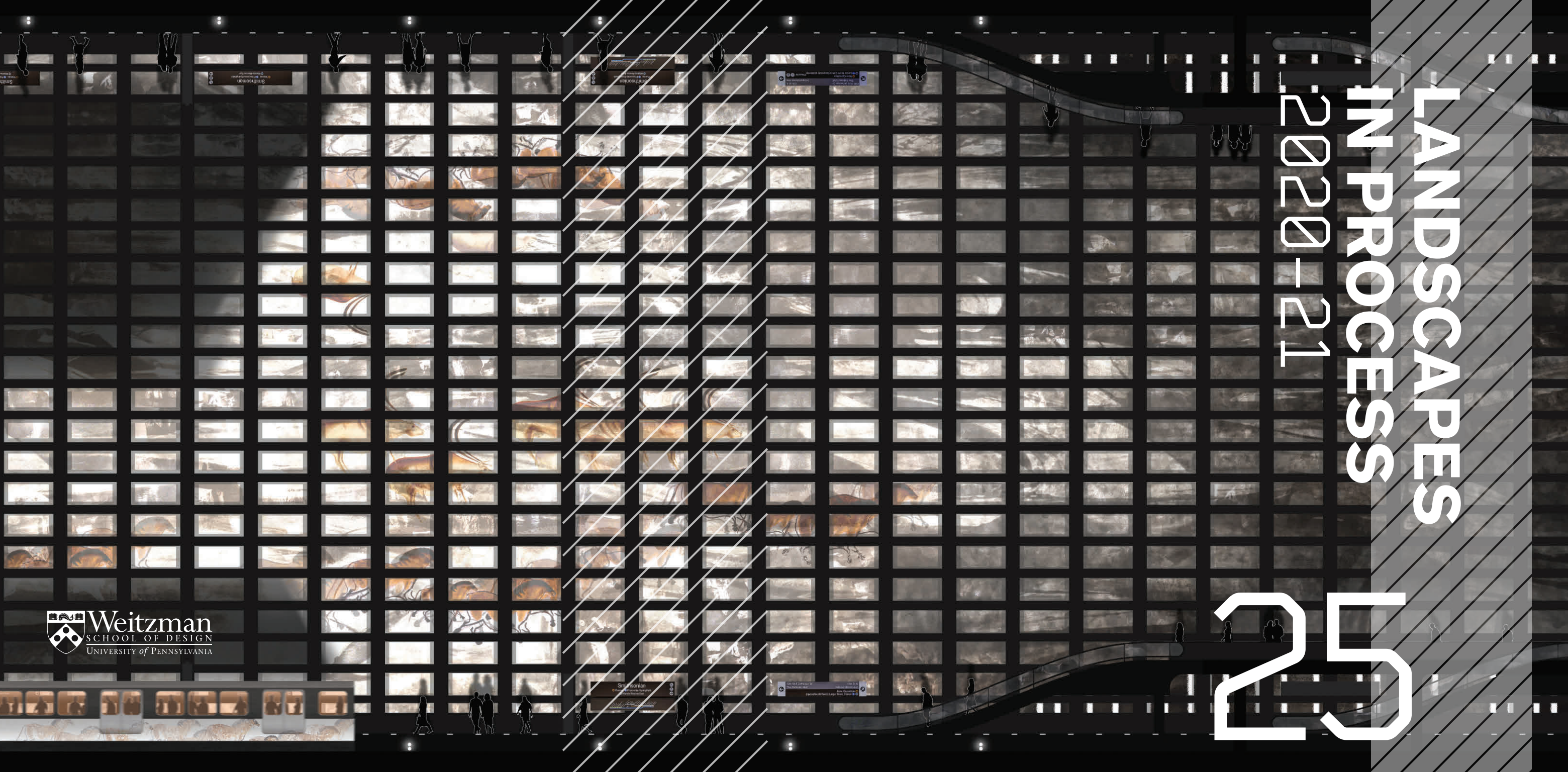


LANDSCAPES IN PROCESS

2020-21

25



LANDSCAPES IN PROCESS 2020–2021

Layout: Darcy Van Buskirk
Coordinators: Alanna Wittet & Darcy Van Buskirk
Editor: Richard Weller

Department of Landscape Architecture
University of Pennsylvania
Stuart Weitzman School of Design
210 South 34th St, 119 Meyerson Hall
Philadelphia, PA 19104-6311
Phone: 215-898-6591
Fax: 215-573-3770
www.design.upenn.edu

© 2021 Trustees of the University of
Pennsylvania
All rights reserved.



Cover image by Melita Schmeckpeper



Graduating class photos

CONTENTS

3	Foreword
4	Program Philosophy
5	History of Landscape Architecture at Penn
7	Faculty
8	Faculty News
10	MLA Curriculum Requirements
12	Studios
38	Workshop Courses
42	Media Courses
46	Urban Courses
48	Theory Courses
50	Elective Courses
56	Independent Thesis Studios
62	Student Awards
64	ASLA Honor and Merit Awards
84	PennPraxis
86	McHarg Center
88	LA+ Journal
90	Selected Lectures and Events
92	MLA Graduates 2020–2021

FOREWORD

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

PROGRAM PHILOSOPHY

Initially established in 1924 and later revitalized under the leadership of Professor Ian McHarg in the 1960s, the Department of Landscape Architecture and Regional Planning at the University of Pennsylvania Stuart Weitzman School of Design is recognized around the world 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 chairs Anne Whiston Spirn, John Dixon Hunt, James Corner, and now Richard Weller. Today, 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 new methods of advancing ideas and realizing projects.

Students of the landscape architecture program at the Weitzman School are introduced both to the varied scales of practice (from gardens and small urban parks to larger territories such as city sectors, brownfields, regional watersheds, megaregions, and conservation areas) and to the full range of digital and analogue techniques that propel the design process. Across its curriculum the program constantly seeks a balance between professionalism, experimentation and activism. This manifests in the design studios, where students are encouraged to explore and expand their own creativity while learning the necessary conceptual, visual, and technical skills to professionally and accountably develop their work. Seminars and workshops in history and theory, technology, ecology, horticulture, earthworks, construction, and visual and digital media further complement and are designed to synchronize with the creative work being undertaken in the studios. Advanced, speculative work takes place in the final year of study, where students may choose from an array of offerings across the school and pursue independently conceived research projects

The faculty is internationally distinguished and provides expertise in design, urbanism, representation, technology, and history, and theory. Faculty specialize in subjects such as advanced digital modeling, global biodiversity, landscape urbanism, urban ecology, the form and meaning of design,

cultural geography, representation, and detail design. In addition, leading practitioners and theorists around the world are regularly invited to lecture, run seminars, or teach advanced studios. Together with strong links to the other departments in the school and a deep pool of talent in the profession 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 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 students with an undergraduate degree in a field other than landscape architecture or architecture. The second professional degree is two years in length and is designed for those who already hold an accredited bachelor's degree in either landscape architecture or architecture. Students may be admitted with advanced standing into either of these programs depending upon their respective backgrounds. Dual-degree programs with architecture (MLA/MARCH), city planning (MLA/MCP), historic preservation (MLA/MSHP), fine arts (MLA/MFA), urban spatial analytics (MLA/MUSA) and environmental science (MLA/MES) are also available. The MLA degree may be combined with many of the school's certificate programs, three of which—Urban Risk 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 Praxis, which champions community engagement and social impact design.

HISTORY OF LANDSCAPE ARCHITECTURE AT PENN

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

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

This first phase of the department's history was brief. The department was suspended for ten years during the 1940s, and from 1941 to 1953 no degrees were awarded in landscape architecture. Though a single course of landscape architecture was offered in 1951, it was incorporated into a land and city planning department founded by the new Dean, Holmes Perkins. Perkins subsequently recruited Ian McHarg to rebuild the program in landscape architecture.

In 1957, landscape architecture was re-established as an independent department offering a BLA and a one-year MLA for architects. McHarg obtained scholarships to support eight students and advertised the new program in *Architectural Review*; the first class of 14 students came from around the world (including eight from McHarg's homeland, Scotland). In 1962, McHarg, in partnership with David Wallace, founded Wallace McHarg (later Wallace McHarg Roberts and Todd), initiating a close connection between the department and professional practice that persists to this day. With a single exception, tenured faculty in the 1960s were all practicing

landscape architects.

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

While enrollment in landscape architecture remained stable during the 1970s, with only modest increase, enrollment in the regional planning program soared and shaped faculty tenure appointments (all three tenure appointments from the late 70s to early 80s were natural and social scientists). By 1985, with changes in governmental policies and reduced funding for environmental programs, the enrollment in regional planning collapsed and many landscape architects on the faculty reduced their teaching commitment and shifted their focus again to practice. Indeed, the department served as a laboratory and launching pad for many new professional practices, with nationally prominent firms such as WMRT (now WRT) and Collins DuTot (now Delta Group) in the 1960s, Hanna/Olin (now OLIN) in the 1970s, Andropogon Associates in the 1970s, and Coe Lee Robinson (now CLRdesign Inc.) in the 1980s.

In 1986, Anne Whiston Spirn was recruited to succeed McHarg as chair with the mandate of extending the department's legacy and renewing its commitment to landscape design and theory. The task of the next eight years was to reshape the full-time faculty in order to teach landscape architects—now the vast majority of students in the department—and to rebuild the regional planning program in collaboration with the Department of City and Regional Planning. In the 1980s and 1990s the department's tradition of community service continued with the

West Philadelphia Landscape Plan and Greening Project that engaged faculty and students with neighborhood residents in planning and with the design and construction of local landscape improvements.

The 1990s was a period of growing deficits and shrinking financial resources in universities throughout the nation 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 and historian of landscape architecture. Between 1994 and 1999, the faculty developed significant advances in the collaboration between design and conceptual or theoretical inquiry, giving landscape architectural design a fresh visibility at the critical edge of practice. Hunt also launched what has now become an internationally recognized publication series on landscape topics, the *University of Pennsylvania Press Penn Studies in Landscape Architecture*.

In May 2000, James Corner, a graduate of the MLA program under Ian McHarg, was named department chair. His commitment to advancing contemporary ideas and innovative design sets the current tone of the department, where renewed emphases upon ecology, technology, digital media, theory, and urbanism drive the design studio sequence 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 2003, the Graduate School of Fine Arts changed its name to the School of Design. This change reflected the broader nature of the departments and programs under its domain together with the School's emphasis upon design. Under the previous Deans, Gary Hack and Marilyn Jordan Taylor, the School has enjoyed a renewed commitment to cross-disciplinary work, scholarly and professional leadership and international visibility – all of which have directly benefited and enriched the landscape architecture program.

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 (*LA+ Journal*).

A full history of the department can be found in *Transects: 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 Margy Meyerson Chair of Urbanism*
Sean Burkholder, *Assistant Professor*
Sonja Dümpelmann, *Associate Professor*
Christopher Marcinkoski, *Associate Professor*
Anuradha Mathur, *Professor*
Karen M'Closkey, *Associate Professor*
Nicholas Pevzner, *Assistant Professor*
Frederick Steiner, *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 Neises, *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 Burrell
Stephanie Carlisle

Syantani Chatterjee
Chen Chen
Ed Confair
Muhan Cui
Colin Curley
Karolina Czaczek
Candace Damon
Anna Darling
Billy Fleming
Zachary Hammaker
Tatum Hands
Marie Hart
Nicholas Jabs
Anneliza Kaufer
Kristen Loughry
Michael Miller
Sahar Moin
Karli Molter
Todd Montgomery
Misako Murata
Faye Nixon
Rebecca Popowsky
Theresa Ruswick
Nicola Saladino
Cynthia Skema
Alex Stokes
Abdallah Tabet
Brad Thornton
Patty West
Sally Willig
Nate Wooten
Barbara Wilks
Sarai Williams
Bill Young

FACULTY NEWS

Frederick Steiner completed a new book, *Megaregions and America's Future*, with Weitzman Professor of Practice Emeritus Bob Yaro and UT-Austin Professor Ming Zhang. The book is being published by the Lincoln Institute of Land Policy and 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 Naples and New York IT. 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 Tomlin** retired from the faculty effective March 1 and July 1, 2021, respectively.

"Fantasy Island: The Galapagos Archipelago" by PEG, the practice of **Karen M'Closkey** and **Keith VanDerSys**, 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 Marcinkoski'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 *Speculation*, to be published in Fall 2022.

Sonja Dümpelmann was a resident fellow at the Berlin Institute for Advanced Study (Wissenschaftskolleg zu Berlin) where she worked on several article projects and presented her work on "Shaping Landscapes and Bodies for Sports in Nineteenth- and Twentieth-Century Berlin." She published several book chapters and articles and gave invited lectures (mostly online) at the German Society for Garden Art and Landscape Culture, the Oslo School of Architecture and Design, TedxPenn, the Ohio State University, La Sapienza, the Technical University Munich, Philadelphia Horticultural Society, and Virginia's Urban Forest Council. She also gave short presentations at several roundtables, including at events organized at the University of Copenhagen and Ludwig-Maximilians-Universität Munich. Her book *Seeing Trees* was selected as a 2020 Julia Ward Howe Award Finalist by the Boston Authors Club.

Sean Burkholder oversaw the construction of a coastal protection/habitat creation project at Illinois Beach State Park as part of the ongoing Healthy Port Futures Project. Funding for Healthy Port Futures was also extended for an additional three years to include ongoing monitoring of the constructed projects through the EMLab, which he began co-directing with **Karen M'Closkey** and **Keith VanDerSys**. Burkholder completed contributions to four book projects and submitted the manuscript for his book on Great Lakes Bays (with Karen Lutsky) to be printed by the University of Pittsburg Press in Fall of next year. Sean was also part of a team that received an award in analysis and planning from the ASLA for a project to develop resilient strategies for the disappearing islands of the Chesapeake Bay.

Nick Pevzner continued his work on design's role in the energy transition, publishing an essay in *Landscape Architecture Magazine* on Designing for Just and Multifunctional Energy Landscapes and initiating a project with the Pacific Northwest National Laboratory on design and community impacts of clean energy deployment, which will include a CELA panel and three regional workshops in 2022. With Matthijs Bouw and the Kleinman Center, he is leading a research project on energy transition scenarios for NYC. His

book chapter on "The Thin Thread of Carbon," co-authored with Steph Carlisle, was published in *Non-Extractive Architecture: On Designing without Depletion* (Sternberg Press, 2021). Pevzner was appointed to the standing faculty as assistant professor in January 2021.

Matthijs Bouw and co-author Erik van Eekelen released their new book *Building With Nature: Creating, Implementing and Up-scaling Nature Based Solutions* (nai101 publishers) January 19, 2021. Bouw worked with his firm, One Architecture & Urbanism (ONE), on projects in Indonesia, the Philippines, Vietnam and other Asian countries, which were presented at the Global Adaptation Conference and COP26. Bouw organized the Building with Nature webinar series, which brought together many thought leaders in this emerging field, hosted in December, 2021 by the Ian L. McHarg Center at the Weitzman School. ONE continues to work on multiple coastal resilience projects, including the East Side Coastal Resilience, which broke ground in 2021, and the FiDi/Seaport Masterplan. He reflected on this work in his article "Designing for Resilience in Rich Coastal Cities (and Beyond)," in *A Blueprint for Coastal Adaptation: Uniting Design, Economics, and Policy* (Island Press, 2021). An installation showing ONE's various responses to sea level rise in Manhattan, and its implications for the Pearl River Delta, went on show at the Shenzhen Design Week in late 2021.

David Gouverneur conducted interdisciplinary studios addressing informal settlements in Quito, Ecuador in collaboration with PIUR, the Municipality of Quito and la Universidad Católica del Ecuador (ASLA Urban Design Honor Award 2021), and managing metropolitan growth, habitat protection, flooding, and social inclusion in Ciudad del Este, Paraguay in partnership with la Universidad Nacional de Asunción and la Universidad Católica del Alto Paraná. Gouverneur gave lectures for the Galapagos Islands Ecuadorian workshop, Venice Biennale, Landscape Biennales of Mexico and Guatemala, Conference of Landscape Architecture (Costa Rica), International Symposium of Landscape Architecture in Wuhan, Agma-Rivers and Basins (Israel), University of Naples, Federico II, Politecnico di Milano, Universidad Nacional de Chile, Consejo Consultivo de Barquisimeto (Venezuela), and Temple University.

Lucinda Sanders' recently completed project, Pier 26 at Hudson River Park, earned 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 (ORO editions). The book launch with an accompanying exhibition in November, 2021.

Billy 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 what 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 Rodriguez, 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. He co-organized the GND Superstudio and is currently working with partners 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	Course Units
Studios	
LARP 501 Studio I	2
LARP 502 Studio II	2
LARP 601 Studio II	2
LARP 602 Studio IV	2
LARP 701 Studio V	2
LARP 702 Studio VI	2
Workshops	
LARP 511 Workshop I: Ecology and Built Landscapes	1
LARP 512 Workshop II: Landform and Planting Design	1
LARP 611 Workshop III: Site Engineering and Water Management	1
LARP 612 Workshop IV: Advanced Landscape Construction	1
Theory	
LARP 535 Theory I: Histories and Theories of Landscape and Environment	1
LARP 540 Theory II: The Culture of Nature	1
Media *	
LARP 533 Media I: Drawing and Visualization	1
LARP 542 Media II: Fundamentals of 3D Modeling	1
LARP 543 Media III: Landscape and Digital Dynamics	1
601 Studio Co-Requisite*	
LARP 761 Urban Ecology	1
Electives	
Students must select six elective courses	6
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.

