

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

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images of their work.

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## FOREWORD

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

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

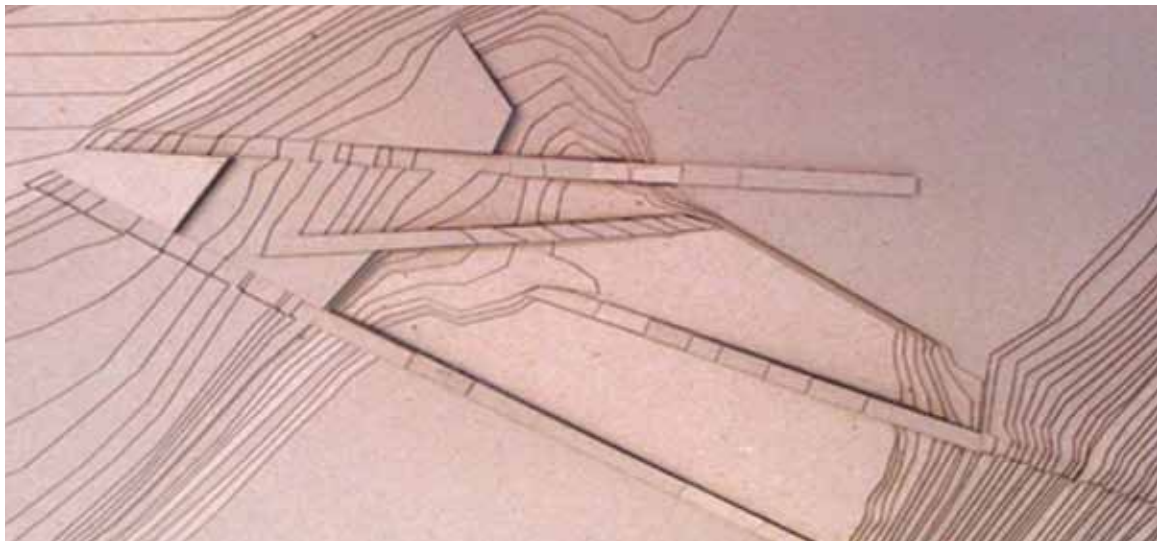
In addition to coursework in history and theory, media and visualization, ecology, plants, earthwork, water management and technology, studio work captures the full ambitions of a program committed to project design. Last year, studio sites included the Wissahickon Creek Valley in Philadelphia; a park in Tacony, Pennsylvania; urban transformation in Pittsburgh, Pennsylvania; the town and environs of Slavonice, Czech Republic; the dispersed desert metropolis of Phoenix, Arizona; Nordhavn, the northern port and harbor of Copenhagen, Denmark; the proposed 2016 Olympic Games site in Madrid, Spain; the Llobregat River in Barcelona, Spain; a fitness park in West Philadelphia; Mumbai City National Park in India; the Caribbean shoreline of Choroni, Venezuela; and Tokyo Bay, Japan. This is surely testament to the international scope of our interests, while also providing a map for what our graduates may find themselves engaged with in the future.

James Corner  
Chair and professor

## STUDIO I TRAVERSING LANDSCAPE: THE WISSAHICKON

Critics Anuradha Mathur and Dilip da Cunha  
Teaching assistants Noah Levy and Todd Montgomery

This studio worked with a stretch of the Wissahickon Valley at the edge of Philadelphia. Students engaged in site-based investigations which served as the basis for new ways of seeing, experiencing, and transforming landscape. Formed thousands of years ago through metamorphic processes, the Wissahickon Valley is a relatively narrow, steep-sided valley created by the Wissahickon Creek and its tributaries cutting through the hard geology of schist and gneiss. There are many rock outcroppings, spring lines, and stone features that characterize this landscape, with a mature cover of mixed deciduous and evergreen forest. Surrounded by the mostly residential neighborhoods of Chestnut Hill and Roxborough, the valley is the home of many trails and paths, and serves as an enormous recreational resource for the city. It is a territory in transition where the familiar distinction between natural form and human artifact, ecological processes, and cultural activity are blurred. The many pathways, trails, and waterways that traverse this landscape, while facilitating recreation today, also trace historical layers of human occupation, industry, and movement. This studio focused on traversing this landscape afresh and the students were asked to design a new path through this transformed nature, one that gathered, extended, revealed, and catalyzed new relationships and processes. Throughout the semester, students employed four modes of traversing: surveying, transecting, photographing and plotting. Students developed their work in the studio and in the field through a range of drawings, photographic works and models.



Johanna Barthmaier, model



Karli Molter, diagram



Edward Confair, transect drawing

Rachel Ahern  
 Johanna Barthmaier  
 Christopher Bleakley  
 Rana Boland  
 Victoria Carchidi  
 Leslie Carter  
 Martha Clifford  
 Aron Cohen  
 Edward Confair  
 Cathryn Dwyre  
 Marie Hart  
 Tamara Henry  
 Sanghyun Lim  
 Michael Lindquist  
 Amy Linsenmayer  
 Karen Lutsky  
 Lia Mastropolo  
 Sahar Moin  
 Karli Molter  
 Andrew Pirie  
 Svetlana Ragulina  
 Steven Tucker  
 Alejandro Vazquez

## STUDIO II GROUND WORK: A PARK FOR TACONY, PA

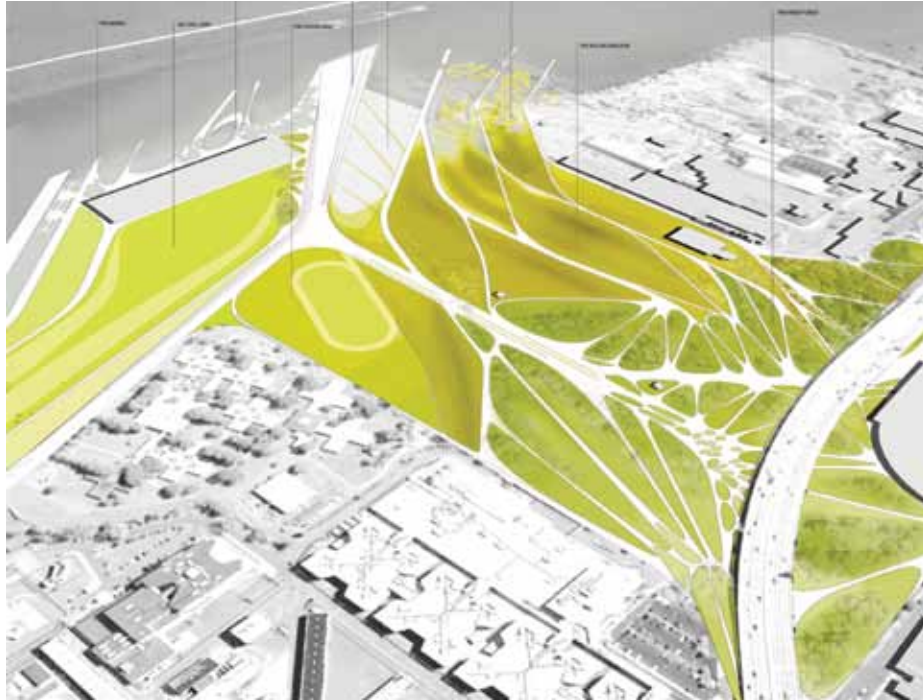
Critics Karen M'Closkey and Rebecca Kainer

Teaching assistants Todd Montgomery and Nicholas Pevzner

Groundwork – the preparation or steps taken to form the basis of something else – is a productive metaphor in many ways: organizationally, conceptually, and materially. One of the primary objectives of this studio was to further expand and refine students' abilities to express design intentions through the conventions of landscape architecture – drawing, modeling, recording, and projecting. The studio itself was structured such that the first exercises provided a method of working that students were able to draw upon for the entirety of the semester. Throughout the term students were asked to utilize a wide range of techniques, work at multiple scales in the development of projects, and discern the appropriateness of one mode of representation over another in the service of a particular design intent. A second motivation for the studio's title – as framework or foundation – can largely be seen as the contemporary project in landscape architecture. Landscapes – and the public for whom they are designed – are no longer conceived of as static formations, experienced by unchanging “observers.” Instead, designers of landscapes must navigate through diverse conditions, a plethora of information, possibly conflicting agendas and still be able to envision inspired possible futures for a site. Flexibility of use and adaptability to changing conditions must be considered in the design of public landscapes; however this must occur through an informed understanding of the existing site conditions and potentials. Proposals must be creative, motivated, even polemical, yet still plausible. Lastly, groundwork is literally learning to work the ground as a material – as a surface to guide movement, as a figure to shape experience, or as a valley to direct and capture water. Topographic manipulation – moving, cutting, filling, retaining – is one of the fundamental acts in the design of landscapes. During the semester, students worked on creating proposals for a 180-acre parcel of land between Interstate 95 and the Delaware River, located in Tacony, just north of Philadelphia.



