronze Patrons: Topotek 1, PEG, Future Green Studio, BIG Bjarke Ingels Group, TCL, WRT.
SELECTED LECTURES AND EVENTS

The Design Exchange series was organized by Madeleine Ghillany-Lehar, Selina Cheah, Chris Feinman, Ally Neumeche, Rebecca Skirge, Andrew Tatreau and Kelvin Vu with support from Sean Burkholder; poster design by Andrew Tatreau (fall) and Kelvin Vu (spring).
GRADUATES

Master of Landscape Architecture

December 2020
Leila Bahrami
Christine Chung
Xue Wan
Yun Wang
Yi Zhou

May 2021
Palak Agarwal
Canbin Chen
Zien Chen
Gi-chul Choe
Tone Chu
Ian Dillon
Huyou Ding
Yi Ding
Yingzhe Du
Christopher Feinman

Yiwen Gao
Di Hu
Keke Huang
Inyoung Jung
Jayson Latady
Xin Li
Bingjian Liu
Marzia Micale
Lessa Mokrycke
Melita Schmeckpeper
Carolina Schultz
Fangyuan Sheng
Heejung Shin
Rebecca Sibinga
Aaron Stone
Can Sun
Mingyang Sun
Xiaomeng Sun
Qinyuan Tan
Florence Twu
Nuoshan Wang
Yin Wang
Zhou Wang
Yixin Wei
Tonghuan Wu
Qinghong Xu
Siyong Xu
Yufei Yan
Erica Yudelman
Haozhong Zhang
Song Zhang
Wanlin Zhang
Jingjin Zhu

August 2021
Dragana Zoric