** 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.*

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	Course Units
Studios	
LARP 601 Studio II	2
LARP 602 Studio IV	2
LARP 701 Studio V	2
LARP 702 Studio VI	2
Workshops **	
LARP 611 Workshop III: Site Engineering and Water Management	1
LARP 612 Workshop IV: Advanced Landscape Construction	1
Theory	
LARP 535 Theory I: Histories and Theories of Landscape and Environment	1
LARP 540 Theory II: The Culture of Nature	1
Media *	
LARP 543 Media III: Landscape and Digital Dynamics	1
601 Studio Co-Requisite*	
LARP 761 Urban Ecology	1
Electives	
Students must select five elective courses	5
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.

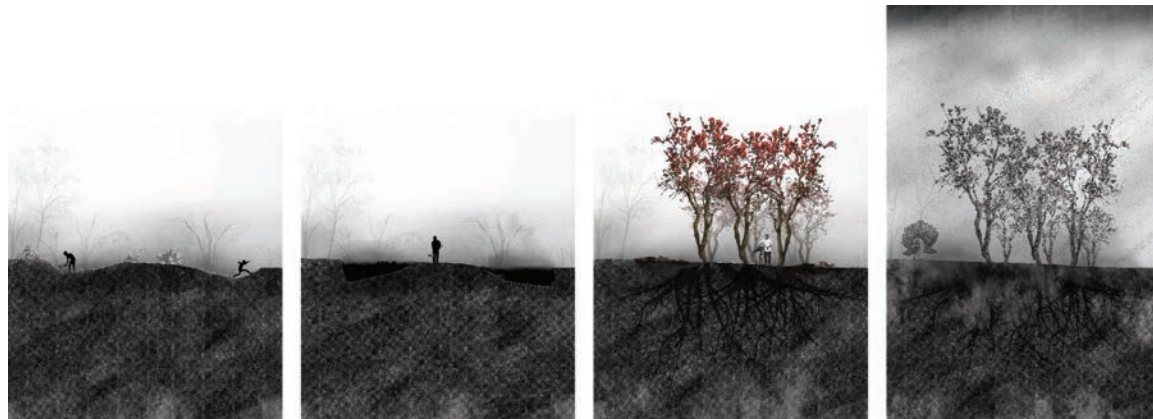
** The former LARP 544 Media IV and LARP 781 Contemporary Urbanism requirements were eliminated from the MLA curriculum and replaced with electives effective Spring '21 and Spring '22 respectively.*

*** All 2-year MLA students entering with bachelor's degrees other than a BLA from an accredited program are required to attend the Natural Systems/Ecology Week of the Summer Institute; to audit LARP 512: Workshop II – 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 have the option to attend the Workshop II – Spring Field Ecology week of field trips following final reviews in early May. With the chair's consent, students 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.



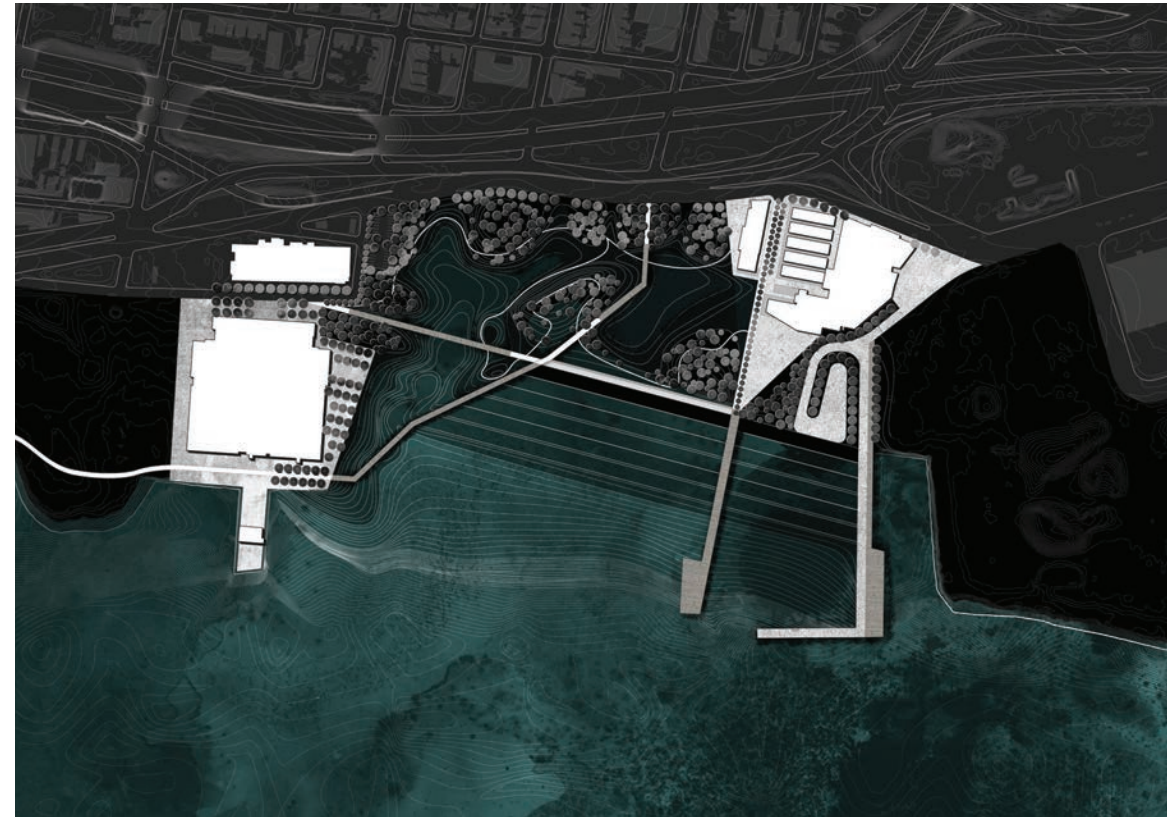
- Madeline Barnhard
- Nicole Cheng
- Jiajing Dai
- Oscar Delgado
- Yubing Ge
- Audrey Genest
- Zoe Goldman
- Yuehui Gong
- Bingtao Han
- Shuyi Hao
- Matthew Lake
- Arisa Lohmeier
- Olivia Loughrey
- Daniel McGovern
- Aminah McNulty
- Isobel Morrison
- Aaron O'Neill
- Benjamin Regozin
- Andrew Reichenbach
- Priyanjali Sinha
- Zhonghui Tang
- Alexis Tedori
- Ari Vamos
- Kelvin Vu
- Shujing Yi
- Ling Zhang
- Yining Zhang

Ari Vamos, plan (left);
Priyanjali Sinha, sections
(opposite)

STUDIO II GROUNDWORK: PROJECTS FOR THE NORTH PHILADELPHIA RIVERFRONT

Critics: Karen M'Closkey, 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.



Madeline Barnhard
 Nicole Cheng
 Jiajing Dai
 Oscar Delgado
 Yubing Ge
 Audrey Genest
 Zoe Goldman
 Yuehui Gong
 Bingtao Han

Shuyi Hao
 Matthew Lake
 Matthew Limbach
 Arisa Lohmeier
 Olivia Loughrey
 Daniel McGovern
 Aminah McNulty
 Isobel Morrison
 Aaron O'Neill

Benjamin Regozin
 Andrew Reichenbach
 Zhonghui Tang
 Alexis Tedori
 Ari Vamos
 Shujing Yi
 Ling Zhang
 Yining Zhang

Ari Vamos, plan (above) and
 montage (opposite)

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.



Ziying Huang and Youzi Olivia Xu , aerial view (above) and rendering (opposite)



Huiyi An
 Oliver Atwood
 Alice Bell
 Elliot Bullen
 Emily Bunker
 Jing Cao
 Yanhao Chai
 Selina Cheah
 Nuoran Chen
 Siran Chen
 Kathryn Dunn
 Daniel Flinchbaugh

Caroline Gagne
 Madeleine Ghillany-Lehar
 Helen Han
 Jin Huang
 Yihan Huang
 Ziying Huang
 Ruoxin Jia
 Rohan Lewis
 Zhimin Ma
 Dorian Madden
 Keling Ni
 Allison Nkwocha

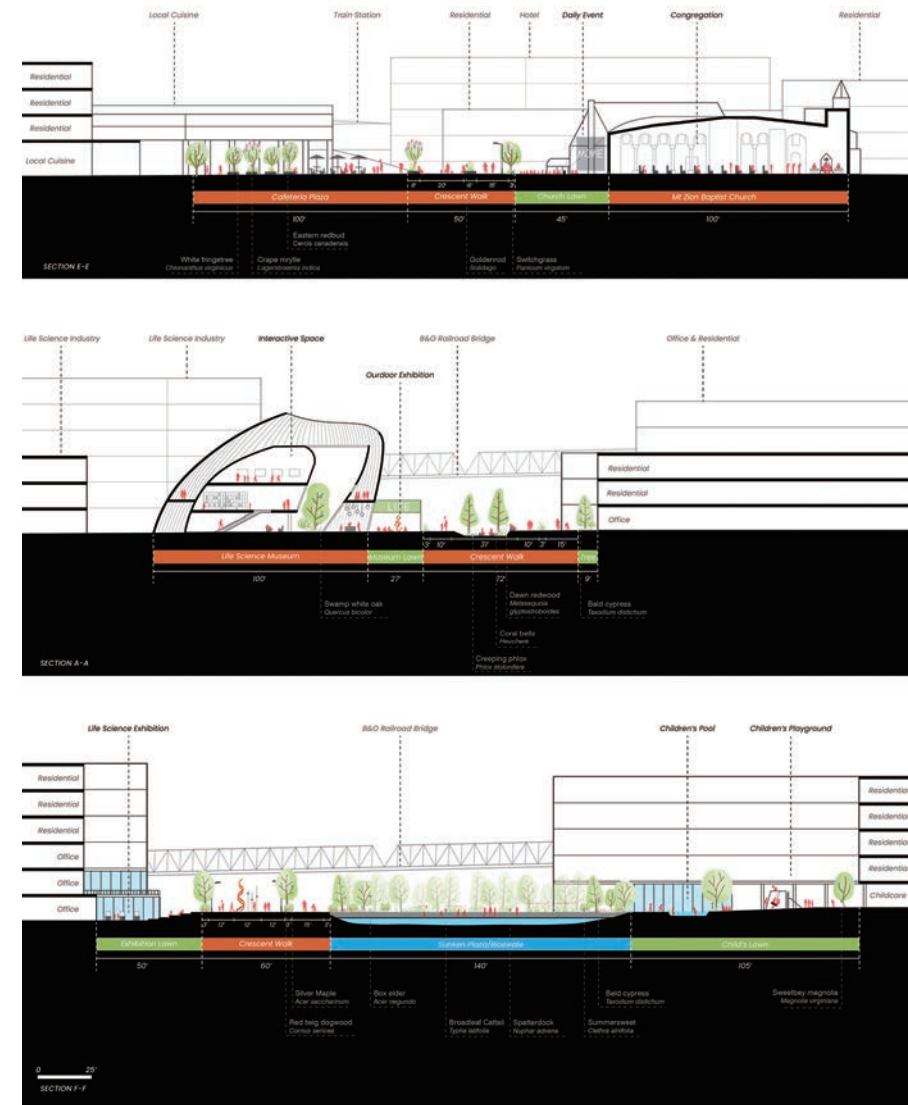
Jackson Plumlee
 Jing Qin
 Samuel Ridge
 Marissa Sayers
 Elizabeth Servito
 Yue Shen
 Ana Stolle
 Molly Thorkelson
 Yuan Tian
 Catherine Valverde
 Mrinalini Verma
 Yuhan Wang

Larissa Whitney
 Dingwen Wu
 Fan Wu
 Tian Xie
 Yijia Xu
 Youzi Xu
 Jingyu Zhang
 Ruiying Zhao
 Zihan Zuo

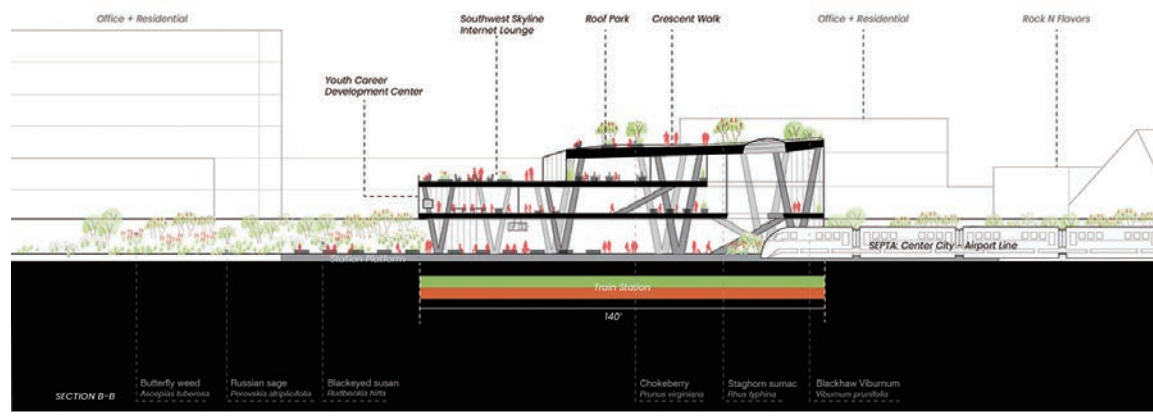
STUDIO IV MATERIALS FOR LIVING: CONSIDERING TRANSFORMATIONAL URBAN INVESTMENTS ALONG THE LOWER WEST-SCHUYLKILL, PHILADELPHIA

Critics: Christopher Marcinkoski, Javier Arpa Fernandez, Karolina Czczek 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 Elmwood 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.



- Huiyi An
- Alice Bell
- Elliot Bullen
- Emily Bunker
- Jing Cao
- Yanhao Chai
- Selina Cheah
- Nuoran Chen
- Siran Chen
- Katie Dunn
- Daniel Flinchbaugh
- Madeleine Ghillany-Lehar
- Helen Han
- Jin Huang
- Yihan Huang
- Ziyang Huang
- Ruoxin Jia
- Rohan Lewis
- Zhimin Ma
- Keling Ni
- Allison Nkwocha
- Jackson Plumlee
- Jing Qin
- Samuel Ridge
- Marissa Sayers
- Elizabeth Servito
- Yue Shen
- Ana Stolle
- Yuan Tian
- Catherine Valverde
- Mrinalini Verma
- Yuhan Wang
- Larissa Whitney
- Dingwen Wu
- Fan Wu
- Tian Xie
- Yijia Xu
- Youzi Olivia Xu
- Jingyu Leslie Zhang
- Ruiying Zhao
- Zihan Zuo



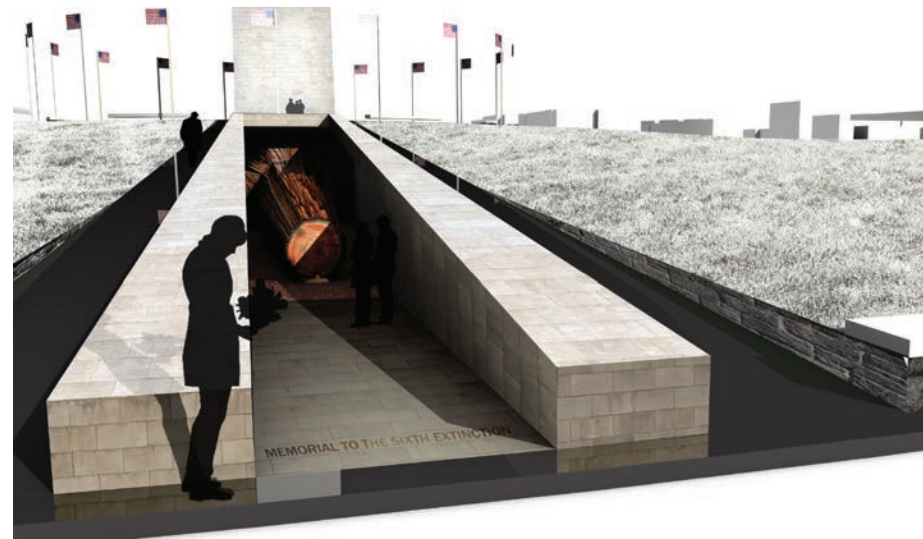
Daniel Flinchbaugh, Yihan Huang and Yuan Tian, sections (above and opposite)

STUDIO V MONSTERS AND GHOSTS

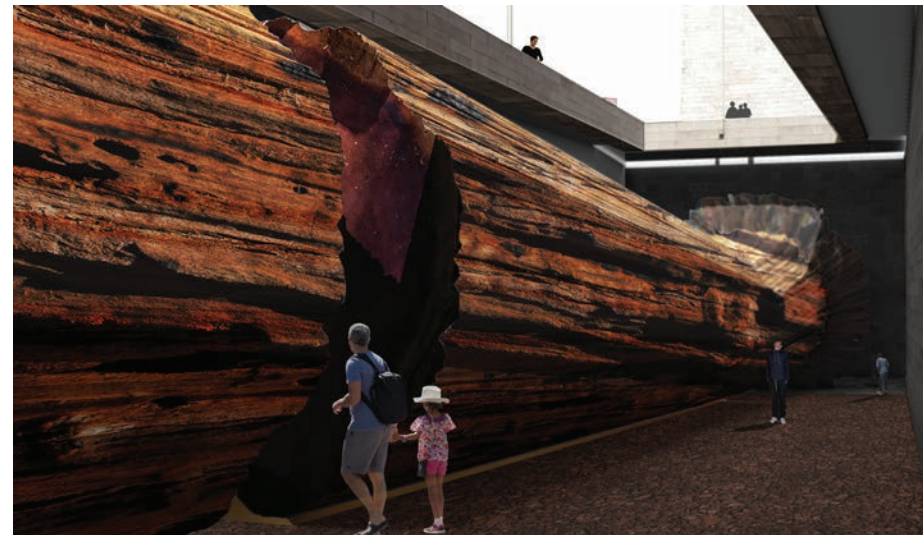
Critics: Richard Weller and Rebecca Popowsky

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 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.