Alejandro Vazquez, perspective



Rachel Ahern  
Johanna Barthmaier  
Christopher Bleakley  
Rana Boland  
Leslie Carter  
Martha Clifford  
Aron Cohen  
Edward Confair  
Cathryn Dwyre  
Marie Hart  
Tamara Henry  
Sanghyun Lim  
Michael Lindquist  
Amy Linsenmayer  
Karen Lutsky  
Lia Mastropolo  
Sahar Moin  
Karli Molter  
Andrew Pirie  
Svetlana Ragulina  
Steven Tucker  
Alejandro Vazquez

Alejandro Vazquez,  
aerial view



Edward Confair,  
perspective

## STUDIO III PITTSBURGH: URBAN TRANSFORMATION AND THE MAKING OF COMMUNITIES

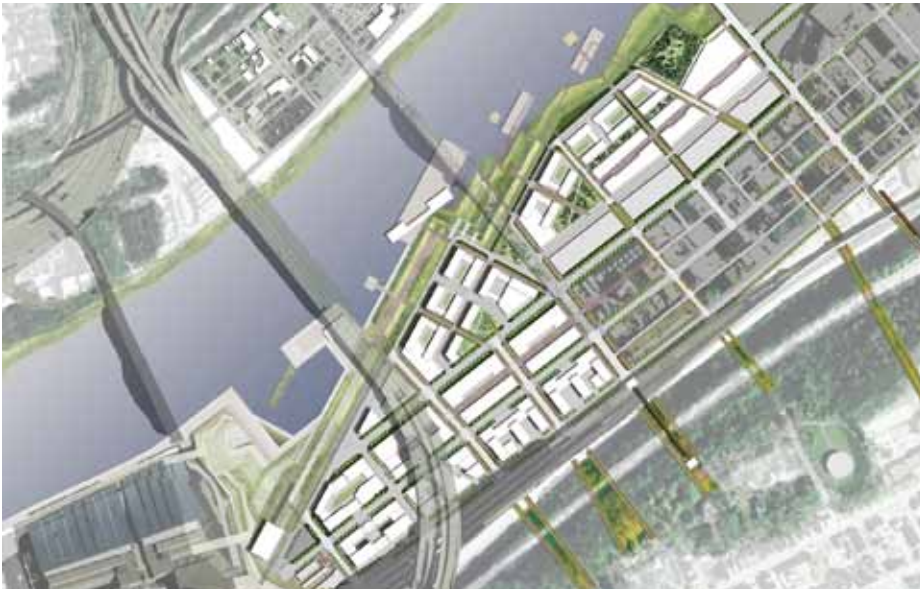
Critics Lucinda Sanders, David Gouverneur and Jason Austin  
Assistant critics Rebecca Kainer, Trevor Lee and Abdallah Tabet  
Teaching assistants Kristi Loui, Nicholas Pevzner and Sanjukta Sen

The goal of this studio was to introduce students to the fundamentals of urban, territorial, and site specific design, to develop the sensibility and acquisition of tools needed to deal with a variety of scales and a diversity of design considerations. Throughout this studio, students were asked to analyze varied information of different sources. Students made a field trip to Pittsburgh to gain on-site appreciation of the city's attributes, its most relevant problems, and the potential to introduce transformations. After obtaining a general understanding of Pittsburgh and after having completed an analysis, the class selected sites dominated by: significant environmental issues, significant and understood social structures, or evidence of strong economic drivers. Each student was challenged to develop a plan capable of producing a viable urban development district or community with a character and life of its own, connecting the city and surrounding region while having a significant impact on the urban scenario. Exploration of the notion of process and time were of particular relevance.



Emily Vogler, section





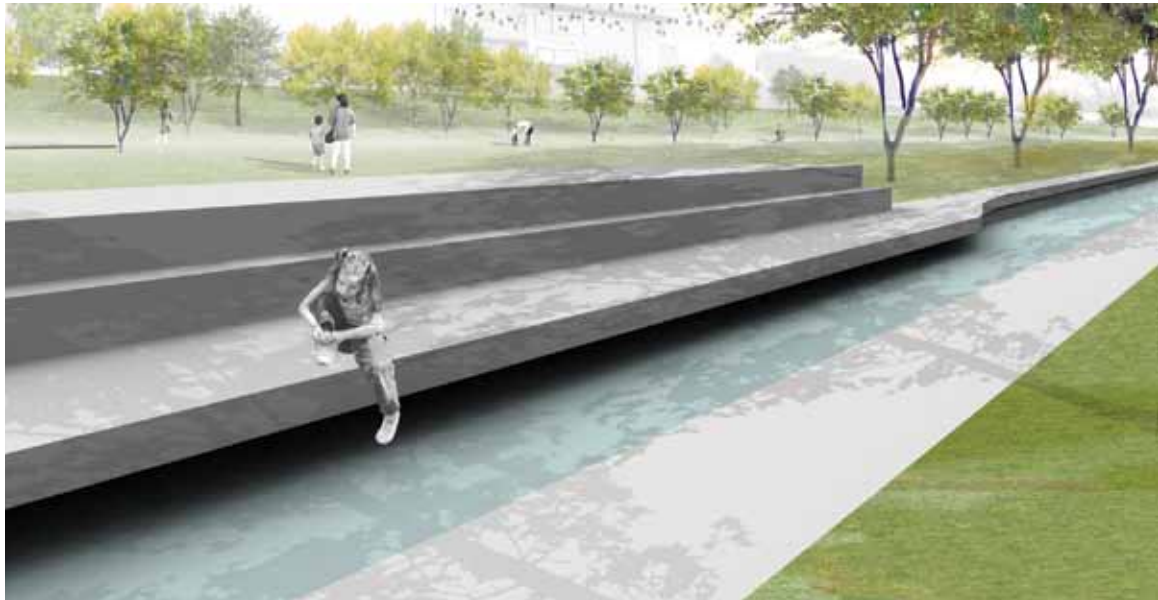
Jing Cai, perspective and plan

Jane Anderson  
 Jessica Ball  
 Stacy Bare  
 Marisa Bernstein  
 Bret Betnar  
 Jessica Brown  
 Benjamin Bryant  
 Jing Cai  
 Ho Ling Chang  
 Tina Chang  
 Rong Chen  
 Hang Cheng  
 Jack Conviser  
 James Eash  
 Sara Foster  
 Jessica Henson  
 Bi Young Heo  
 Vivian Hu  
 Xiaohan Jie  
 Janelle Johnson  
 Elizabeth Keary  
 Patrick Kidd  
 Caroline Kim  
 Hyun Suk Kim  
 Joseph Kubik  
 Gloria Lau  
 Michelle Lin  
 Lauren Mandel  
 Radhika Mohan  
 Stephanie Nelson  
 Anna Park  
 Matthew Rufo  
 Anna Shapiro  
 Bowon Shim  
 Emerson Taylor  
 Stephanie Ulrich  
 Emily Vogler  
 Yitian Wang  
 Amy Wickner  
 Brian Wiginton  
 Keyu Yan  
 James Young  
 Yin Yu