Huiyou Ding,
Jayson Latady
Marzia Micali
Lesia Mokrycke
Melita Schmeckpeper
Rebecca Sibinga
Yiru Wang
Yun Wang
Zhou Wang
Yixin Wei
Siying Xu
Song Zhang
Wanlin Zhang



Yixin Wei, renderings (left);
Yun Wang, renderings
(opposite)

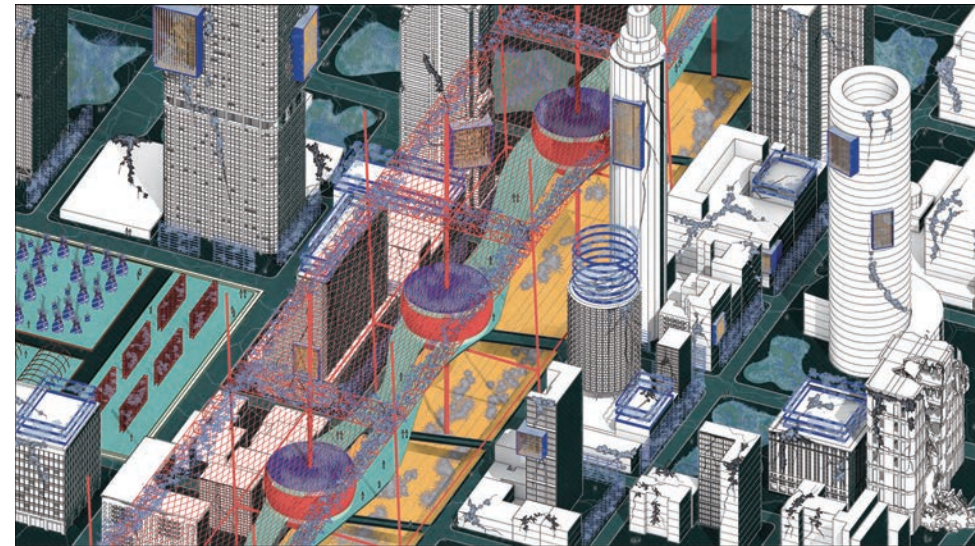
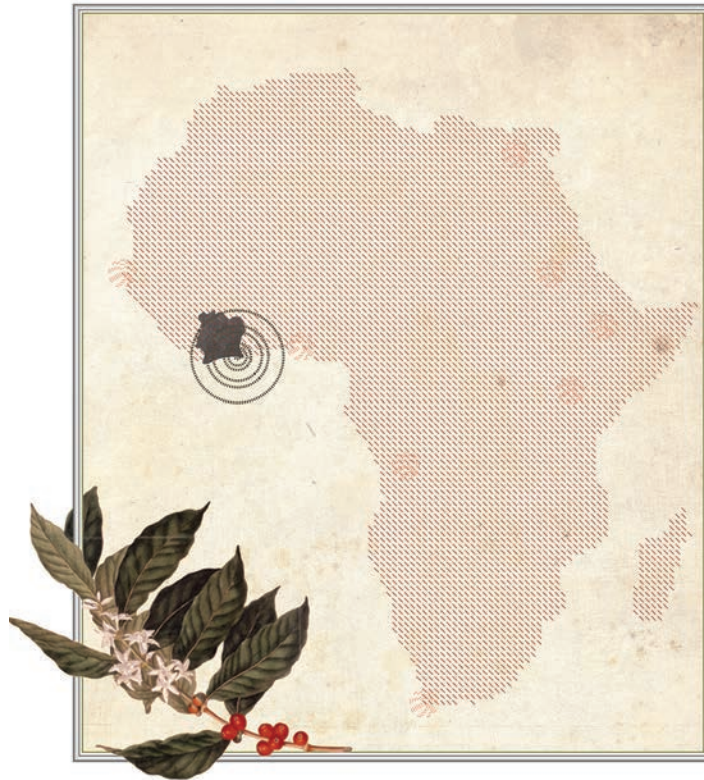
STUDIO V SPECULATIONS ON SETTLEMENT

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.



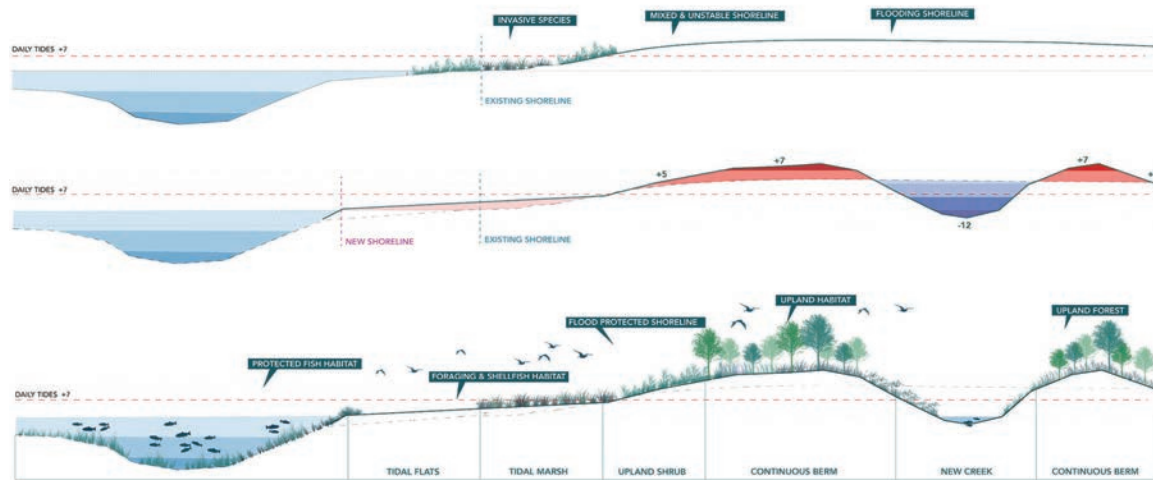
Zien Chen
Gi-Chul Choe
Tone Chu
Ian Dillon
Yi Ding
Yiwen Gao
Di Hu
Keke Huang
Bingjian Liu
Fangyuan Sheng
Aaron Stone
Mingyang Sun
Qinyuan Tan
Yufei Yan
Yi Zhou

Fangyuan Sheng and Mingyang Sun, aerial views (left); Ian Dillon, map (opposite)

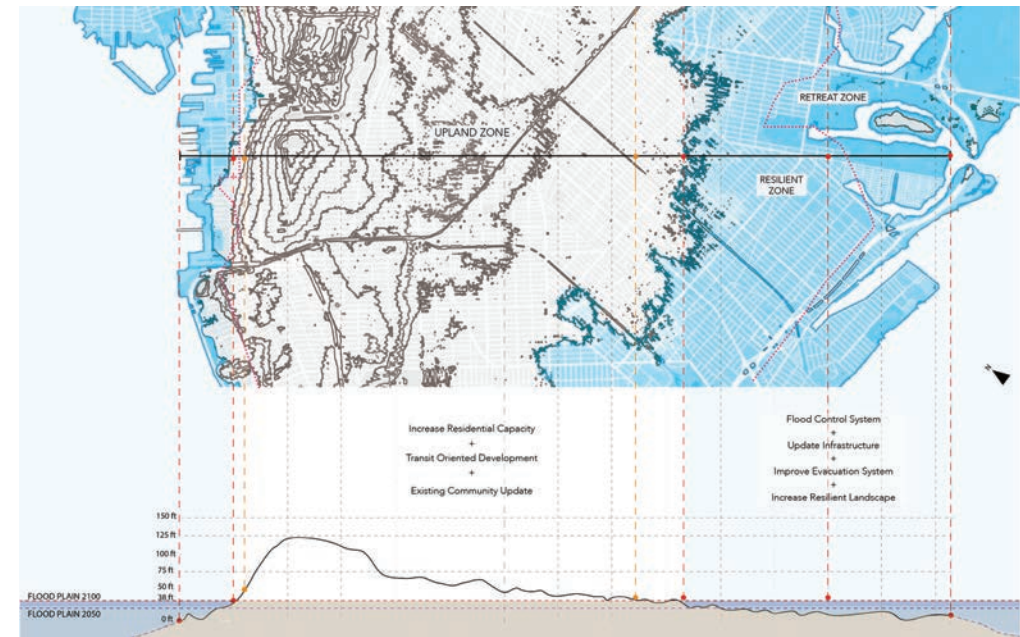
STUDIO V THE GREAT CLIMATE MIGRATION

Critic: Matthijs Bouw
Teaching Assistant: Abinayaa Perezhilar

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.



Esther Jung, sections (above) and map (opposite, top);
Esther Jung and Tianxiao Wang, rendering (opposite, bottom)



Meichen Ai
Canbin Chen
Yingzhe Du
Yichao Jin
Inyoung Jung
Xin Li
Tao Luo
Xiaomeng Sun
Xue Wan
Nuosha Wang
Tianxiao Wang
Tonghuan Wu
Youyu Zhang



STUDIO V GUADALAJARA-CARACAS-BOGOTÁ STUDIO
A COLLABORATIVE ONLINE INTERNATIONAL NETWORK

Critic: David Gouverneur
Teaching assistant: Natalia Revelo

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.



Palak Agarwal
Zining Chen
Shao-An Chiu
Vincent Ferriola
Bingbing Kang
Junwon Kim
Hengyu Lan
Shiyu Mao
Natalia Revelo
Carolina Schultz
Heejung Shin
Sean Smith
Can Sun
Kuangyi Tu
Tzu Yuan Wang
Qinghong Xu
Dian Yu
Hezhong Zhang
Tianshu Zhang
Jingyin Zhu

Qinghong Xu,
aerial views (left)
and section
(opposite)

STUDIO V DESIGNING A GREEN NEW DEAL:
THE SPATIAL POLITICS OF OUR RESPONSE TO CLIMATE CHANGE

Critic: Billy Fleming

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. .



Christine Chung, Patrick Connolly, Al-Jalil Gault, Avery Harmon, Rachel Mulbry and Erica Yudelman, montages (above and opposite)



Claudia Aliff
Salonee Chadha
Christine Chung
Patrick Connolly
Diana Drogaris
Christopher Feinman



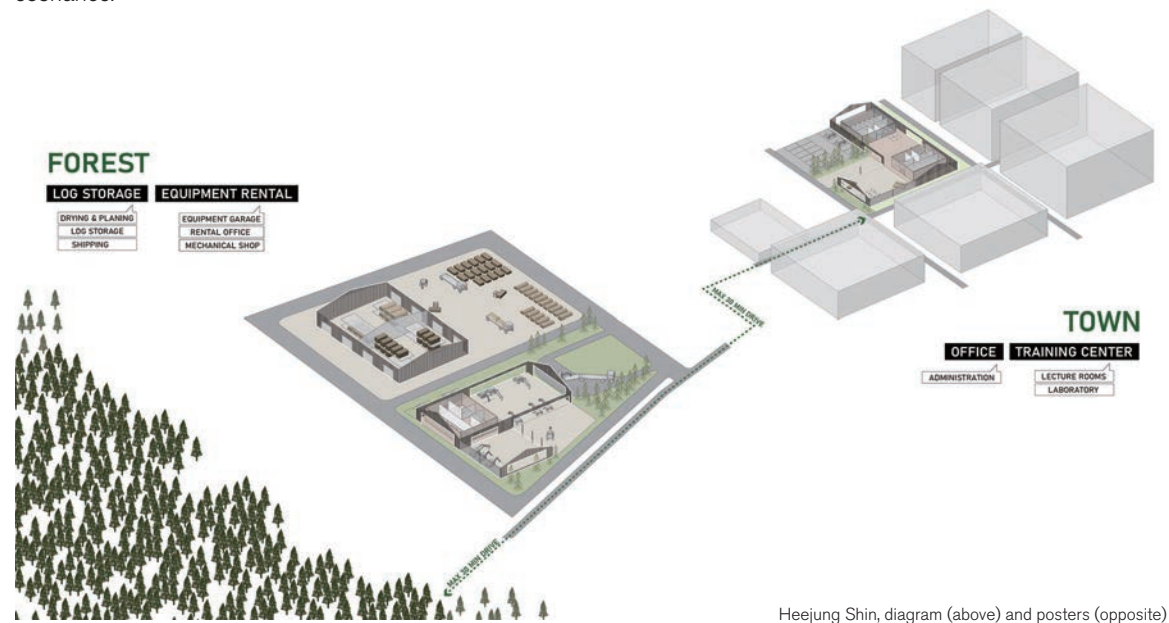
Elizabeth Gagliardi
Al-Jalil Gault
Avery Harmon
Amber Hassanein
Emily Jacobi
A. L. Mccullough

Rachel Mulbry
Ada Rustow
Florence Twu
Erica Yudelman

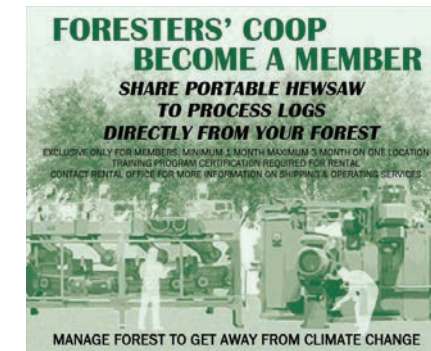
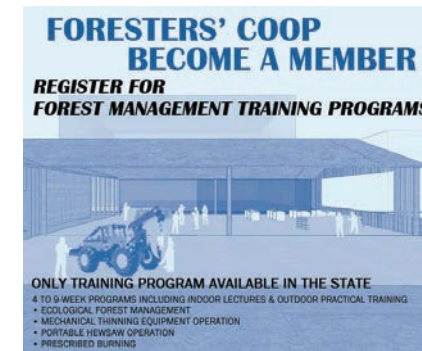
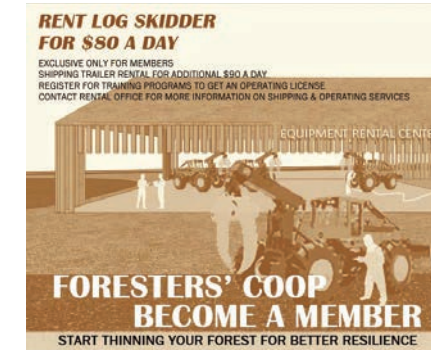
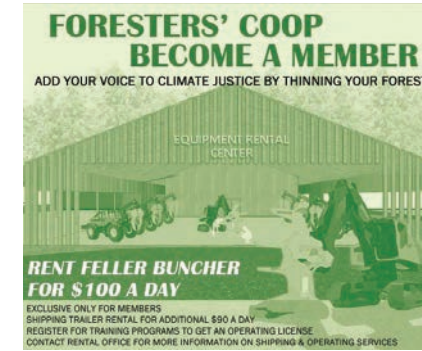
STUDIO VI GREEN NEW FIRE LANDSCAPES

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.



Heejung Shin, diagram (above) and posters (opposite)

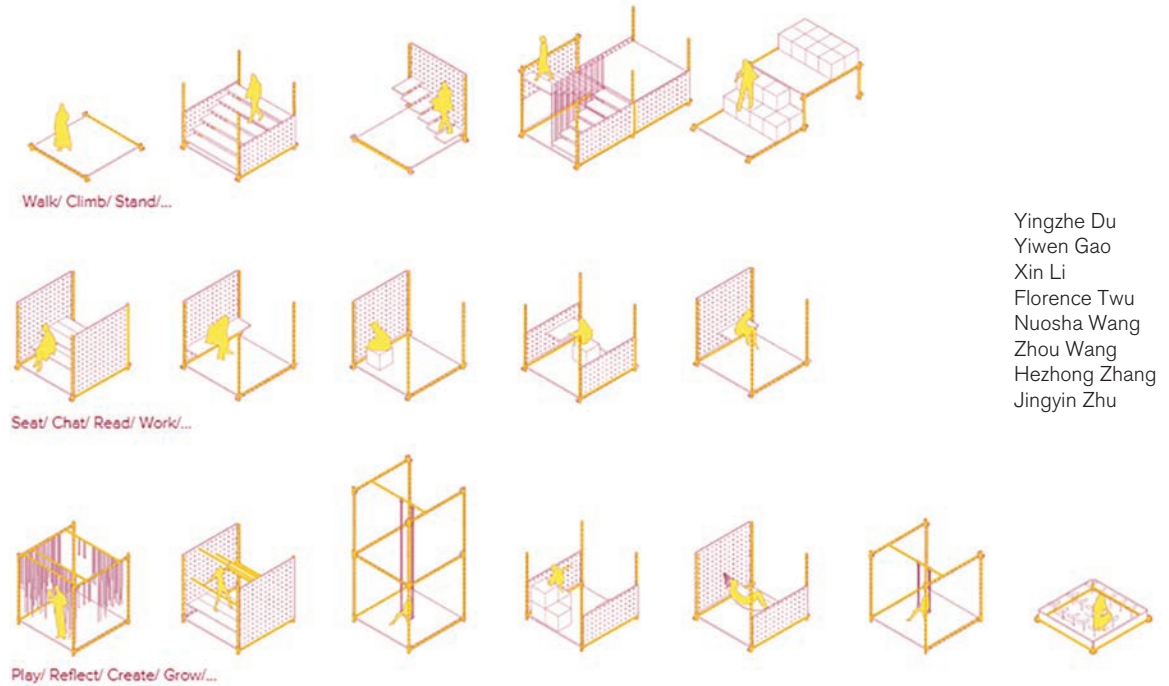
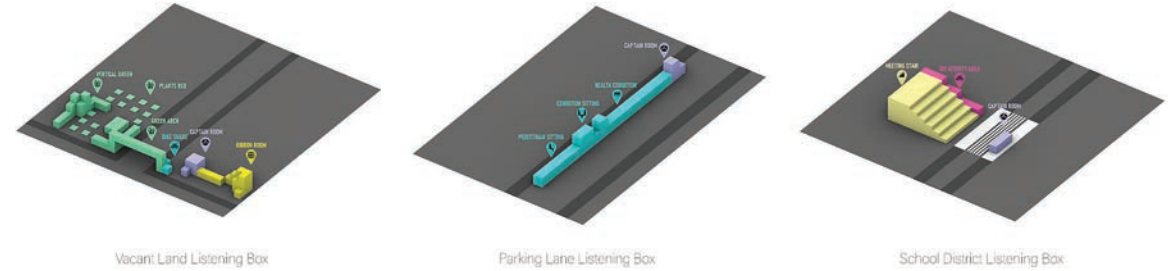


Palak Agarwal
Salonee Chadha
Inyoung Jung
Jayson Latady
Bingjian Liu
Heejung Shin
Xiaomeng Sun
Yiru Wang
Wanlin Zhang

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.