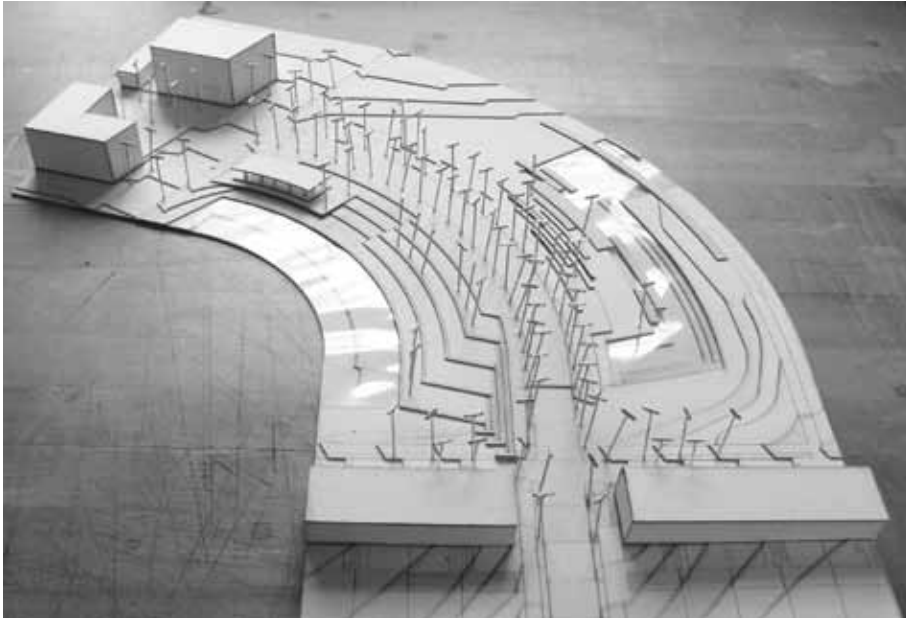
## STUDIO IV SLAVONICE, CZECH REPUBLIC

Critics Laurie Olin and Hallie Boyce

The studio examined and proposed projects for the town and environs of Slavonice, a small town that has its unique history and charm while also presenting a series of economic, social, environmental, and design issues and topics that are common to hundreds of communities located along the entire length of the former Iron Curtain between Eastern and Western Europe. Located in southern Bohemia on the border between the Czech Republic and Austria almost exactly half way between Prague and Vienna, this historic community has had a dramatic and problematic history for many centuries. A once rich trading center in the form of a walled city replete with 16th century Italianate structures embellished with sgraffito designs, Slavonice lost its economic base as a result of a series of religious wars that raged back and forth for several centuries. By the beginning of the 20th century it was a sleepy backwater in a productive agricultural landscape. The studio immersed itself in the interrelated topics presented by Slavonice and its near terrain. After a brief research phase and introductory planning and design exercises at Penn, students traveled to the Czech Republic, to visit and work on the site with members of the Centre for the Future in Slavonice and community, returning to Penn to develop in detail individual proposals dealing with the problems this community and others face today.



Biyoung Heo, perspective



Megan Burke  
Nathan Heavers  
Bi Young Heo  
Janelle Johnson  
Naoko Kato  
Caroline Kim  
Sung Hun Kim  
Kyung-Eui Park  
Rebecca Popowsky  
Pattarapan Rukkulchon  
Bowon Shim  
Matthew Soule  
Stephanie Ulrich

Pattarapan Rukkulchon,  
model;



Rebecca Popowsky,  
montage

## STUDIO IV NETWORK DYNAMICS: RECALIBRATING INFRASTRUCTURE PHOENIX, AZ

Critics Chris Reed with Scott Bishop

This studio focused on the networks of production and exchange and of economy and use, in the dispersed desert metropolis of Phoenix, Arizona. Our specific study area focused on a zone of the metropolis that includes portions of both Phoenix and Tempe; automobile, rail, and airport infrastructure; agricultural canals, power lines, and water treatment plants; a dammed and diverted river; a large-scale metropolitan park with remnant desert landscape; entertainment and cultural attractions; pockets of industrial, institutional, cultural, and residential uses; and significant holes and left-over spaces from all of the above. This studio sought to recalibrate and expand the existing transportation, water, and energy infrastructures and systems that dominate and structure this dispersed metropolis. Students were asked to tap into and modify broader production and economic flows that have a regional, national, and global reach. The studio came to understand civil transportation, hydrologic, and energy infrastructure on their own terms—and then systematically designed the very components of these systems to other, more productive and more dynamic, ends. Specific proposals were developed on various test sites associated with the infrastructures in question.



Yitian Wang, perspective



Francisco Allard, plan; Rong Chen, perspective



Francisco Allard  
Chia-Chi Chen  
Rong Chen  
Jessica Henson  
Julia Hunt  
Katherine Martin  
Michael Miller

Anna Park  
Emily Vogler  
Yitian Wang  
Yunjia Wang  
Brian Wiginton  
Yin Yu

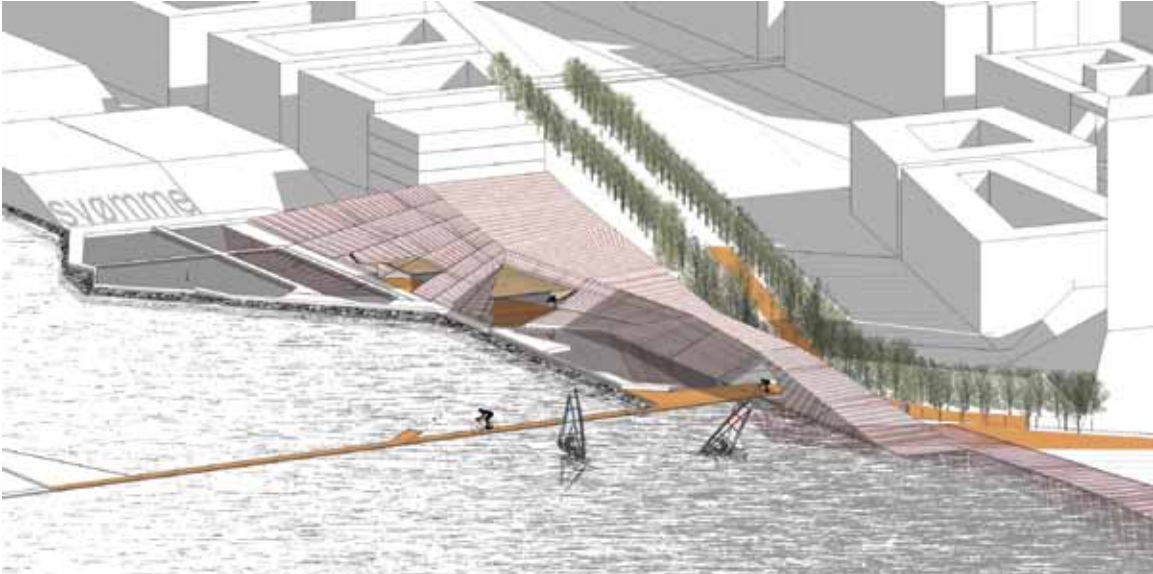
## STUDIO V NORDHAVN: NORTHERN HARBOR, COPENHAGEN

Critics James Corner and Richard Kennedy

Nordhavn is the northern port and harbor of Copenhagen, Denmark. This 200-hectare site is presently the site of a major international design competition for a new urban center—with 4 million square miles of new housing, commercial and cultural facilities, as well as significant open space, all coordinated around the theme of “the sustainable city of the future.” The competition brief calls for a city that is: eco-friendly, vibrant, inclusive, water focused, dynamic, mobile and sustainable, utilizing state-of-the-art planning, design and technological sustainability solutions. The ultimate aim is to create a world-class urban center that attracts new residents, businesses and investments to Copenhagen, each focused upon environment, people and city life. The studio focused upon the development of a new plan for the transformation of the harbor into a new urban center, with a mix of building types and programs organized around a significant public open space framework. Although the huge scale of the site posed many difficulties in terms of design, programming and implementation, especially over a long time frame, there are many opportunities to reconsider what a large new urban community might be in this context, what programs it might support and what experiential characteristics it might have.



Francisco Allard, aerial view



Sanjukta Sen, aerial view  
Donghyouk Ahn, perspectives

Donghyouk Ahn  
Francisco Allard  
Jisu Choi  
Youngjoon Choi  
Kimberly Cooper  
Nathan Heavers  
Lily Jencks  
Jinwook Lee  
Amelia Magida  
Todd Montgomery  
Nicholas Pevzner  
Sanjukta Sen  
Sookyung Shin