Yingzhe Du
Yiwen Gao
Xin Li
Florence Twu
Nuosha Wang
Zhou Wang
Hezhong Zhang
Jingyin Zhu

Xin Li and Jingyin Zhu, diagrams (above) and rendering (opposite)

STUDIO VI MIDDLE BRANCH FUTURES

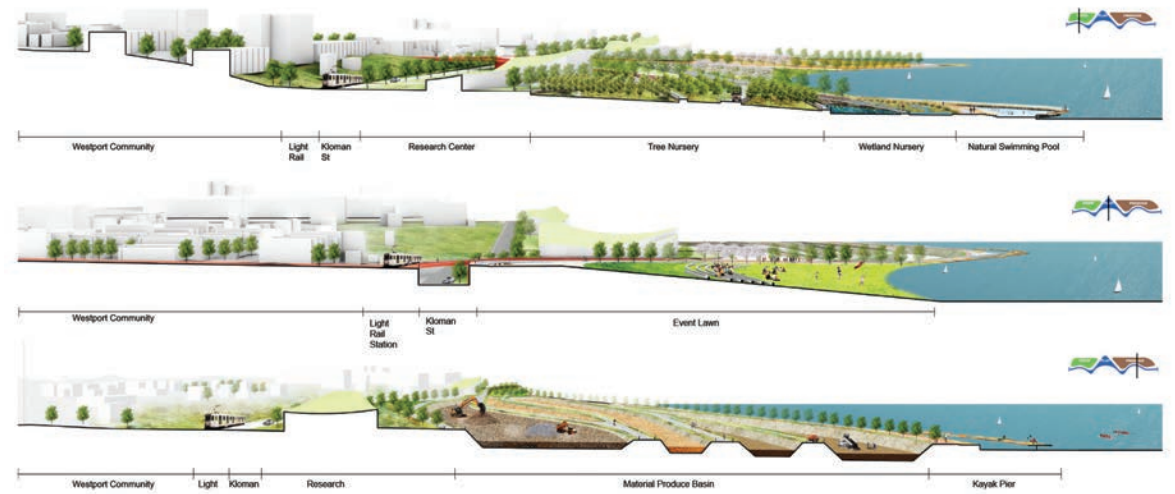
Critics: Megan Born and Karli Molter

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 Masonville 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.



Gi-Chul Choe
Ian Dillon
Huiyou Ding
Yi Ding
Di Hu
Keke Huang
Marzia Micali
Melita Schmeckpeper
Can Sun
Yixin Wei
Qinghong Xu

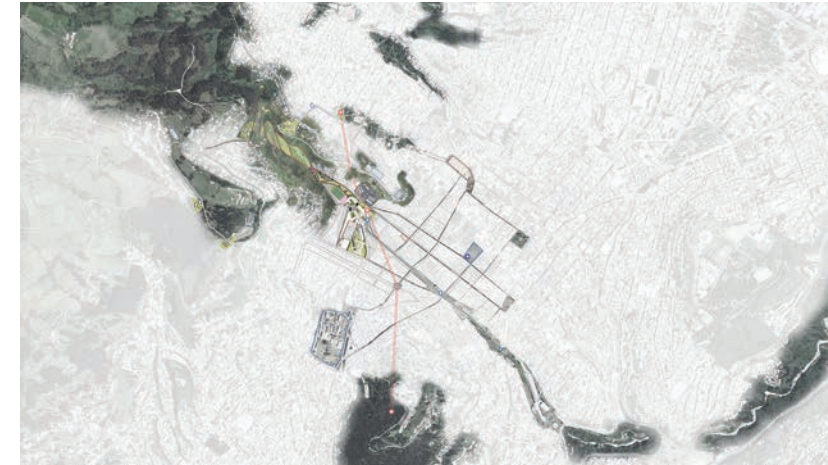
Di Hu, aerial view (left),
sections (below) and
rendering (opposite)



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.



Canbin Chen
Zien Chen
Shiqi Ming
Nathan Mollway
Fangyuan Sheng
Mingyang Sun
Qinyuan Tan
Tonghuan Wu
Siying Xu
Yufei Yan
Song Zhang

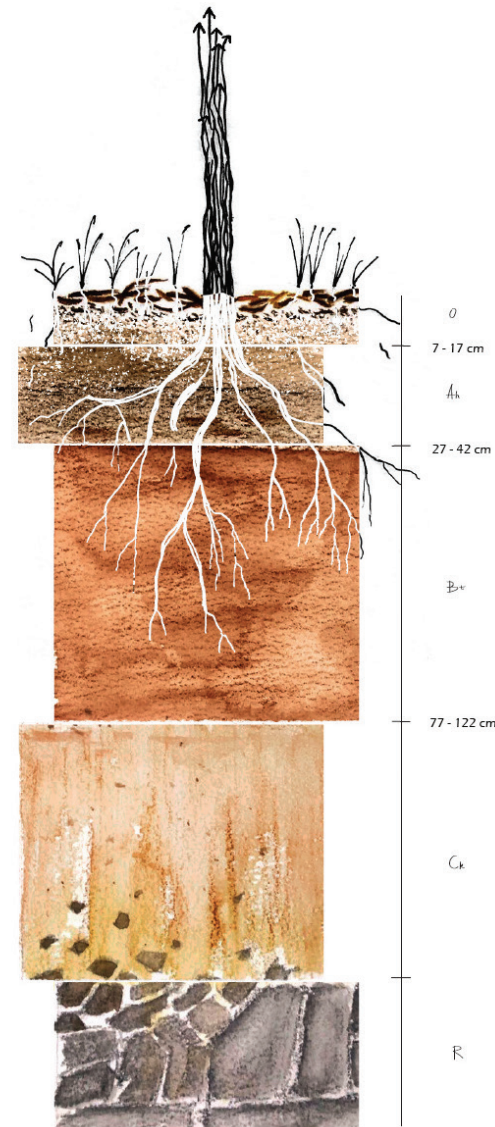


Zien Chen, Nathan Mollway and
Qinyuan Tan, final plan (left, top)
and rendering (opposite);
Canbin Chen, Fangyuan Sheng,
Tonghuan Wu, Yufei Yan and
Song Zhang, rendering
(left, bottom);

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.

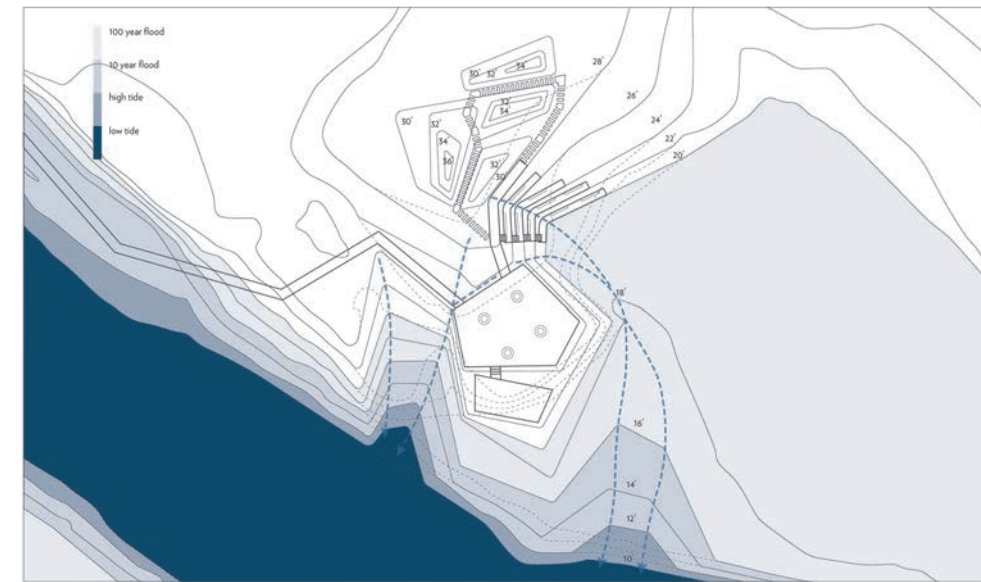


Bingtao Han, diagram

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.

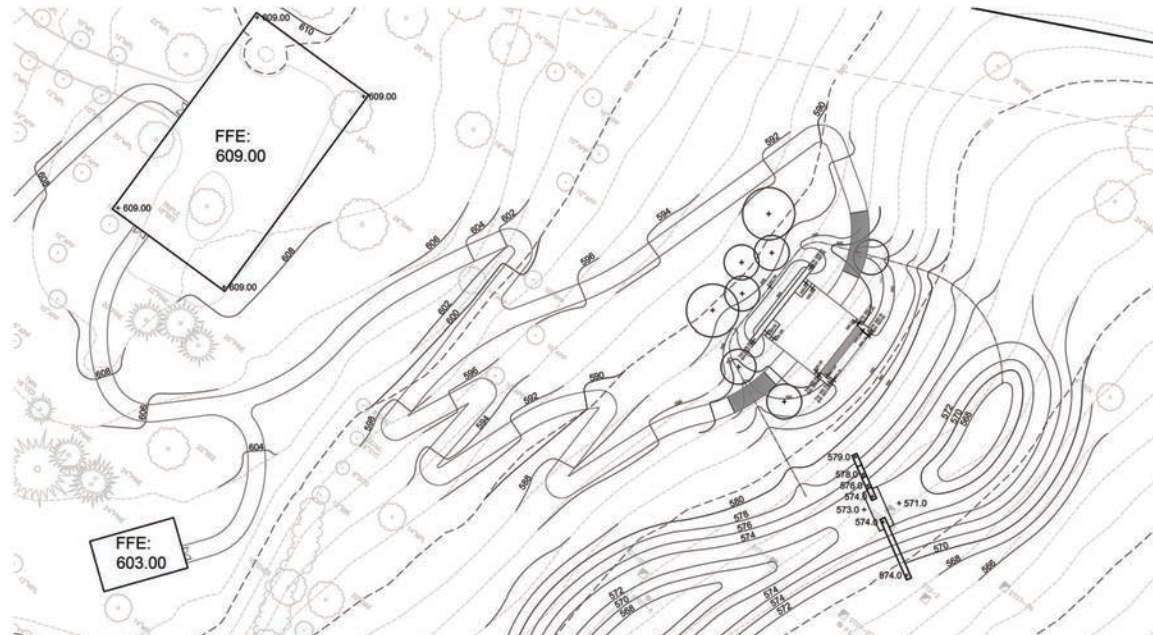


Shuyi Hao, plan

WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

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

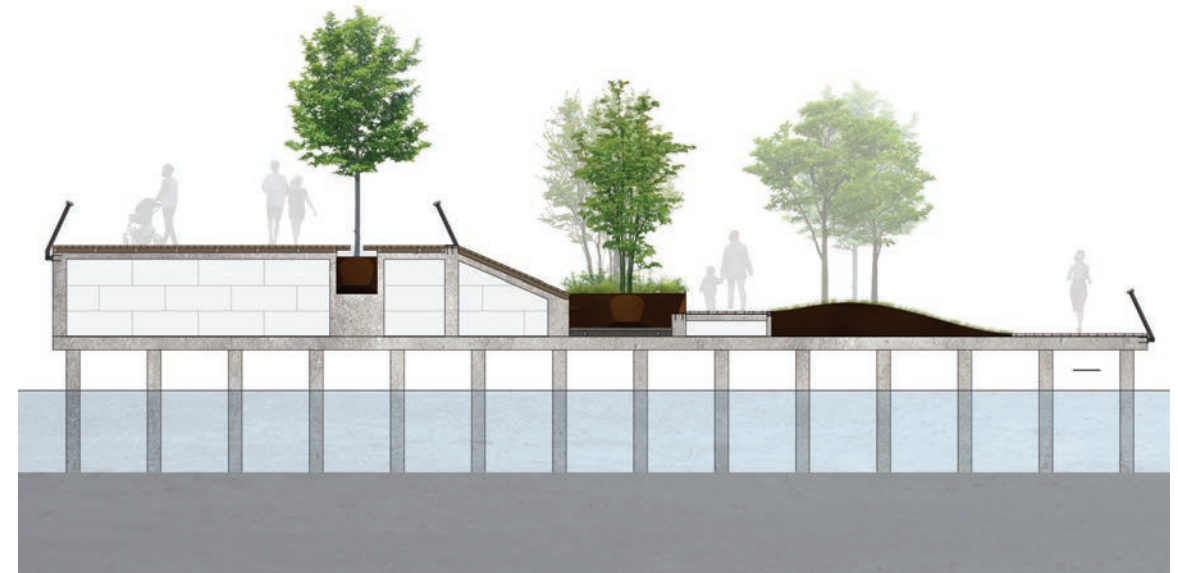
Building upon the skills and concepts developed in Workshops I and II, this intermediate workshop focused on the technical aspects of site design, with an emphasis on landscape performance. Technical proficiency with basic grading principles and site engineering system – ranging from general site grading 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.

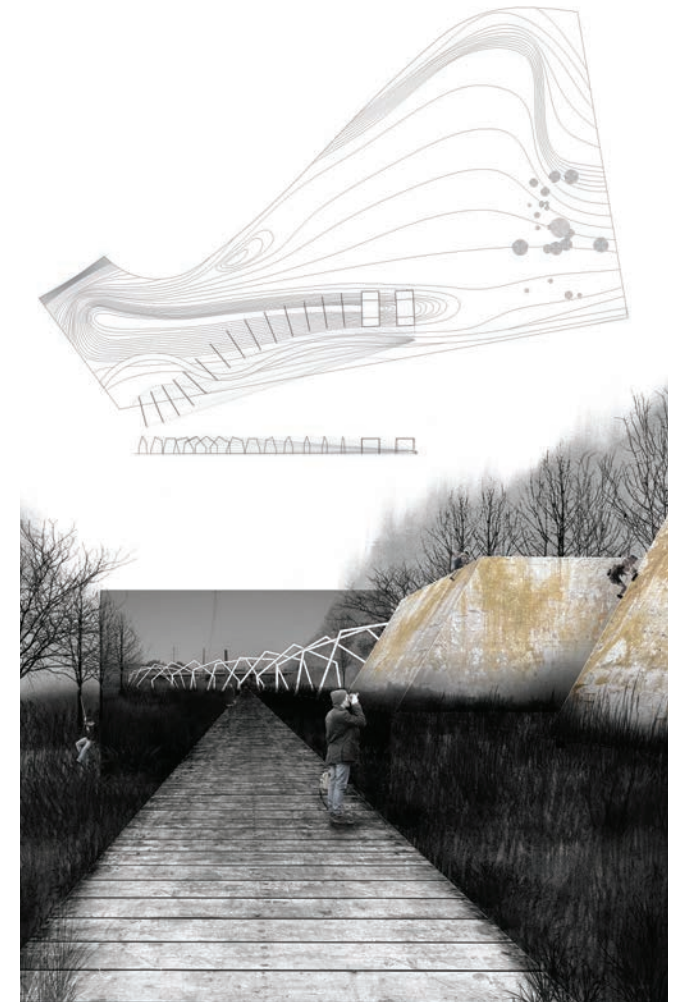


Melita Schmeckpeper, section (above); Katie Dunn, grading plan (opposite)

MEDIA I DRAWING AND VISUALIZATION

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.



Kelvin Vu, rendering (above left), montage (above, right) and movement study (opposite)

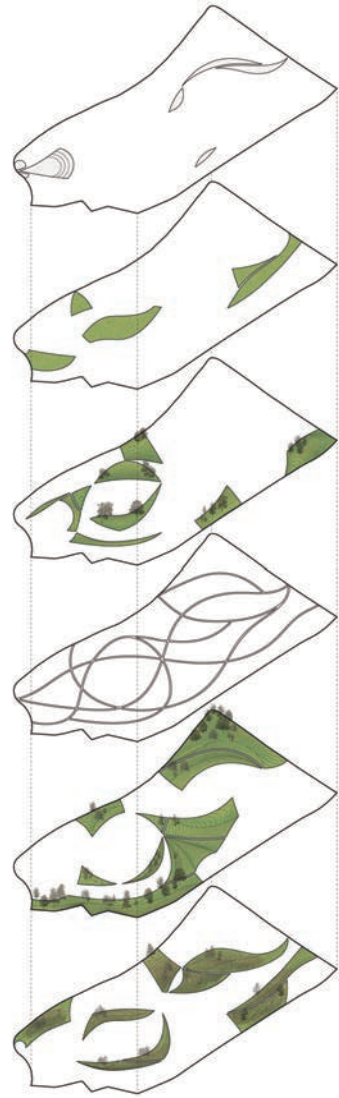
MEDIA II DIGITAL VISUALIZATION

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.