## STUDIO V SUPERNATURAL: MADRID 2016 STRATEGIES FOR OLYMPIC URBANISM

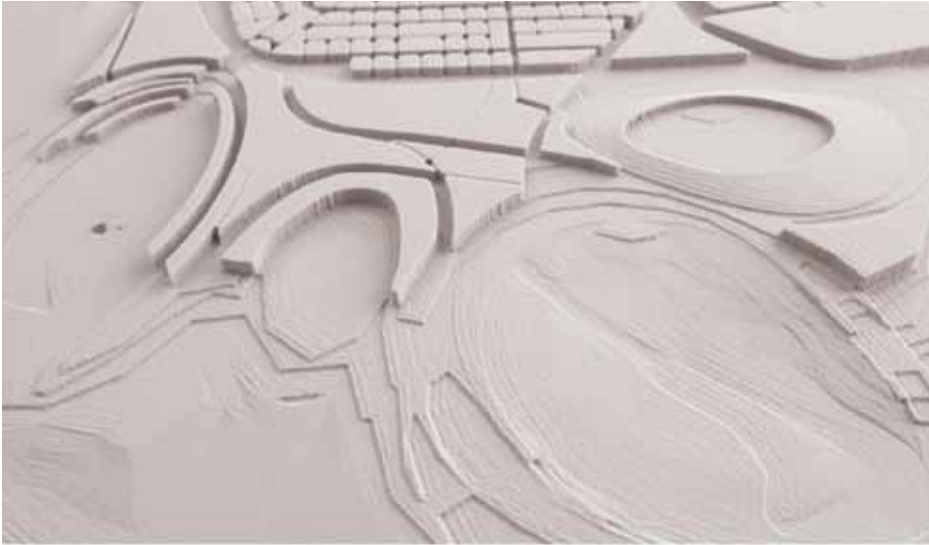
Critic Karen M'Closkey

Every four years a major city is selected to undergo expensive and extensive transformation spurred by a highly anticipated two-week event: the Summer Olympic Games. As a temporary event, the host city reimagines its urban infrastructure for the purpose of networking a series of discrete venues that occupy immense areas within and on the periphery of cities. The planning of such extreme mega-events rarely develops from a consideration of what a city or site could or should support and many are notorious for failing to consider the long-term consequences of such rapid, event-based planning. And yet, the unique circumstances surrounding mega-event planning must provide unique opportunities for landscape architecture. We often think of large-scale landscapes as growing into their form and phased over time due to incremental financing or remediation. We expect their full impact to be twenty or fifty years out. The Olympics presents the inverse scenario. Built for maximum effect, projects must have instant results as they demand a fully developed and immersive experience. Yet beyond confronting recreational and touristic demands, it is essential that these projects are considered with regard to their legacy. Although Barcelona somewhat successfully used the '92 Games to promote urban transformation, the planning approach to most games remains conventional in that landscape is subsidiary to the event-based programs and signature buildings. Supernatural: Madrid 2016 will change that. The studio began with several weeks of intensive research focused on three areas: Madrid and its region (climate, morphology, population, etc.); Olympic precedents (six precedents looking at density and typology); and landscape technology (pertaining to energy production, waste, water, material hybrids, etc.) These structured assignments provided the necessary information for the schematic plan formulated prior to the studio's visit to Barcelona and Madrid.



Tiffany Marston, montages





Chia-Chi Chen  
Sally Gates  
Michael Jacobs  
Sung Hun Kim  
Tiffany Marston  
Charlotte Nelson  
Kathleen O'Meara  
Pattarapan Rukkulchon  
Eliza Valk  
Yunjia Wang

Kathleen O'Meara,  
model



Sally Gates, perspective

## STUDIO V A NEW URBAN PARK ALONG THE LLOBREGAT RIVER BARCELONA, SPAIN

Critic Valerio Morabito

The city of Barcelona is one of Europe's most significant cities. In the past thirty years, Barcelona has grown up in a considerable way: its public spaces, urban spaces and new buildings have undergone a great transformation. In the past few years we have witnessed the erection of new landmarks like the Nouvel's tower, the Torres' photovoltaic pergola and the strange triangular building made by Herzog & DeMeuron at the end of the Avenida Diagonal, built for the Forum 2006. This development of the city started during the Olympic Games in the 1982, and followed the same strategy in which all other new transformations have undergone. Recently there has been particular attention paid to the the Llobregat River, with projects and strategies such as: maintaining or increasing the river's open spaces, new relationships between the marsh and the urban lands, to establish communications with the infrastructures, to enhance the hydrologic performance of the fluvial system, to preserve the interaction between surface and ground water, to improve the quality of the water, to improve vegetation structures and quality, to promote natural habitat diversity and to determine accessibility and make it compatible. This studio's aim was to resolve the relationships among the border of city, the infrastructures, the river and, above all, the connection with the center of Barcelona. The landscape context, the complexity of the history and the morphology of the space, are the elements we have to use to create a new urban landscape with new facilities and functions, green spaces and new buildings.



Bun Gyu Choi, perspective



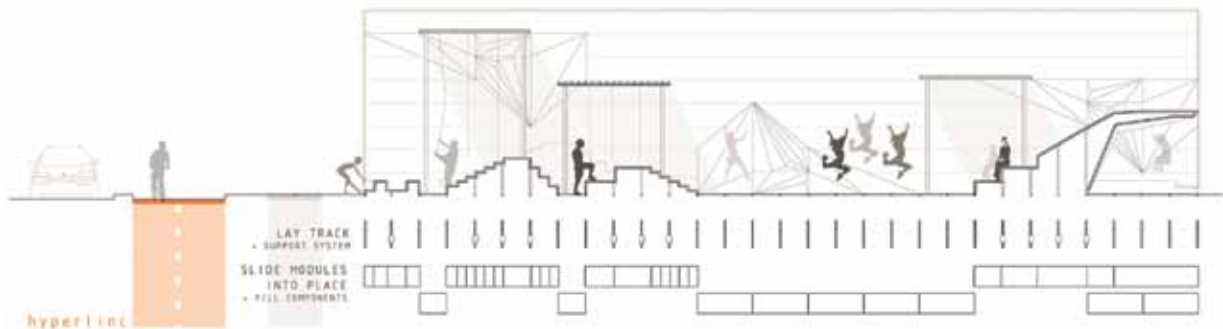
Lisa Beyer  
 Bun Gyu Choi  
 Cailin Ettenger  
 Julia Hunt  
 Eunhye Jeon  
 Naoko Kato  
 Katherine Martin  
 Ji Young Nam  
 Kyung-Eui Park  
 Matthew Soule

Bun Gyu Choi, sections and plan

## STUDIO VI FIT CITY: WEST PHILADELPHIA

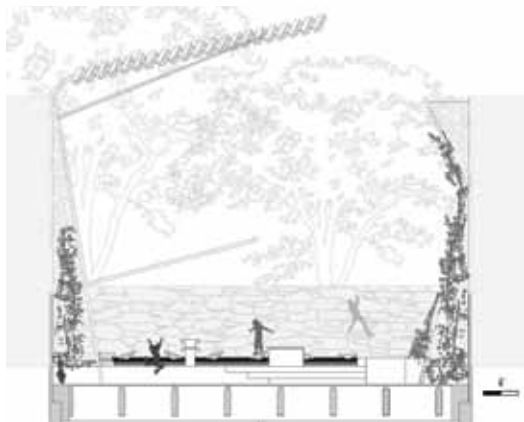
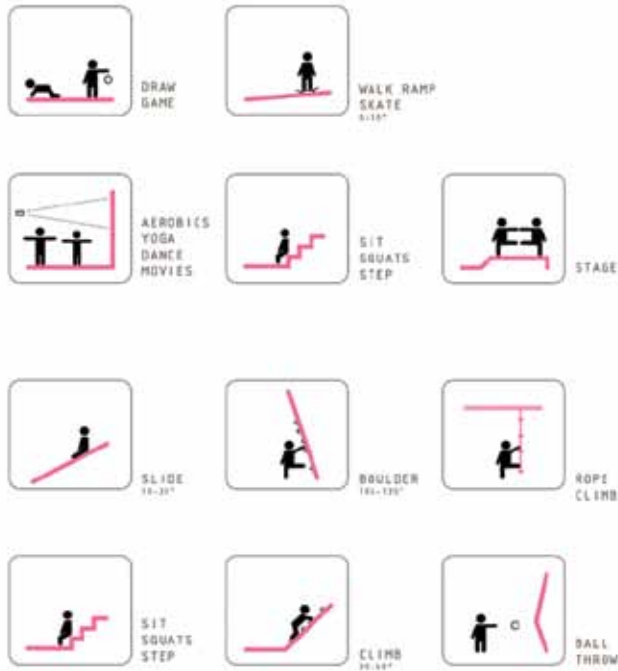
Critic Anita Berrizbeitia with Angela Smith

This studio explored the potential of bringing together strategies for open space revitalization and public outdoor fitness facilities to make an impact on degraded conditions of West Philadelphia, and on the health of its residents. Over 60% of the population of the United States is overweight, and so too are 13% of children between the ages of 6 and 19 years of age. Philadelphia in general and West Philadelphia specifically, have a higher incidence of obesity amongst adults and children. The relationship between health and the quality of urban environments is increasingly recognized. This studio thus explored strategies to address what has become a health problem of national proportions. The title of the studio proposed a hybrid approach to the design of Neighborhood Fitness Parks: traditionally playgrounds are specialized spaces for young children that do not address the fitness needs of adolescents or adults. In addition, they rarely work as community open space in the broader, social sense. Using new materials, technologies, and techniques, such as new surface types, equipment, and “cross-programming,” the studio sought to invent new types of public space in urban settings that will generate spaces that promote health, provide places for social interaction, and regenerate the city.



Tiffany Marston, section

physical fitness program conditions



Tiffany Marston, diagrams;  
Charlotte Nelson, Tiffany Marston,  
concept diagrams;  
Charlotte Nelson, section

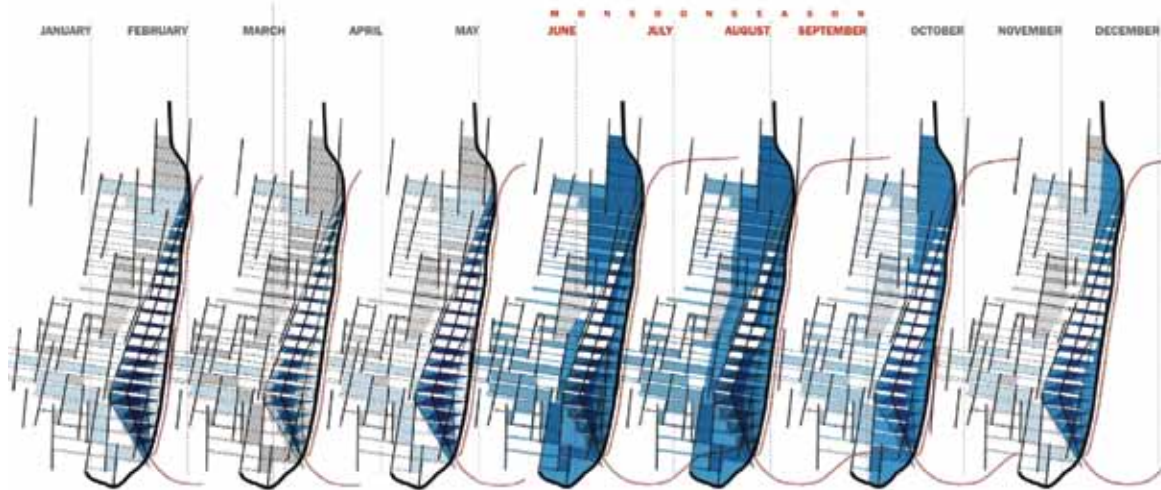
Jane Anderson  
Jessica Ball  
Lisa Beyer  
Jessica Brown  
Sally Gates  
Elizabeth Keary  
Hyun Suk Kim  
Joseph Kubik  
Tiffany Marston  
Radhika Mohan  
Charlotte Nelson

## STUDIO VI MUMBAI CITY NATIONAL PARK

Critic Anuradha Mathur

This studio focused on the vast territory that is the head waters of the Mithi (and other streams that root off it) called the Sanjay Gandhi National Park and its western periphery in north Mumbai. The National Park is a tropical wilderness of 87 square kilometers of largely forested terrain. Consolidated in 1960s from a range of government and private holdings, it has fought back any major construction project since the British built the Tulsi and Vehar reservoirs in the mid 1800s to introduce piped waters to Mumbai. Its edges however, have become increasingly contentious—supporting extensive developments, quarrying, and illegal encroachments. Fifty miles of edge collide with two million inhabitants. We believe that the National Park can become a greater player in the collection and diversification of Mumbai's waters, its scarcity and excess, particularly in the context of the Indian monsoon. The vast periphery that the National Park shares with Mumbai's urban fabric can, with strategic and innovative design and planning, become an asset rather than ecological disaster; a territory of negotiation and engagement rather than a battle ground between park and city. This studio looked at the CITY/PARK EDGE as more than a line that is made permeable, blurred or re-enforced, but inside out, as a starting point of initiatives that generate and cultivate more dynamic and productive terrains that extend from it in multiple ways. Rather than a backyard, the CITY/PARK EDGE can be a new frontier for Mumbai—a powerful cultural and ecological identity.

### SEASONAL CHANGES



Bun Gyu Choi and Jiyoung Nam, diagrams



Bret Betnar  
Ho Ling Chang  
Bun Gyu Choi  
Jisu Choi  
Aroussiak Gabrielian  
Marguerite Graham  
Vivian Hu  
Gloria Lau  
Ji young Nam  
Kathleen O'Meara  
Nicholas Pevzner  
Sanjukta Sen  
Sookyung Shin



Nicholas Pevzner,  
models and  
sections

## STUDIO VI CHORONI, VENEZUELA

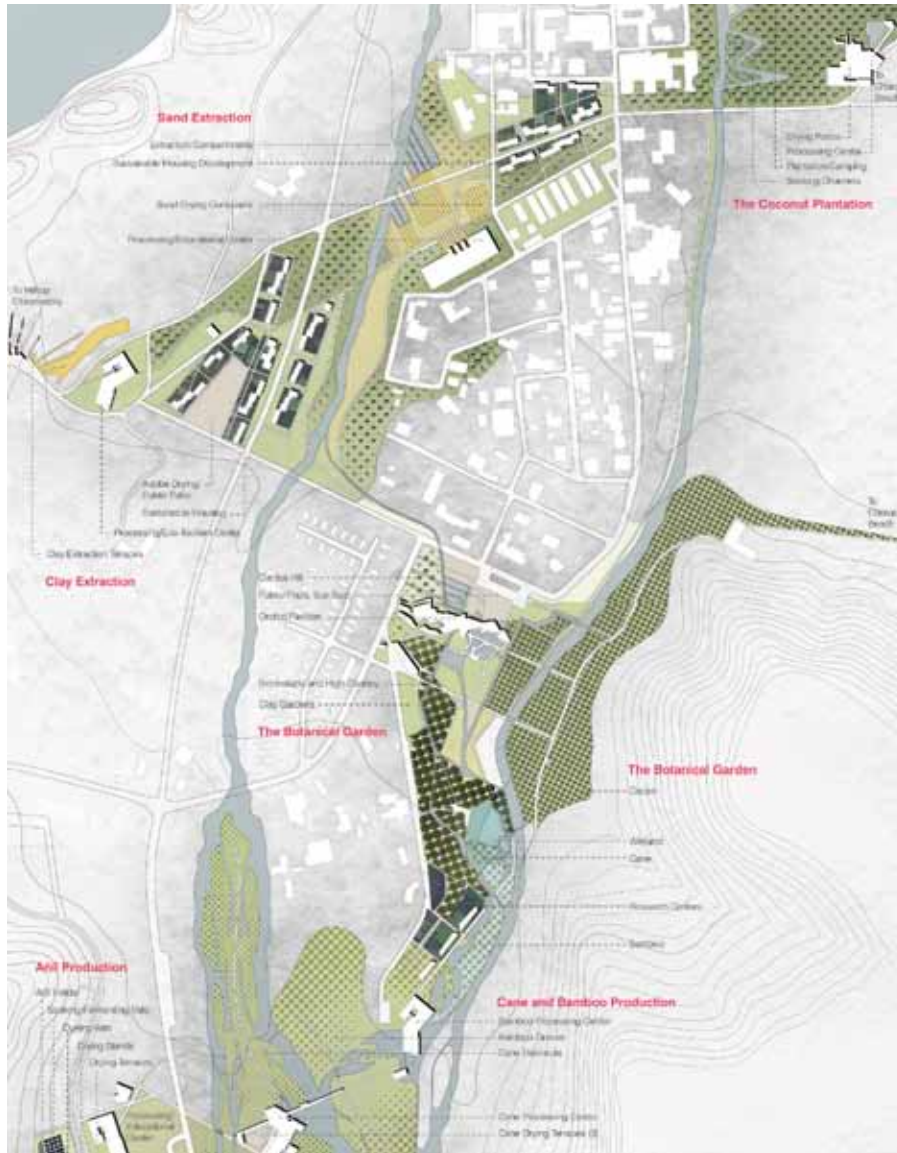
Critic David Gouverneur

Choroní is located on the central Caribbean shoreline of Venezuela at the foothills of an exuberant rainforest: the Henri Pittier National Park. The quality of the soil (flood plains of small rivers and creeks) together with the altitude and humidity, provided the unique environment for thriving cocoa plantations before the rise of oil as the nation's main source of income. Due to rising prices of the bean and the limited territory in which it can grow some of the plantations have been restored and put back into production. In the last decades, due to the beauty of the forest, the rivers, the beaches, the colonial fabric and the rich cultural traditions (festivals, music, food and religious rituals), Choroní has become an important tourist destination and certainly a favorite site for eco-tourism for locals and foreigners. The increase of visitors has resulted in a revived post-agricultural economy but also environmental and social problems which have begun to affect the sustainability of this unique landscape. This includes the loss of valuable agricultural land and irrigation techniques, the conversion of the traditional residential stock into hotels and restaurants, and local residents squatting, being forced to expand the urban fringe. This has translated into the erosion and loss of a particularly sensitive environment and also in traffic congestion particularly on weekends and on special holidays (competing with pedestrians and converting former farm land into informal parking lots), the pollution of streams, and other trends that may compromise the future of sustainable tourism. Students were asked to analyze the natural and built ensemble, understand the role and the conflicting trends of Choroní and set forward creative strategies and design moves to address the negative impact of tourism on this fragile ecosystem. The studio exposed students to a wide range of cultural and contextual nuances dealing with a diversity of design considerations and scales, including territorial and environmental issues, flood control, the improvement and creation of urban fabric, the management of flows (vehicular traffic and public transportation, bike paths and pedestrians), the definition of appropriate buildings typologies and the design of open spaces.