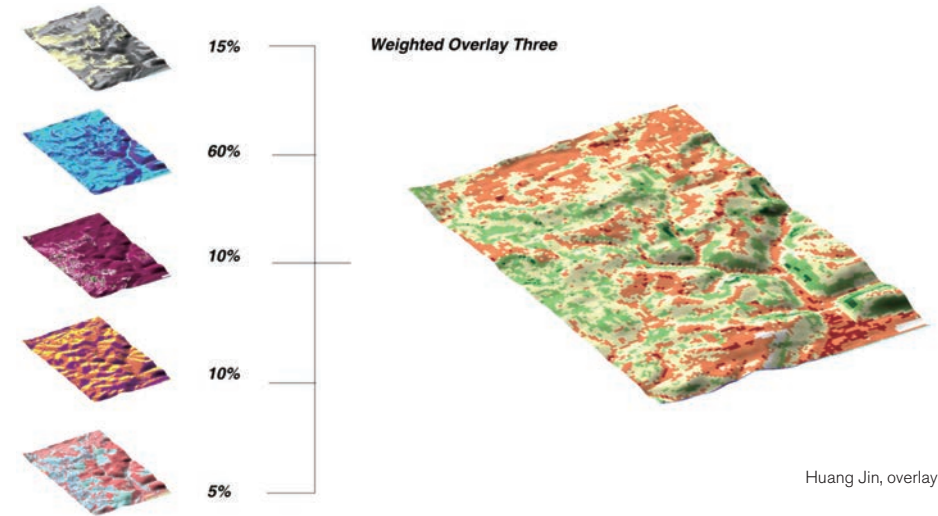
Kelvin Vu, section (above) and exploded axon (right)



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.

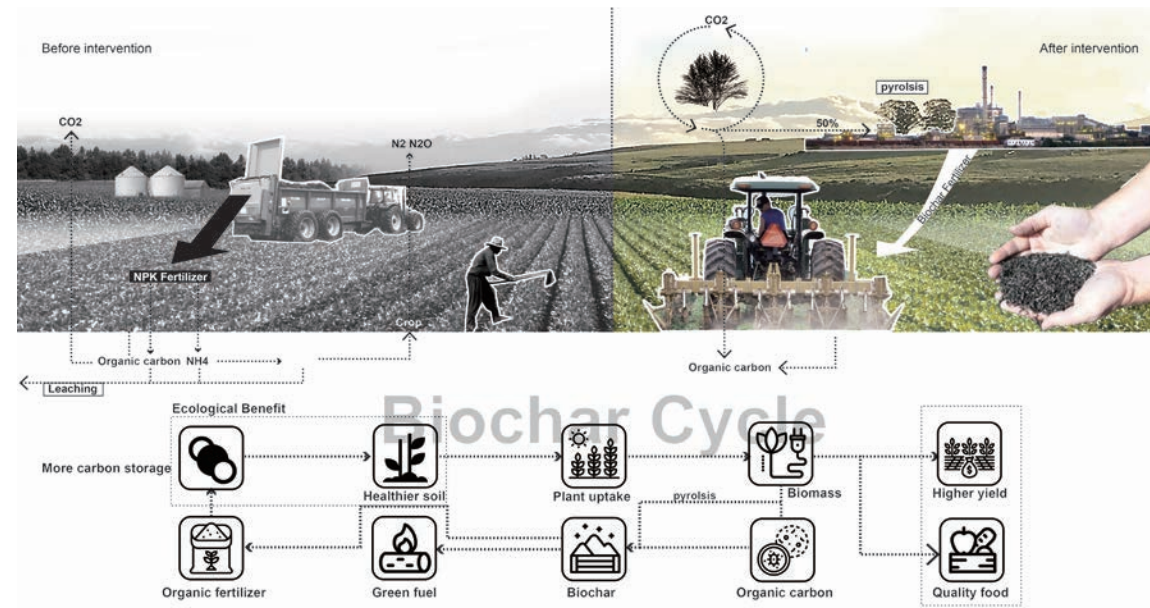


Huang Jin, overlay

URBAN ECOLOGY

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

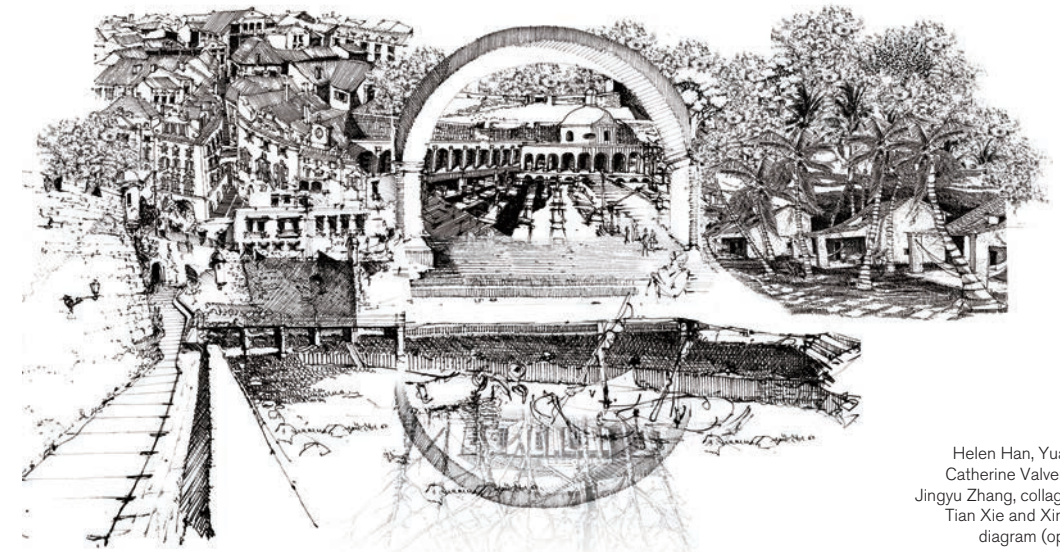
Urban ecology describes the interaction of the built and natural environment, looking at both ecology *in* the city, as well as the ecology *of* the city – and understands urban ecosystems as dynamic, human-influenced socio-ecological systems. This course introduced students to the core concepts, processes 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

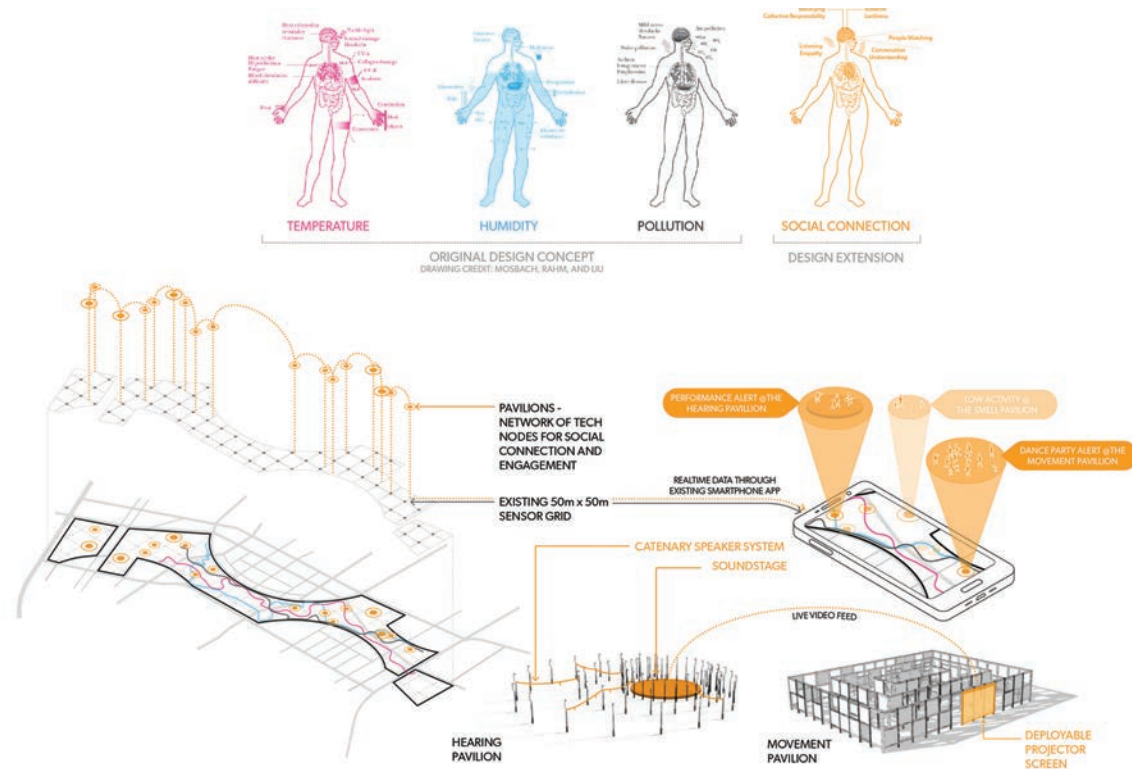


Helen Han, Yuan Tian,
Catherine Valverde and
Jingyu Zhang, collage (left);
Tian Xie and Xin Wang,
diagram (opposite)

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.

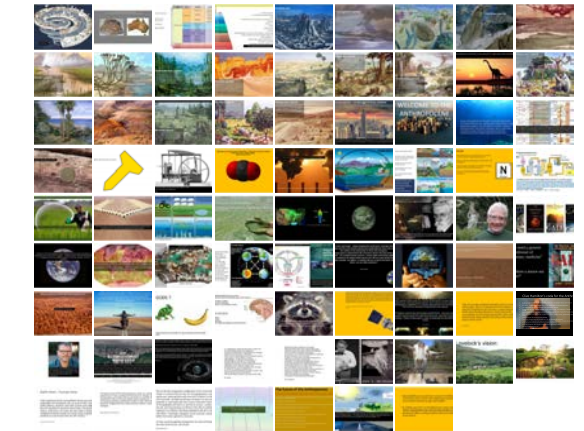
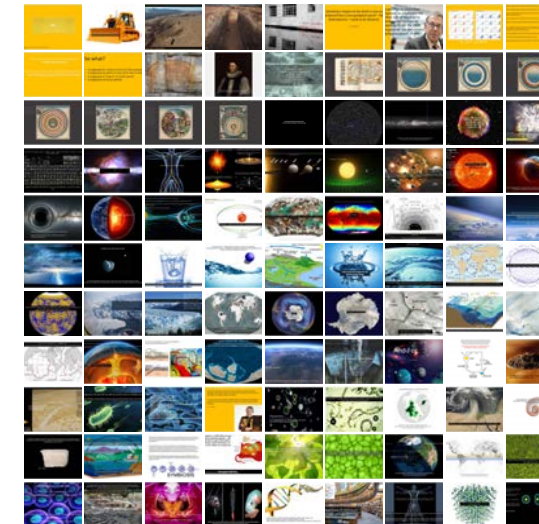


THEORY II THE CULTURE OF NATURE

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.

10 ANTHROPOCENE



Richard Weller, slides (above);
Jackson Plumlee, diagram (opposite)

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

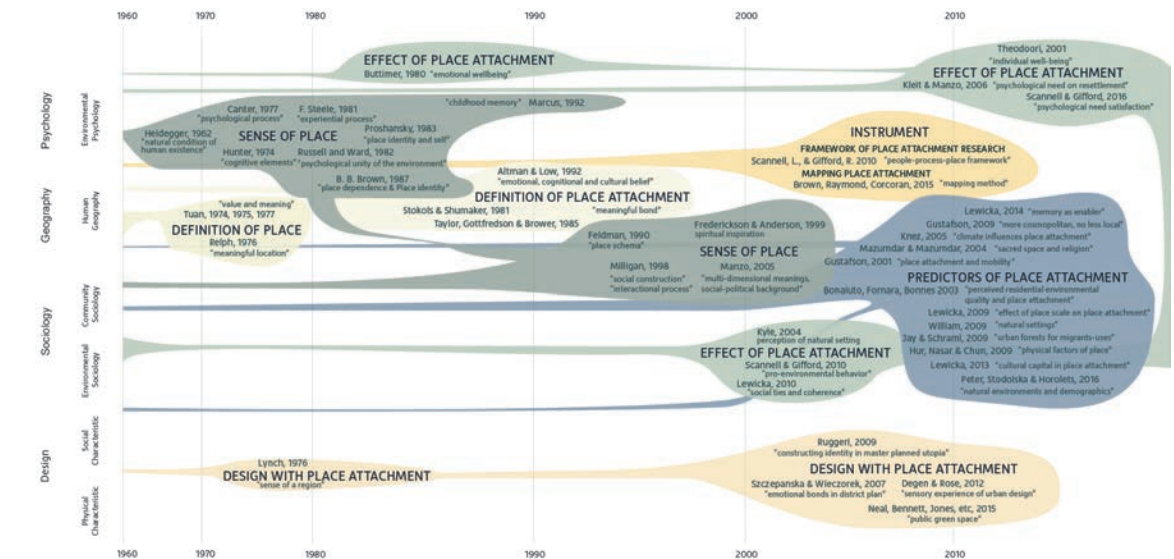
The widening gap between the work that urgently needs to get done and the work that can be done in current professional practice is driving a generation of landscape architects, architects and planners to search out and create new mechanisms for purpose-driven design action. This course followed two 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.

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.



Yun Wang, Transformational Leadership, literature diagram

Topics in Professional Practice (spring)

THE PRACTICE OF LANDSCAPE ARCHITECTURE

Instructor: Barbara Wilks

How does a project come into being? What is a project and who defines it? Landscape architects have more power and agency than they often realize. What/where are the opportunities for the landscape architect to shape a project at each step of the process — pre- to post-design? How can they use this power to give it meaning as well as value for the client and others? This seminar examined the opportunities for landscape architects to lead and shape a variety of project types and scales and their obligation to consider whose values are represented. This was illuminated through case studies by the instructor as well as other guest professionals representing a wide range of firm leaders.

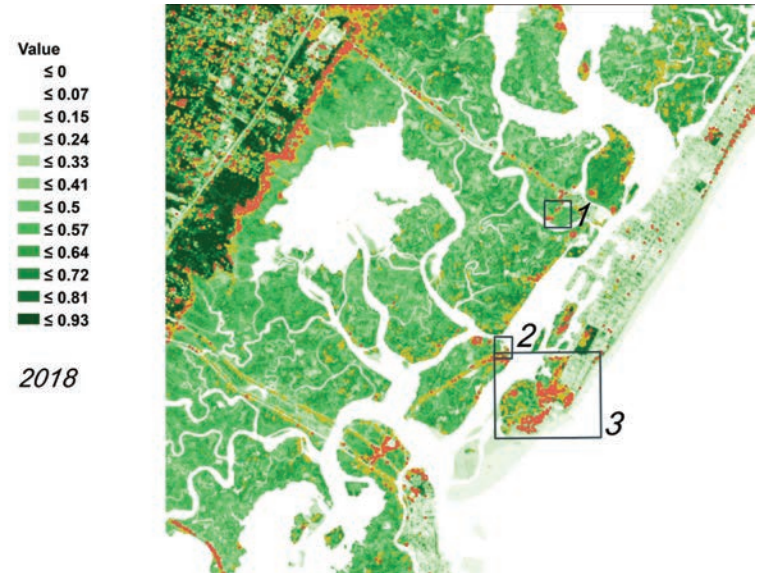
Topics in Digital Media (fall)

SENSING & SENSIBILITIES: ARDUINOS, DRONES & SATELLITES

Instructors: 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, imaging 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.



Jayson Latady, A. L. McCullough and Erica Yudelman;
Sensing & Sensibilities, NDVI map

Topics in Digital Media (fall)

GEOSPATIAL SOFTWARE DESIGN

Instructor: Dana Tomlin

The purpose of this course was to equip students with a select set of advanced tools and techniques for the development and customization of geospatial data-processing capabilities. Students were introduced to the use of the JavaScript and Python computer programming languages in conjunction with Google’s Earth Engine and ESRI’s ArcGIS. The course was conducted in a seminar format with weekly sessions devoted to lectures, demonstrations, and discussions.

Topics in Digital Media (spring)

MODELING GEOGRAPHICAL SPACE

Instructor: Dana Tomlin

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

Topics in Digital Media (spring)

ADVANCED TOPICS IN GIS

Instructor: Dana Tomlin

This course offered students an opportunity to work closely with faculty, staff, local practitioners, and each other on independent projects that involved the development and/or application of geographic information system (GIS) technology. These projects often took advantage of resources made available through Penn’s Cartographic Modeling Lab. The course was organized as a 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 Construction, Horticulture and Planting Design (spring)

BUILD IT

Instructor: Abdallah Tabet

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

Topics in Construction, Horticulture and Planting Design (fall)

UNDERSTANDING PLANTS

Instructors: Cynthia Skema and Anthony Aiello

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..