Jing Cai,  
plan





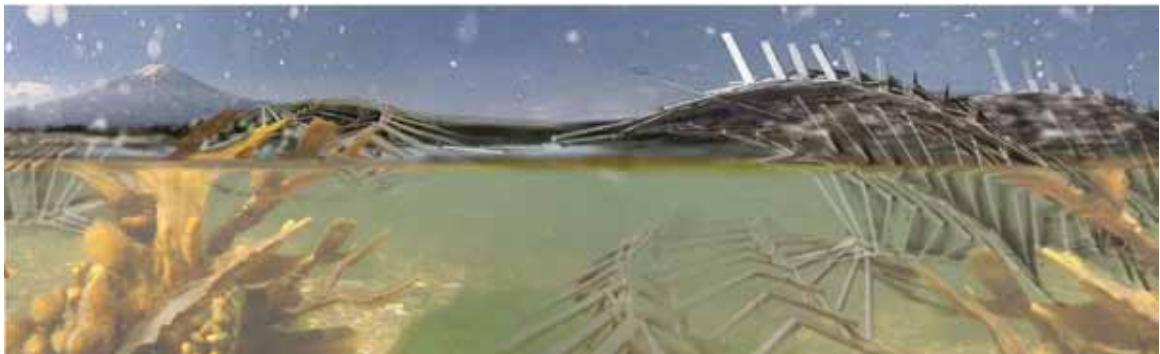
Stacy Bare  
 Marisa Bernstein  
 Jing Cai  
 Cailin Ettenger  
 Xiaohan Jie  
 Nicolas Koff  
 Lauren Mandel  
 Melinda McMillan  
 Emerson Taylor  
 Amy Wickner  
 Sean Williams

Marisa Bernstein and  
 Nicolas Koff, plan

## STUDIO VI MEGASTRUCTURAL LANDSCAPES: TOKYO BAY REVISITED

Critics Nanako Umemoto with Neil Cook

It can be argued that Kenzo Tange's Tokyo Bay project in 1960 is the last major piece of planning in Japan led exclusively by an encompassing architectural vision. The ambitions and scope of the Tokyo Bay project were necessarily large and comprehensive, ranging from the macro to the micro: from the effects of planning down to the specific architectural character (style) of the project itself. As such, it encompassed the full environmental, social, political, and aesthetic possibilities of which architecture is capable. Such a vision is utopian in the best sense of the word, for it embodies a radical empiricist desire to project, in eminently concrete terms, a possible world. One attribute of the utopian proposal is that it is always a response to a discrete set of problems that exist in the time and place contexts in which it was proposed. Today, Tokyo has a new set of urban problems requiring a new set of solutions—these problems still deal with a lack of space, but are also accompanied by reduced densities, pollution, and an ongoing energy crisis. Since 1960, when Tokyo Bay was initially proposed, a high concentration of electronics and automobile industries along the bay has transformed the edge into one long serrated concrete dock. While many of these industries serve as the lifeblood for Japan's economy, their locations and densities may not be necessary, and perhaps new modes of regreening the city can be thought of, while still maintaining Tokyo's economic base. Similarly, landfill capacity is close to exhaustion due to space constraints—currently, with over 2000 municipal incinerators, Tokyo is the global leader in dioxin release, recently being cited as the producer of 40% of the world's output. Through design research, students sought to understand formal and organizational relationships to project forward to new possibilities for the Big Project. Students explored methods of creating artificial islands, and the transitional mechanisms used to connect them to larger land areas; they learned how to carry this typological research forward to operate on a generic site or urban area; finally, they synthesized this research into a comprehensive megastructural landscape proposal on a specific site, with specific programmatic requirements. These requirements addressed sustainability and environmental necessities such as power, refuse, desalinization, bioremediation, urban regreening, and the restoration of ecological habitats.



Amelia Magida, floating infrastructure (half underwater)



Donghyouk Ahn, plan;  
Amelia Magida, aerial view



Donghyouk Ahn  
Hang Cheng  
Youngjoon Choi  
Andrea Hansen  
Jinwook Lee  
Amelia Magida  
Misako Murata  
Lily Trinh

## WORKSHOP I ECOLOGY

Instructor Sarah Willig

Assistant instructors Kira Appelhans and Rachel Johnston Pires

Teaching assistant Emily Vogler

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

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



Students at Hawk Mountain Wildlife Sanctuary

## WORKSHOP I MATERIALS

Instructor Lindsay Falck

Teaching assistant Emily Vogler

This course introduced students to the nature of materials, in their naturally occurring state, the ways in which they can be processed or transformed into fabrication elements and the ways in which these raw or processed elements can be assembled to make interventions in the landscape. Field trips took students to a stone quarry, where material is extracted from the earth and rough processed into usable elements; to a lumber yard and sawmill to see timber products processed from wood logs; and to a concrete works where stone, sand cement and water are batched, mixed and cast into moulds to make building elements. Ferrous and non-ferrous materials were studied in the Meyerson Hall fabrication laboratory. Because materials weather and patina over time and respond to human use in the landscape, students used the University of Pennsylvania campus as an observatory laboratory for the detailed study and recordings of these changes to materials, over time.



## WORKSHOP II LANDFORM

Instructor Cora Olgay

Teaching assistants Kimberly Cooper and Tiffany Marston

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. Workshop II investigated how landforms are created and transformed, both by ongoing natural processes and by human intervention. Students examined the dynamic natural processes that continuously build and erode landforms. At the same time, students reviewed the integral relationship between landscape components: geology, topography, soils, climate, hydrologic processes, vegetation, disturbance, and finally human inhabitation and intervention. This framework of natural systems provided the setting for the primary focus of the course: the intentional manipulation of topography through grading design. Basic techniques and strategies of grading design were introduced and reinforced, so that grading design might become an integral part of the students' design approach.



Edward Confair, model

## WORKSHOP II PLANTING DESIGN

Instructor Cora Olgay

Teaching assistants Kimberly Cooper and Tiffany Marston

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

## WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructor Sarah Willig

Teaching assistants Nathan Heavers and Emily Vogler

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



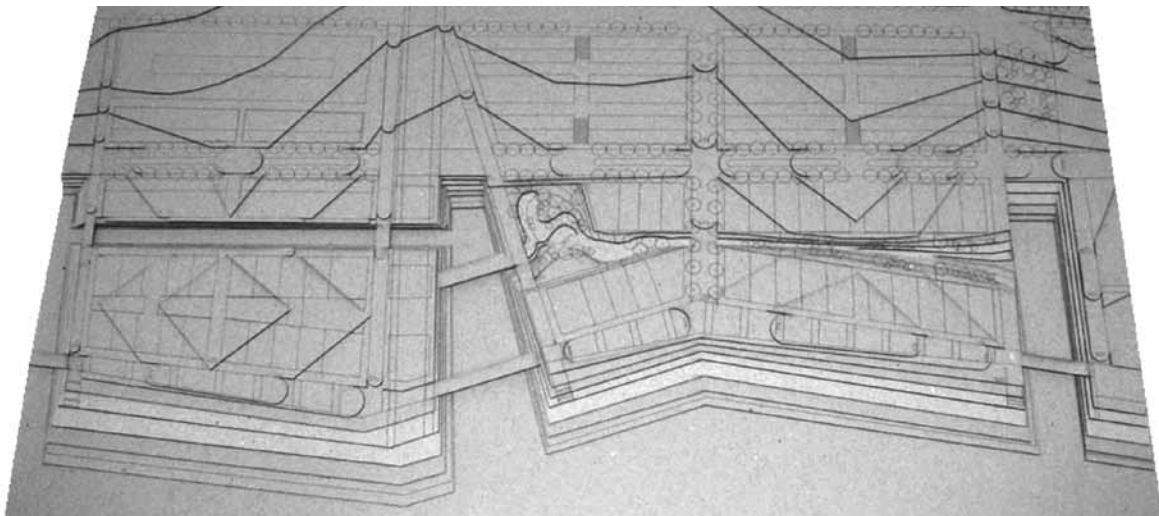
## WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructor Cora Olgay