Topics in Ecological Design (fall and spring)

LARGE-SCALE LAND RECLAMATION PROJECTS

Instructor: William Young

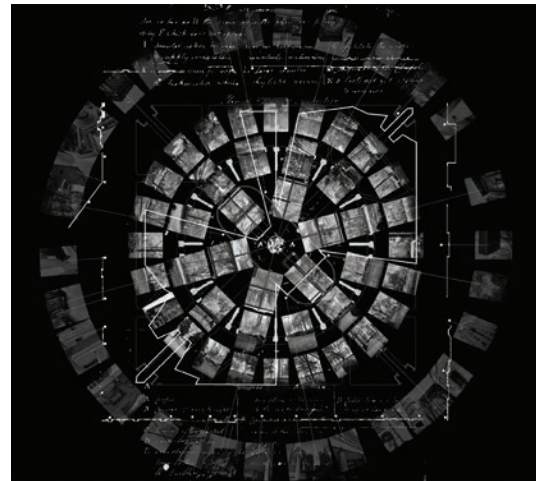
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to 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.

Topics in Design and Theory (fall)

A CURIOUS LANDSCAPE: EXPERIMENTAL ACTIONS AND THEIR COMMUNICATION

Instructor: Sean Burkholder

The process of design is not something given, as there is no correct set of methods that apply to every situation. Instead, the design process is something that is crafted, curated and continually evolving. This process of continual evolution is fueled by the curiosity of the designer – a desire to know more about the worlds we work within and how to more meaningfully engage them. In design, questions quickly become more important than answers. Learning to stimulate one's own curiosity, developing methods of forming meaningful questions, and communicating this process to others were the foundations of this course, in addition to being fundamental components of the design process itself. This course was incorporative of students' wide range of skills and backgrounds and was intended as an experimental and fun introduction to landscape architecture at the Weitzman School specifically for entering MLA II students.



Samuel Ridge, A Curious Landscape, montage (above);
Jing Qin, Post-Carbon Futures, posters (opposite)

Topics in Design and Theory (fall)

POST-CARBON FUTURES & THE GREEN NEW DEAL

Instructor: Nick Pevzner

The highly ambitious Green New Deal (GND) aims to rapidly decarbonize the U.S. economy and remake the country's energy landscape, while providing well-paying jobs for millions of Americans. The GND has its roots in historical environmental, labor, and social justice struggles, including Franklin D. Roosevelt's "New Deal" programs of the 1930s and '40s. This seminar explored the promise and potentials of the GND through both a critical historical reading of FDR's original New Deal programs, and through techniques of projective futures and scenario-building. Students used scenarios to develop inspiring and relevant proposals for aggressively tackling climate change through public infrastructure and public works. The seminar also tackled the relationship between government programs and radical social change, and explored the role of design and the public imagination implicit in the Green New Deal.

Topics in Design and Theory (spring)

CITIES OF WASTE

Instructor: Syantani Chatterjee

For more than a century, scholars of modern industrial cities have deliberated over how to both fix the city as an object of analysis, and yet make legible the immense processes of transformation in cities. This course treads through this conundrum by exploring how cities are constituted through the production, consumption, management, disposal, and movement of waste. By triangulating readings from anthropology, geography, history and literature, this course reconceptualized urbanity and urban citizens by considering how the collective life of the city is constituted in and through residents' relationship to waste.

Topics in Design and Theory (spring)

DESIGNING WITH RISK

Instructor: Matthijs Bouw

This research seminar investigated designing with risk, particularly as it relates to the problem of climate adaptation and resilience. The aim of this course was to explore potential roles and tools of design as a means of responding to risk in spatial, infrastructural, and policy projects at a variety of scales. In collaboration with faculty, students and thinkers in other disciplines, students developed a body of knowledge about risk and how it relates to streams of intellectual energy around resilience, and identified design tools and strategies to manage both climate risks and project risks. This research seminar collectively scoped the openings where design can have the greatest agency - in either reducing risk or leveraging the potential for change that risk and instability create. This created opportunities for further research, design projects, studios, investment and other intervention.



INDEPENDENT THESIS STUDIO

Student: Tone Chu
 Faculty Supervisors: Annette Fierro and Karen M'Closkey

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.

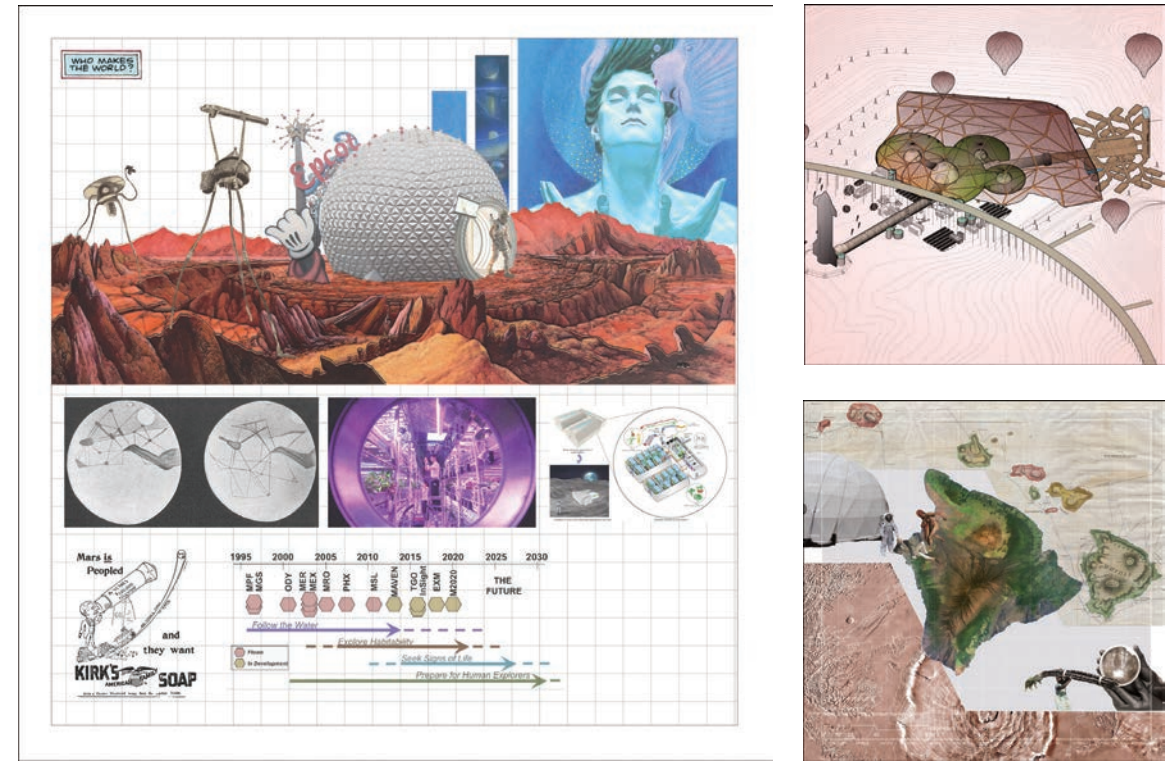


Tone Chu, rendering

INDEPENDENT THESIS STUDIO

Student: Christopher Feinman
 Faculty Supervisor: Sean Burkholder

Average projections by government officials and NASA scientists project that there will be boots on the planet Mars within 20 years. This project seeks to contribute the insights of the field of landscape architecture towards developing a more just counternarrative to this ongoing colonial project. Rather than treating the settlement of Mars as a purely technological issue, as a landscape which can only be inhabited through the development of novel forms of domination, the intention was to instead use Mars as a venue for developing ways of relating to the world we already inhabit.



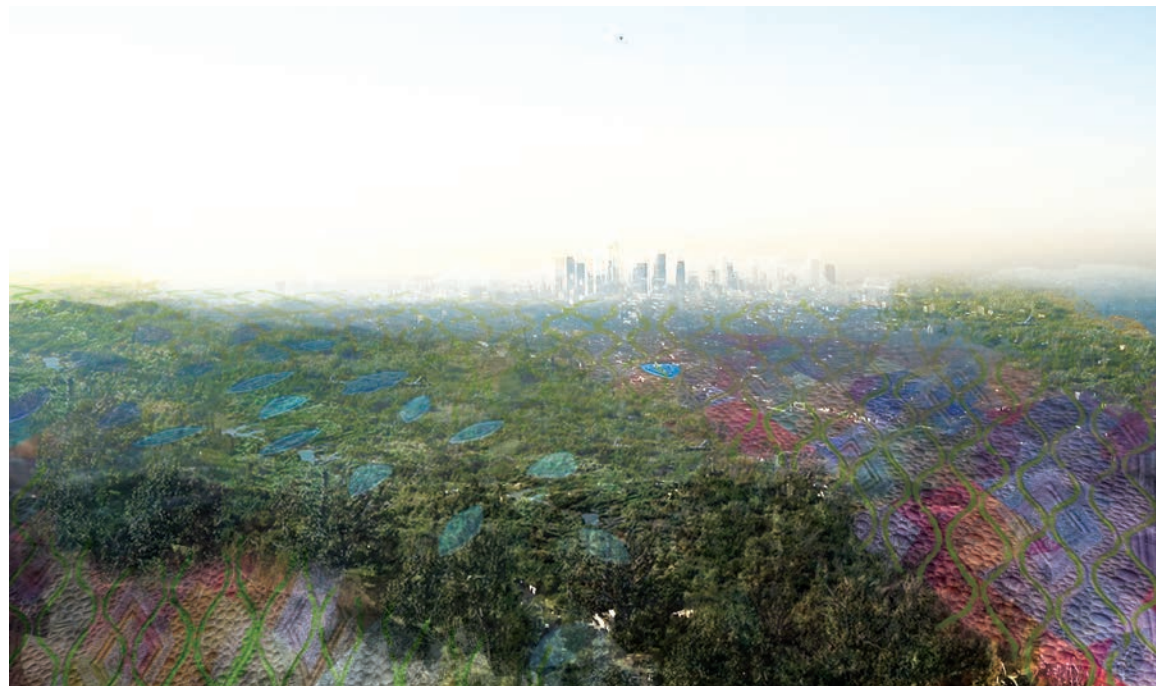
Chris Feinman diagram (above), aerial view (top right) and montage (bottom right)

INDEPENDENT THESIS STUDIO

Student: Rebecca Sibinga

Faculty Supervisor: Annette Fierro, Rebecca Popowsky and Billy Fleming

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.



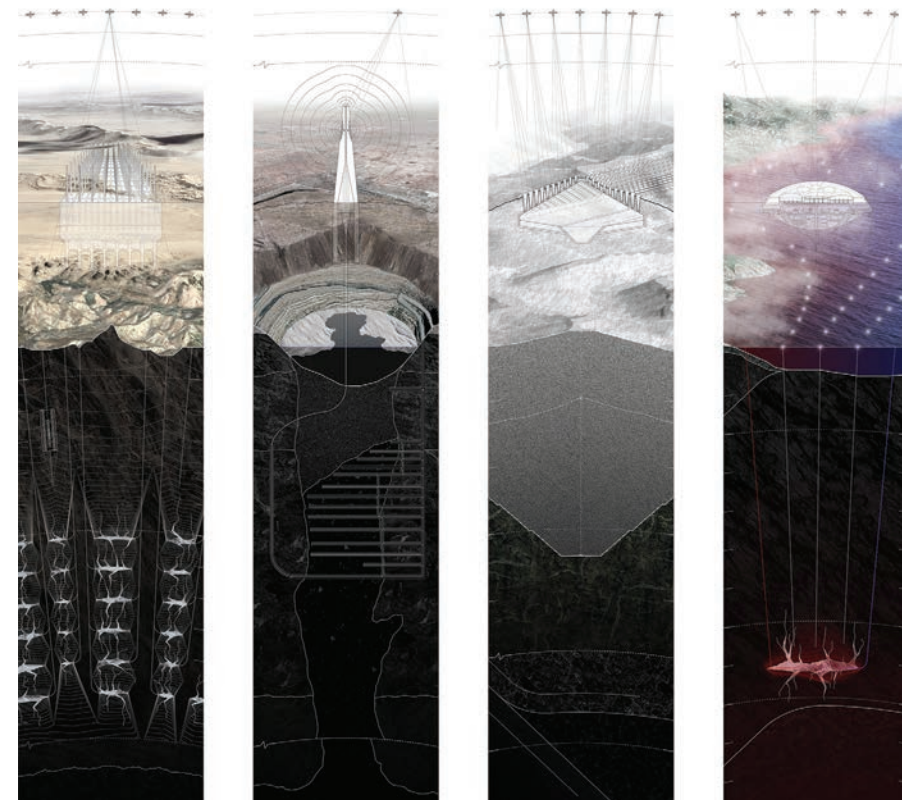
Rebecca Sibinga, rendering

INDEPENDENT THESIS STUDIO

Student: Aaron Stone

Faculty Supervisor: Annette Fierro and Sean Burkholder

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.



Aaron Stone, diagrams

INDEPENDENT THESIS STUDIO

Student: Erica Yudelman
 Faculty Supervisor: Karen M'Closkey

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.



Erica Yudelman, section (above) and plan (right)



INDEPENDENT THESIS STUDIO

Student: Dragana Zoric
 Faculty Supervisor: Richard Weller

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.



Dragana Zoric, plan (above) and site map (below)



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. Recipients: **Gi-chul Choe** and **Melita Schmeckpeper**

Laurie D. Olin Prize in Landscape Architecture

Established in 2010 by the OLIN studio in honor of Emeritus Professor of Practice Laurie D. Olin 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: **Yiru Mila 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 Selyin Ding**

Eleanore T. Widenmeyer Prize in Landscape and Urbanism

Established in 2004 through a bequest by Eleanore T. Widenmeyer in memory of her parents, Arthur E. Widenmeyer, Sr. and Lena R. Widenmeyer, 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 Juneja Medal

Established in memory of former Associate Professor Narendra Juneja who served the department with distinction from 1965–1981, 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 Boughton Prize

Established in 1986 by Jestena C. Boughton in memory of her father, George Madden Boughton, 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: **Marzia Micali**, **Heejung 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: **Marzia 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: **Youzi 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: **Selina Cheah**

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 Sibinga** 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: **Jayson Latady**

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 **Fangyuan 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**

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

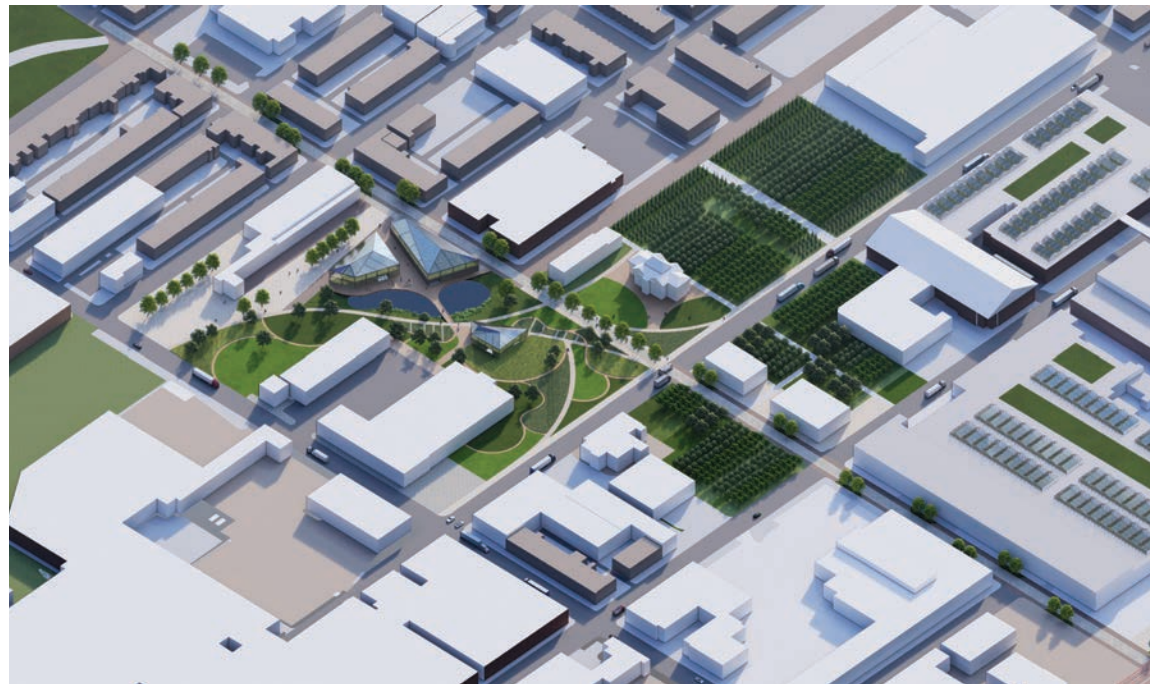
May 14, 2021

Jurors: David Goldberg, Penn State; Marisa Razi, OLIN; Edward Theurkauf, Theurkauf Planning & Design

Moderator: Richard Weller, Professor and Chair

Gi-chul Choe, MLA 2021

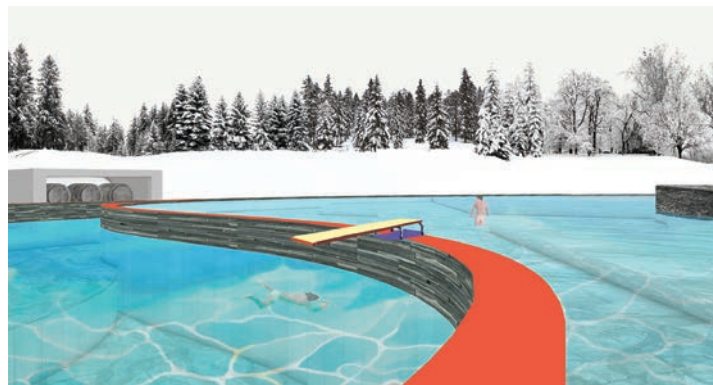
Honor Award Winner



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)