Teaching assistants Kimberly Cooper, Nathan Heavers, Amelia Magida, Tiffany Marston

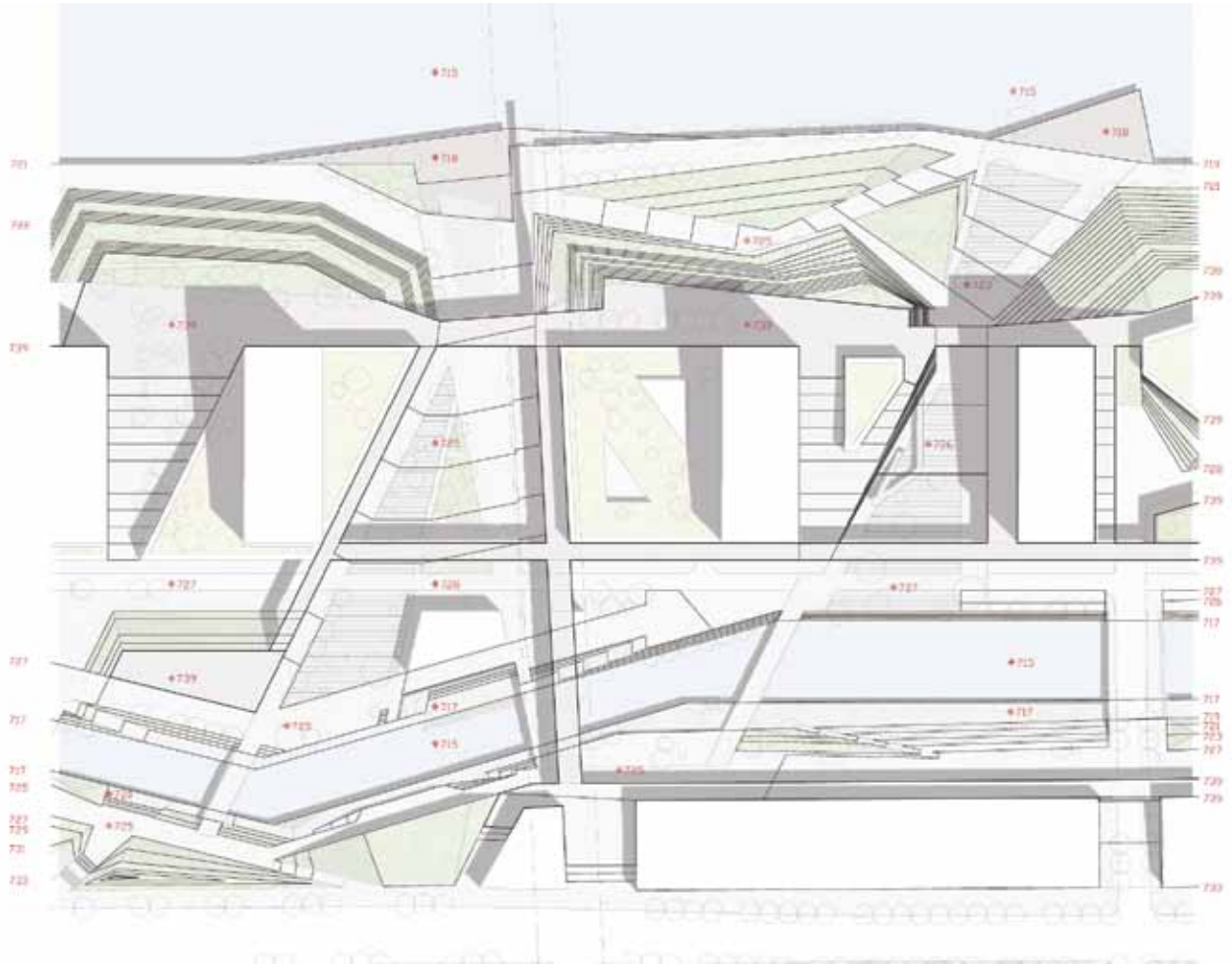
The practice of landscape architecture is a complex and integrative undertaking, encompassing natural systems and cultural issues, art and science, the resolution of technical challenges balanced with insight and intuition. Technical proficiency with basic grading principles and site engineering systems – ranging from general site grading to more complex systems such as stormwater management and roadway alignment – is a critical component of landscape architecture. Workshop III had three major foci: grading basics, water and movement. The initial segment of the course fostered proficiency in grading basics and the use of grading as a design tool. The second module focused on the direction and expression of water flow and principles of stormwater management, examining both traditional techniques as well as emerging technologies. The final segment concentrated on movement through the landscape, including concepts of hierarchy, pedestrian and vehicular systems, and roadway/pathway alignment.

While the major emphasis of the course was placed on the mechanics of site engineering, it was important to stress that site engineering and design decisions are integral aspects of the practice of landscape architecture – good engineering is good design. Studio work and subsequent practice are potentially enriched through the understanding and integration of site engineering issues.



Rong Chen, model



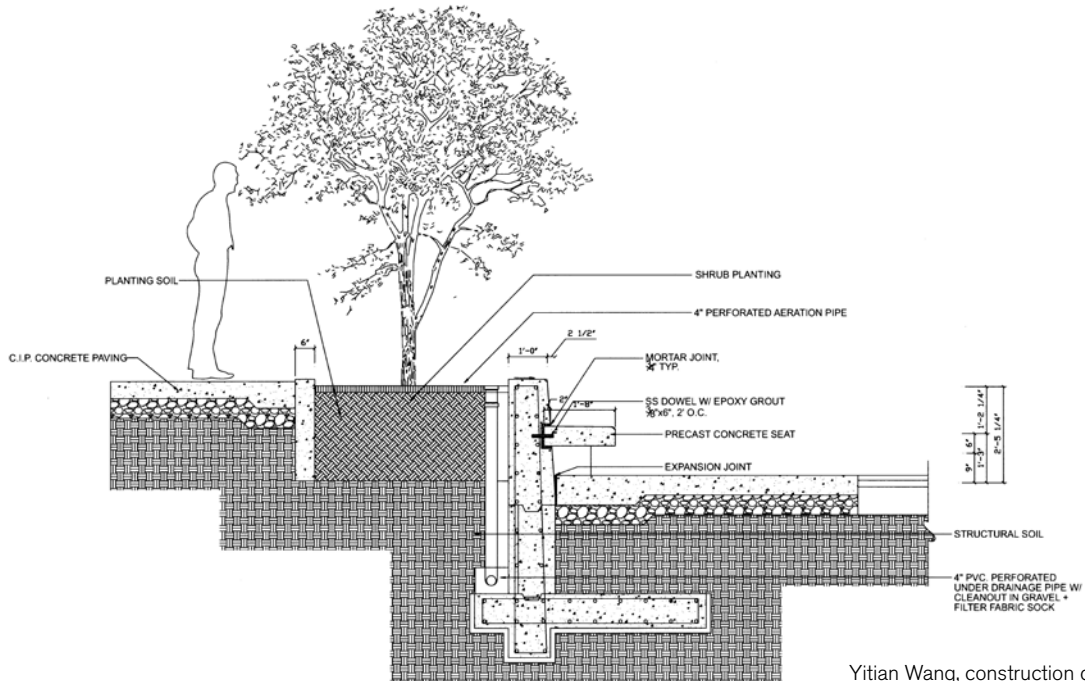


Ho Ling Chang, grading plan

## WORKSHOP IV ADVANCED CONSTRUCTION

Instructor Lindsay Falck  
Teaching assistant Sanjukta Sen

This module of Workshop IV introduced students to the design and the construction of a range of elements as used by landscape architects in the creation of the man-made environment. The course focused on the various materials available for these designs, their physical characteristics, their modes of production, sequences of assembly, their life-in-use, maintenance needs and ultimate recyclability when appropriate. The assignments built on the work done by students in the earlier materials module of Workshop I on construction technology where existing structures and elements were observed and recorded, but now focused attention on the students' own designs and how these were to be constructed. The course was comprised of six lectures and one visit to New York to see the studios of designers who are working in specialized areas related to tensile fabric structures, structural glass surface systems, multiple skin air supported structures and skins, fog and mist installation systems, etc. There were visits to local landscape sites to observe materials in uses and cycles of renewal.