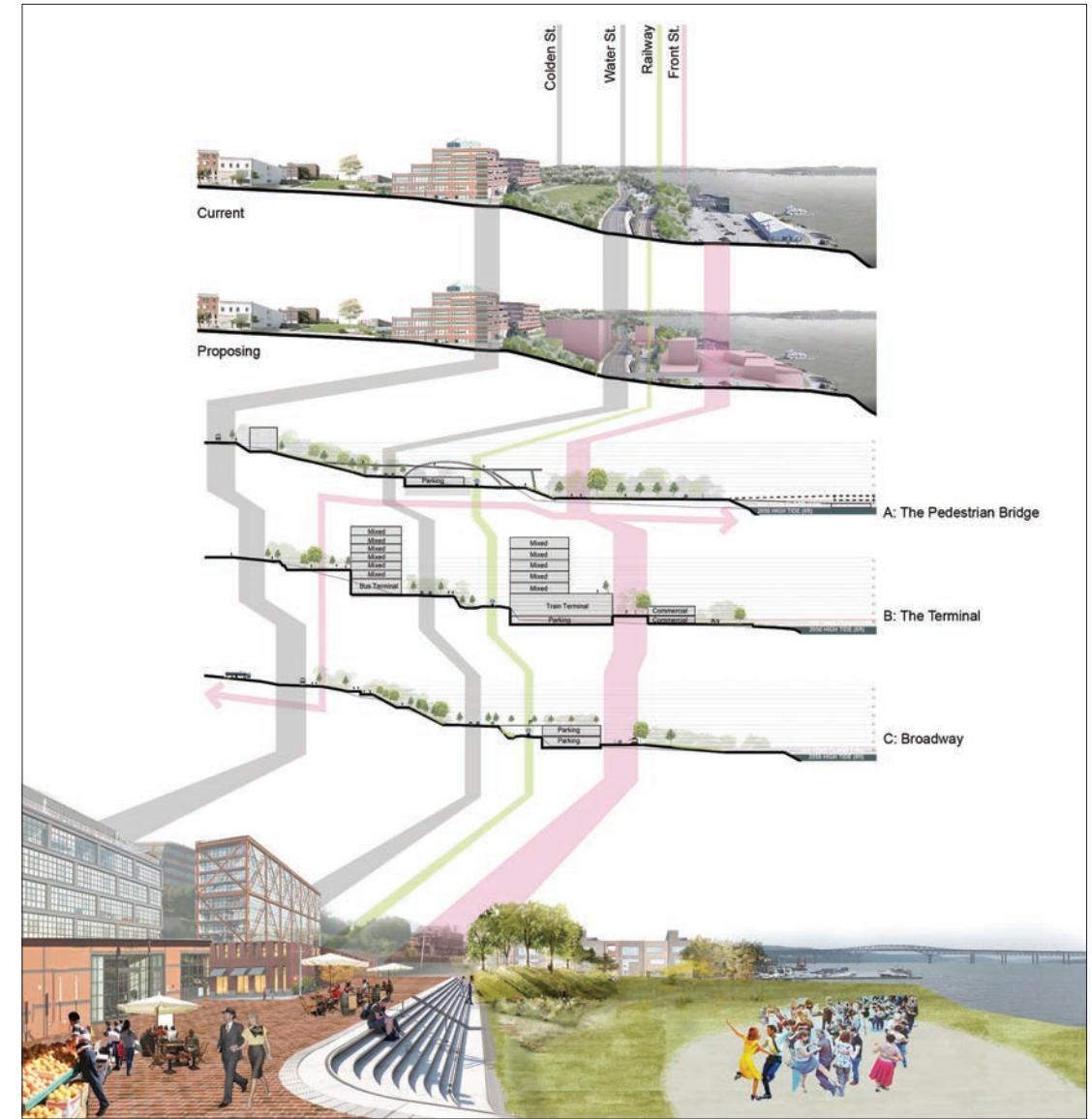


ASLA HONOR AND MERIT AWARDS

Bingjian Liu, MLA 2021
Honor Award Winner



Studio V montage with Yufei Yan (right); Studio III sections (opposite)

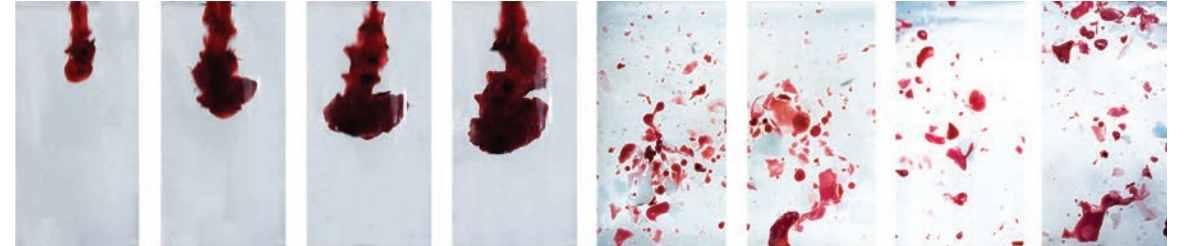


ASLA HONOR AND MERIT AWARDS

Marzia Micali, MLA 2021
Merit Award Winner

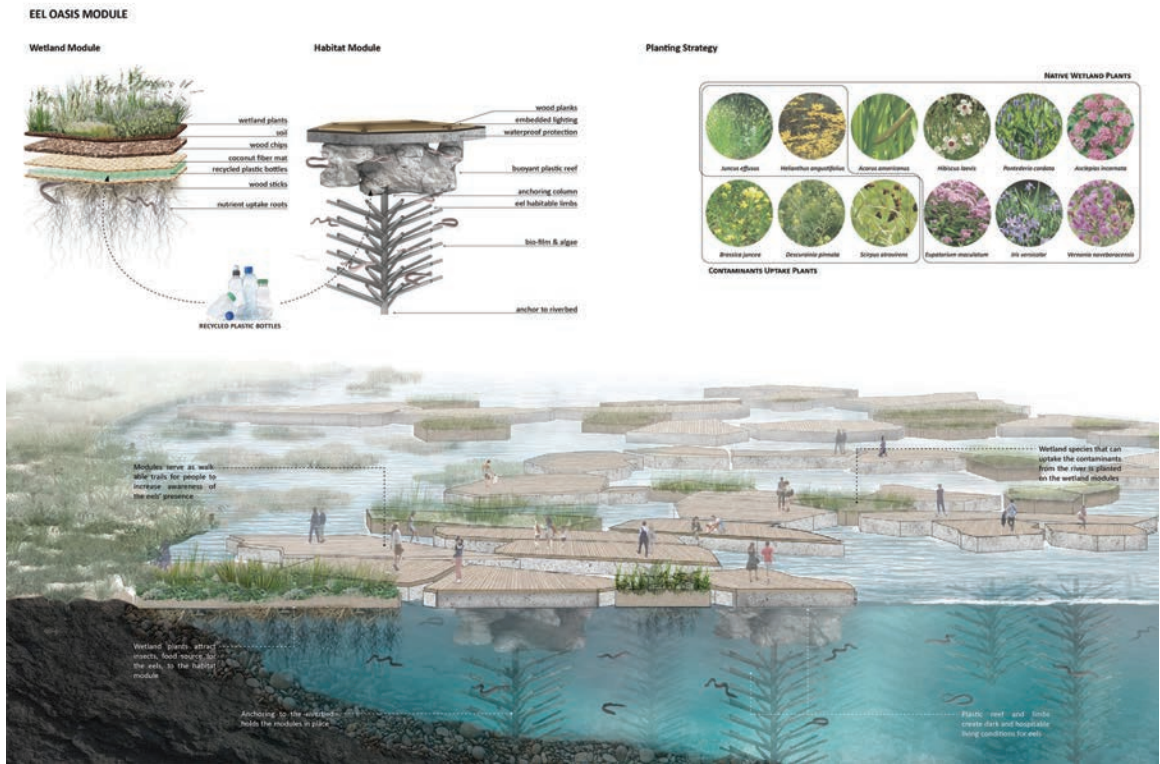


Studio V model-making diagrams and photos (above and opposite, top), section (opposite bottom)

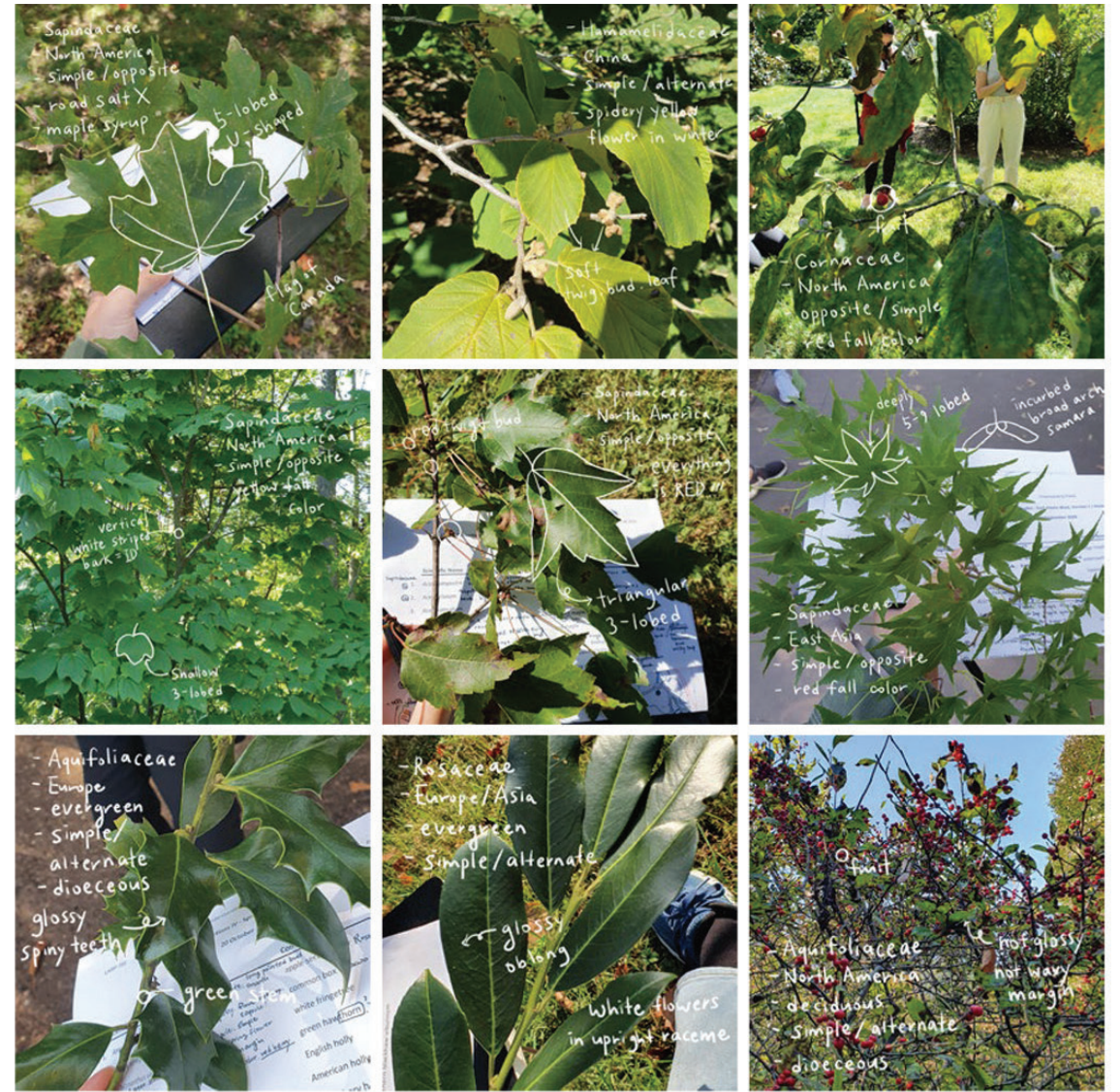


ASLA HONOR AND MERIT AWARDS

Heejung Shin, MLA 2021
Merit Award Winner

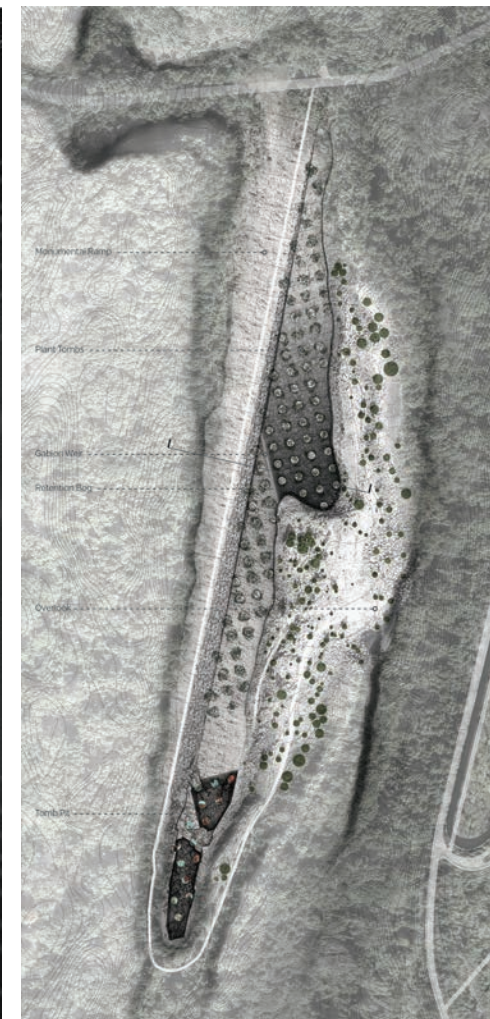


Studio V diagram with Esther Jung and Bingjian Liu (above); Understanding Plants field notes (opposite)



ASLA HONOR AND MERIT AWARDS

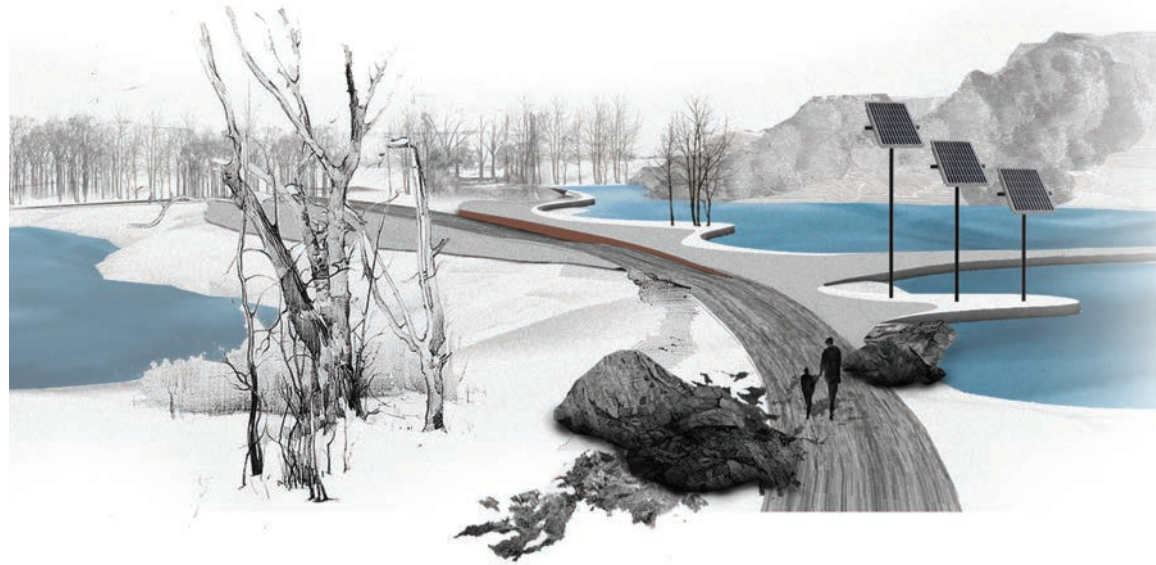
Aaron Stone, MLA 2021, MArch 2021
Merit Award Winner



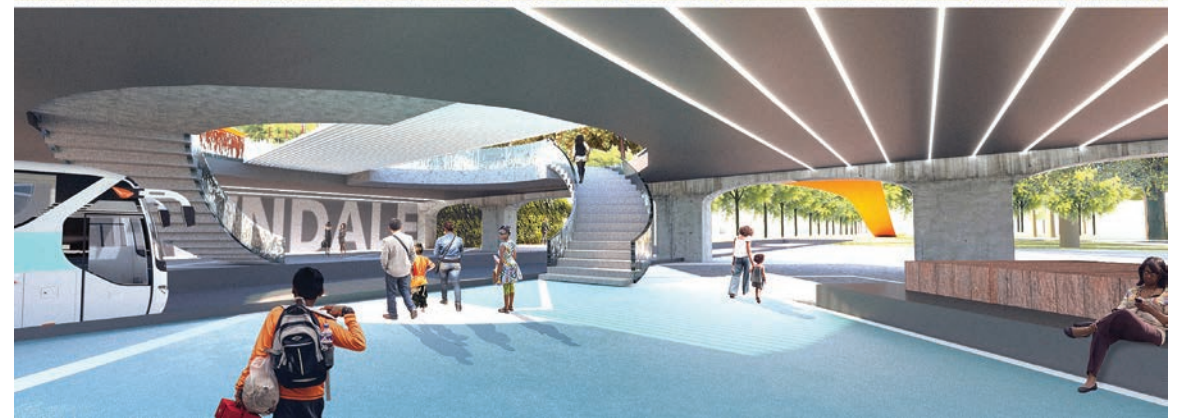
Studio III model (right), plan (opposite, left) and
Death Valley plan (opposite, right)

ASLA HONOR AND MERIT AWARDS

Selyin Yi Ding, MLA 2021
Nominee

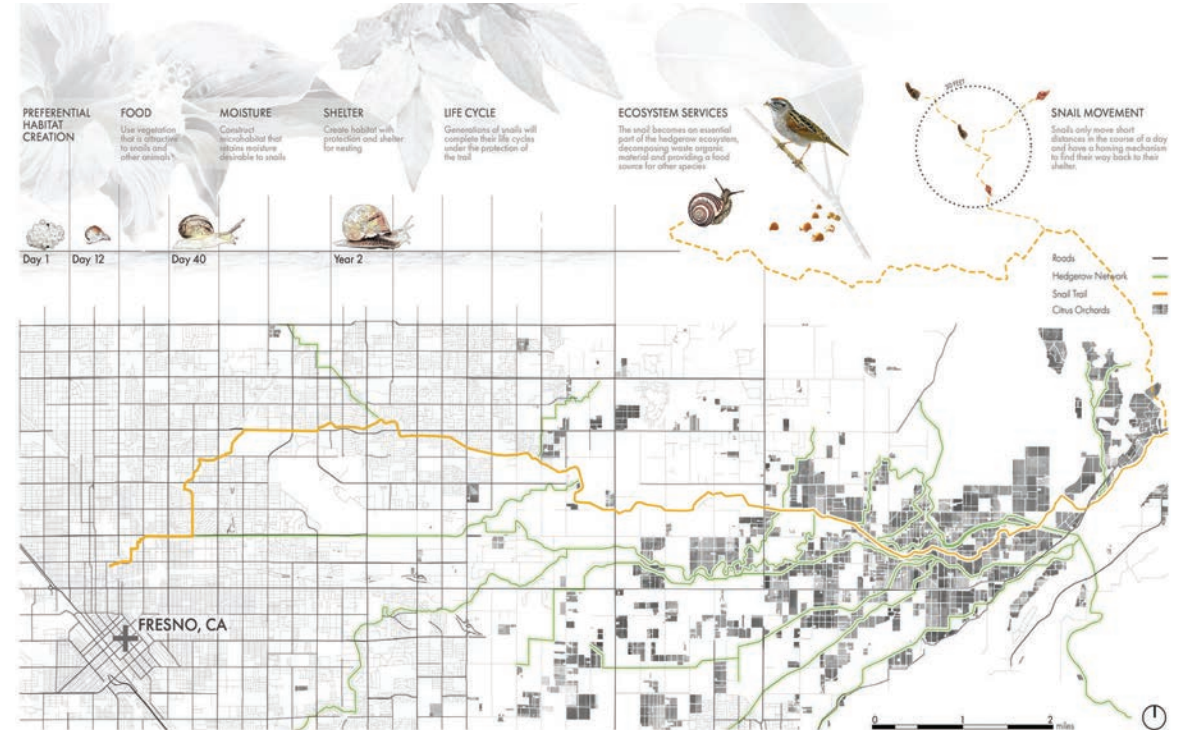
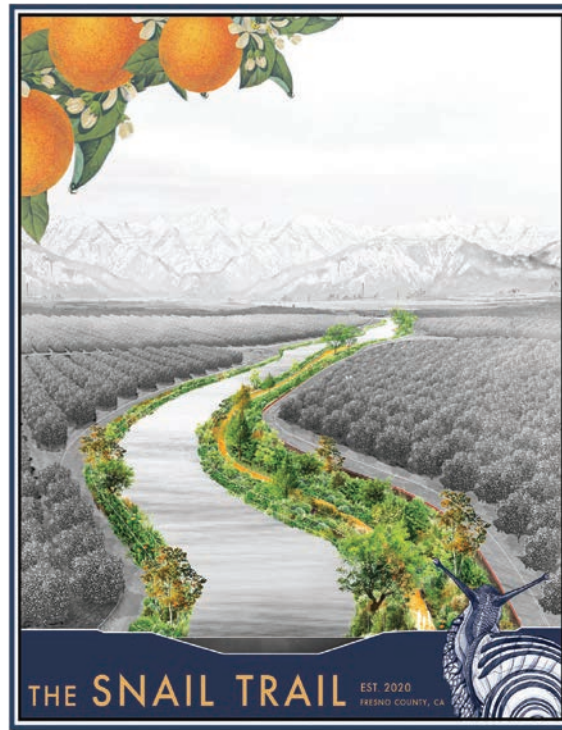


Studio III rendering (above);
Studio IV renderings with A. L. McCullough (opposite)



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

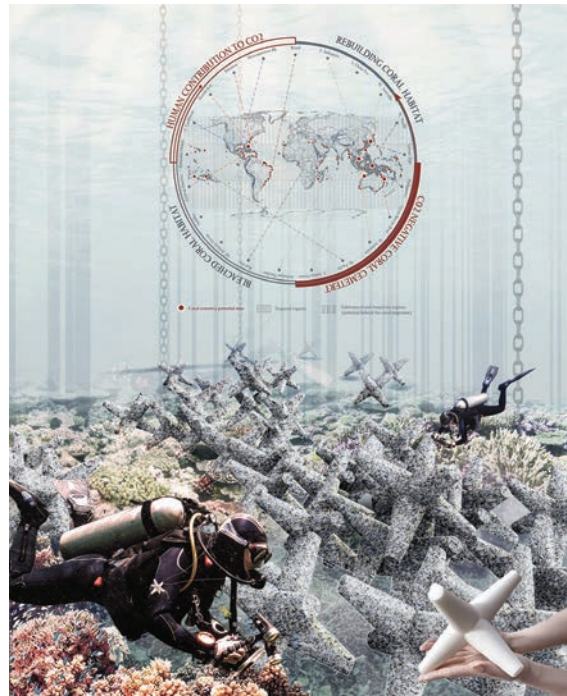


Studio I graphite drawing (top); Studio V unrolled elevation (above) and section (opposite)



ASLA HONOR AND MERIT AWARDS

Yiru Mila Wang, MLA 2021
Nominee



Studio V renderings with Yun Wang (above); Studio V rendering (opposite)



PENNPRAXIS

Executive Director: Ellen Neises
Manging Director: Julie Donofrio

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)

THE IAN L. MCHARG CENTER FOR URBANISM AND ECOLOGY

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 Hurkkens, 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.



EMLAB

The McHarg Center

INSTRUMENTS OF CHANGE

February, 2022



collage from the Green New Deal Superstudio (bottom and opposite); event announcement (top)

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

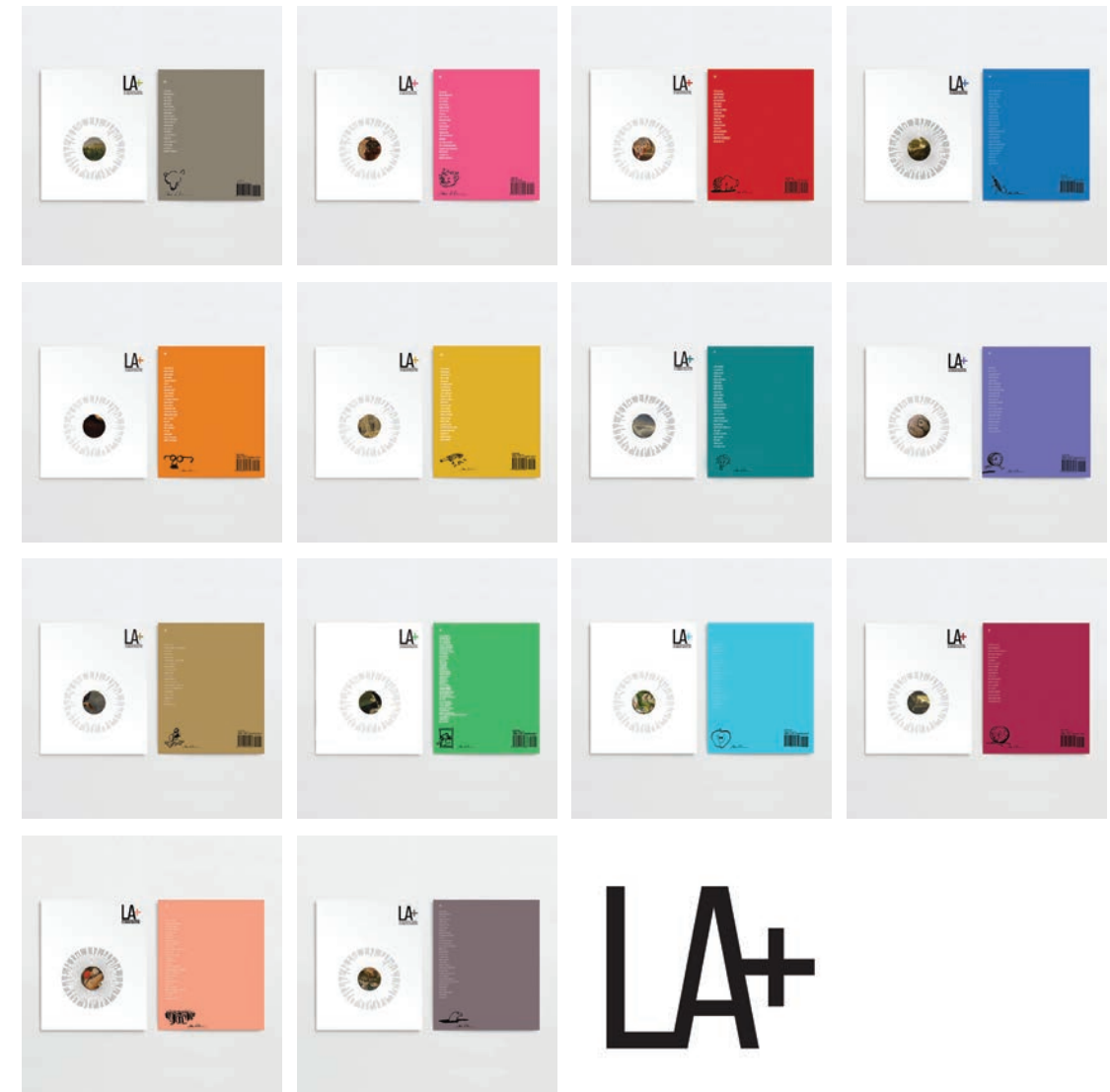
Each semester, LA+ conducts two concurrent graduate seminars where students are integrally involved in the process of designing and producing an issue of the journal. During 2020–2021 LA+ published two issues—*LA+ GEO*, edited by Karen M'Closkey and Keith VanDerSys, and *LA+ COMMUNITY*, edited by Richard 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

Gold Patrons: James Corner Field Operations, MNLA, OLIN, Starr Whitehouse, W Architecture and Landscape Architecture, Hollander Design, Bionic

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

09/08 **JEFF HOU**
 09/23 **MELISSA GUERRERO**
 10/06 **KATE ORFF**
 10/28 **ANNE SPIRN**
 11/10 **KOFI BOONE**
 11/24 **HANNA KIM**
 11/25 **ALMA DU SOLIER**

Registration details to follow.
 LARP VIRTUAL LECTURE SERIES FALL 2020

LARP WEITZMAN SCHOOL OF DESIGN

02/28 **THE EARTH ARCHITECT**
 DIANA AGREST
 Sponsored by the Abena Family Endowed Lecture Fund

04/08 **THE ARCHITECTURAL HISTORIAN**
 DANIEL BARBER

02/04 **THE ARTIST**
 ORKAN TELHAN

03/25 **THE CEO**
 CINDY SANDERS

03/26 **THE PLANNER**
 JULIAN AGYEMAN

03/04 **THE SYSTEMS THINKER**
 ELLEN NEISES

02/24 **THE PRESERVATIONIST**
 RANDY MASON

INTERDISCIPLINARITY
 RIGHT HERE, RIGHT NOW

LARP Diversity, Equity and Inclusion (DEI) Training Series

University of Pennsylvania
 Stuart Weitzman School of Design

Equity and Justice Foundations Trainings (Part 1 and Part 2)
 With Dr. Jeannine Cicco Barker, PsyD

This workshop is being held for LARP students, but it is open to all Weitzman students. No faculty or staff will be present and it will not be recorded.

Workshop 1 | Wed Nov 18, 6pm-8pm EST
 Inclusion, equity, systems of oppression, privilege, oppression.
 Register: <https://bit.ly/3050021>

Workshop 2 | Wed Dec 2, 7pm-9pm EST
 Intersectionality, our own identities, microaggressions, anti-racial and anti-oppression foundations and work.
 Register: <https://bit.ly/3050021>

LARP

"WAKE UP DESIGNERS! EMBRACE POLITICS, GET SMART!"

DESIGN EXCHANGES

DESIGNING POWER
 PUBLIC WORKS & PEOPLE FIRST

An informal community discussion co-hosted by Akira Drake Rodriguez, Billy Fleming, & LARP students

THIS THURSDAY
 2.18 | 7:00PM
 EVENT DATES
 3.18 • 4.1

GREEN NEW DEAL
 HOUSING IS A HUMAN RIGHT
 POWER WINS
 FLOWS OF WEALTH
 DESIGNING POWER

DESIGN EXCHANGES

PLANTS: BREAKING THE NATIVE/NONNATIVE BINARY

An informal community discussion co-hosted by Misako Murata and LARP students

10.20.20 | 7.30PM

DESIGN EXCHANGES

FIGHT OR FLIGHT: THE CONUNDRUM OF COASTAL CIVILIZATION

An informal community discussion co-hosted by Sean Burkholder and LARP students

11.17.20 | 7.30PM

I'm with a design firm, and I'm here to help!

FEMA: Outlasted by your land insurance?

EVOLUTION

University of Pennsylvania
 Stuart Weitzman School of Design

LARP

Laurie Olin
 France Sketchbooks - The Need for Hand Drawing in a Sped-Up Age

Virtual Lecture & Book Launch
 Oct 15

For centuries artists and designers have recorded places, people, and life in travel sketchbooks. Over a period of fifty years, Laurie Olin, one of America's most distinguished landscape architects, has recorded aspects of France: its cities and countryside, streets and cafes, ancient ruins, vineyards, and parks - from humble to grand, things that interested his designer's eye - taking the time to see things carefully. Paris in its seasons, agriculture in Provence and Bordeaux, trees, dogs, and fountains, all are noted over the years in watercolor or pen and ink. Originally intended for the pleasure of merely being there as well as self-education, this personal selection from his many sketchbooks is accompanied by transcriptions of notes and observations, along with introductory remarks for the different regions included: Paris, Haute Loire, Provence, Haute Provence, Normandy, Aquitaine, and Entre des Merveilles.

Published by ORO Editions

Promoting LGBTQ + Inclusivity

LARP

March 31st at 7 pm

A training hosted in partnership with the Penn LGBT Center.

Register in advance for:
<https://upenn.zoom.us/j/66163498641>

After registering, you will receive a confirmation email containing information about joining the meeting.

WEITZMAN SCHOOL OF DESIGN

VIRTUAL LIVE BOOK LAUNCH
 SATURDAY, JANUARY 16, 2021
 09:00 PM BEIJING TIME

THE MAKING OF 'BEAUTIFUL CHINA':
 BOOK LAUNCH AND RECEPTION

《美丽中国》
 新书发布会

Speakers:
 Frederick Steiner, Dean of Weitzman School of Design
 Richard Ehler, Director of Landscape Architecture, Weitzman School of Design
 YONG MAWAL, Dean of School of Design, CUPT
 YONG MAWAL, Dean of School of Design, CUPT
 YONG MAWAL, Dean of School of Design, CUPT
 YONG MAWAL, Dean of School of Design, CUPT

DESIGN EXCHANGES

EQUITY, VULNERABILITY, AND EXTREME HEAT

An informal community discussion co-hosted by Nick Penner and LARP students

09.15.20 | 7.30PM

DESIGN EXCHANGES

UNROLL THE VULNERABLES
 INVESTIGATING MODELS & PLACES

An informal community discussion co-hosted by Selina Cheah, Chris Feinman, & LARP students

THURSDAY
 MARCH 19
 7:00PM

DESIGN EXCHANGES

LEARNING IN SITU

An informal community discussion co-hosted by Madeleine Ghillany-Lehar, Sean Burkholder, & LARP students

THURSDAY
 APRIL 1
 7:00PM

The Design Exchange series was organized by Madeleine Ghillany-Lehar, Selina Cheah, Chris Feinman, Ally Nkwocha, Rebecca Sibinga, 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
Huiyou Ding
Yi Ding
Yingzhe Du
Christopher Feinman

Yiwen Gao

Di Hu
Keke Huang
Inyoung Jung
Jayson Latady
Xin Li
Bingjian Liu
Marzia Micali
Lesia Mokrycke
Melita Schmeckpeper
Carolina Schultz
Fangyuan Sheng
Heejung Shin
Rebecca Sibinga
Aaron Stone
Can Sun
Mingyang Sun
Xiaomeng Sun

Qinyuan Tan

Florence Twu
Nuosha Wang
Yiru Wang
Zhou Wang
Yixin Wei
Tonghuan Wu
Qinghong Xu
Siyang Xu
Yufei Yan
Erica Yudelman
Hezhong Zhang
Song Zhang
Wanlin Zhang
Jingyin Zhu

August 2021

Dragana Zoric