Yitian Wang, construction detail

## WORKSHOP IV URBAN LANDSCAPES AND MANUFACTURED SITES

Instructor Karen M'Closkey  
Teaching assistant Sanjukta Sen

This advanced workshop was comprised of a series of visiting lecturers by specialists in fields allied with landscape architecture. Special topics and case studies revolved around techniques of construction and restoration, maintenance issues and material advances, all of which impact the practice of landscape architecture. Speakers and topics included: Eric Rothstein, hydrologist, eDesign Dynamics, New York on restoring natural areas in urban and post industrial sites: tenets and case studies; Peter Elkin, civil engineer, Mofatt Nichols, Raleigh, NC on planning and design considerations in a dynamic riverine environment; Rich Hurley, turf grass specialist, Rutgers University on the transition from landfill to golf course, the case of Bayonne, New Jersey; Tim Craul, soil scientist, Craul Land Scientists, Inc., State College, PA on urban soils; Suthan Sutherson, remedial engineer, Arcadis Geraghty Miller, Philadelphia, on terrestrial and aquatic remediation, and design potential of emerging remediation technology; and Christian Zimmerman, landscape architect, Prospect Park Alliance on preservation and restoration of historic urban landscapes.



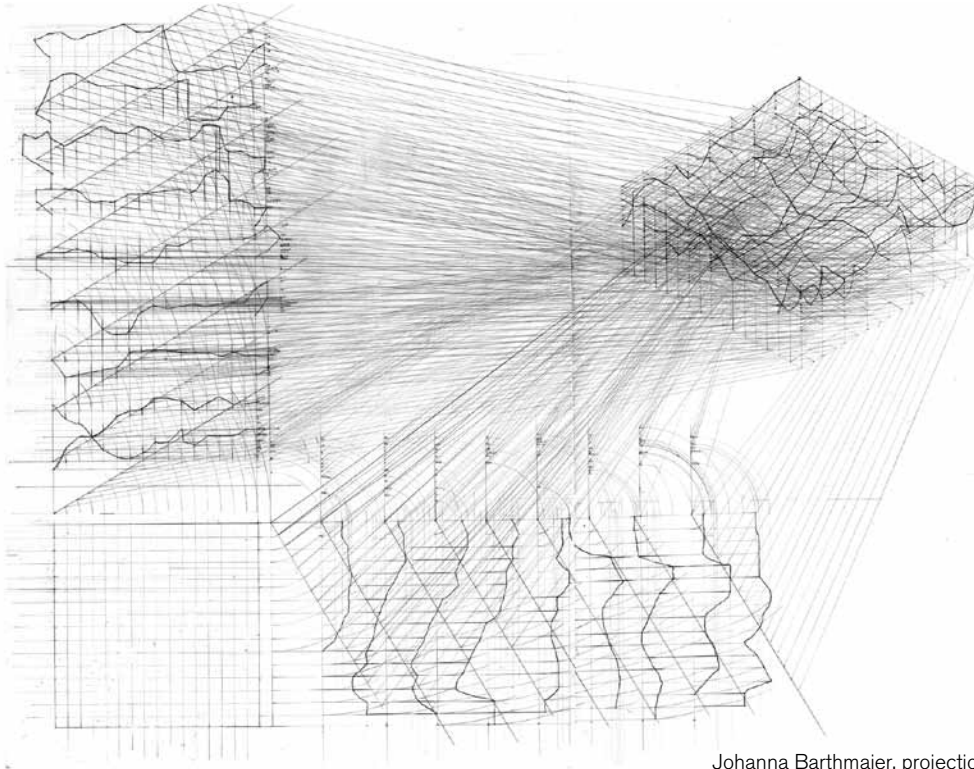
Kristi Loui, sculpture garden proposal; Pattarapan Rukkulchon, barrios montage; Lisa Beyer, Geuze project photograph; Vivian Hu, plan; Victoria Carchidi, Pentagon Memorial photograph; Jessica Henson, Lurie Garden plan

## MEDIA I DRAWING AND VISUALIZATION

Instructors Anuradha Mathur and Dilip da Cunha

Teaching assistants Rebecca Popowsky and Riggs Skepnek

This course focused on the continued development of visual and manual acuity in drawing. Inquiries into the expanded use of drawing helped provide a basis for envisioning the speculative and at the same time aim for an economy of expression. Students were introduced to the formal syntax of drawing (line, contour, structure, texture, chiaroscuro), graphic grammar (orthographic, oblique, perspective projection and freehand drawing) alongside exercises in material expression (collage). Course content was closely coordinated with that of Studio I, and concentrated work in the form of discrete exercises early in the semester and progressed to integrated work toward the end. A folio of completed work and its digital version were required at the end of the semester.



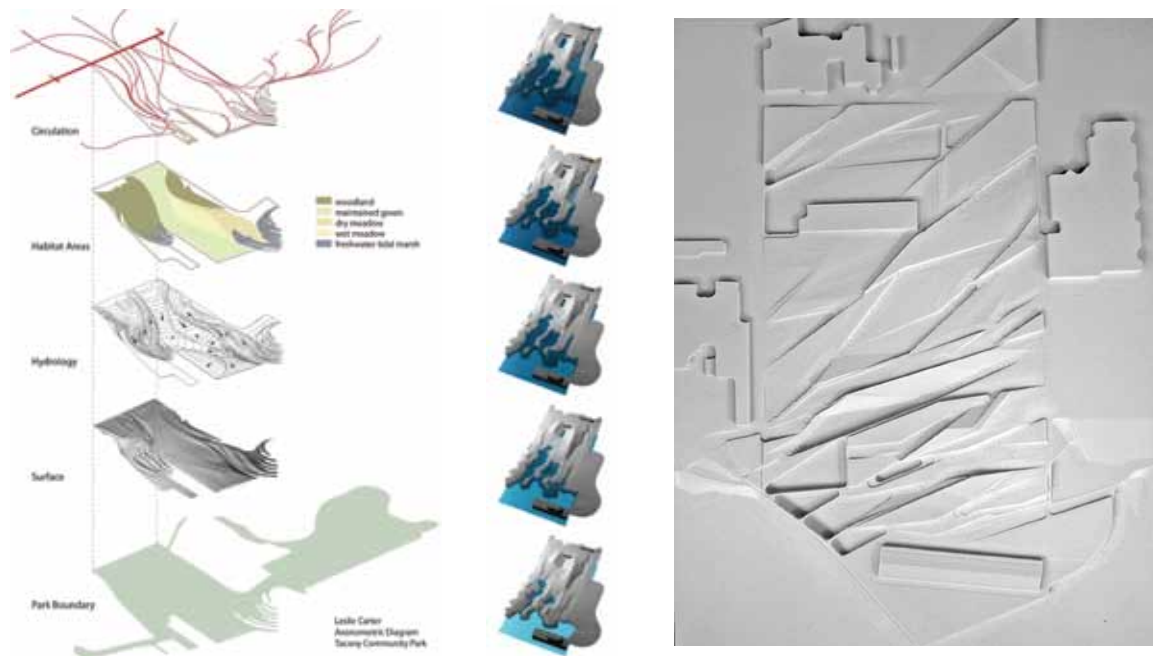
Johanna Barthmaier, projection drawing

## MEDIA II DIGITAL VISUALIZATION AND AUTOCAD

Instructor Sarah Weidner Astheimer

Teaching assistants Marguerite Graham and Emily Vogler

Continuing the sequence of media courses, this course developed the student's aptitude for working with digital media in creative and effective ways. While the class devoted time to learning the necessary techniques and skills to work with a variety of visualization software, the primary focus throughout was on the development of a critical eye – that is, the capacity to discern between a visual economy of means (saying much with little) and visual noise (or imprecise excess). Just as in a drawing class, one must learn not only the techniques of rendering but also the skill of visual judgment and discernment. The course began by introducing 2-D digital presentation techniques, primarily as afforded by AutoCAD and the more fluid Adobe Illustrator. The students then progressed to working with some advanced imaging techniques in Adobe Photoshop. The final section of the course concentrated on working fluently, and in an integrated way amongst each of these three programs, developing the imaginative potentials within each. Students were also introduced to Rhino 3D modeling software.



Leslie Carter, axonometric diagrams; Martha Clifford, models; Sahar Moin, model

## MEDIA III DIGITAL MODELING

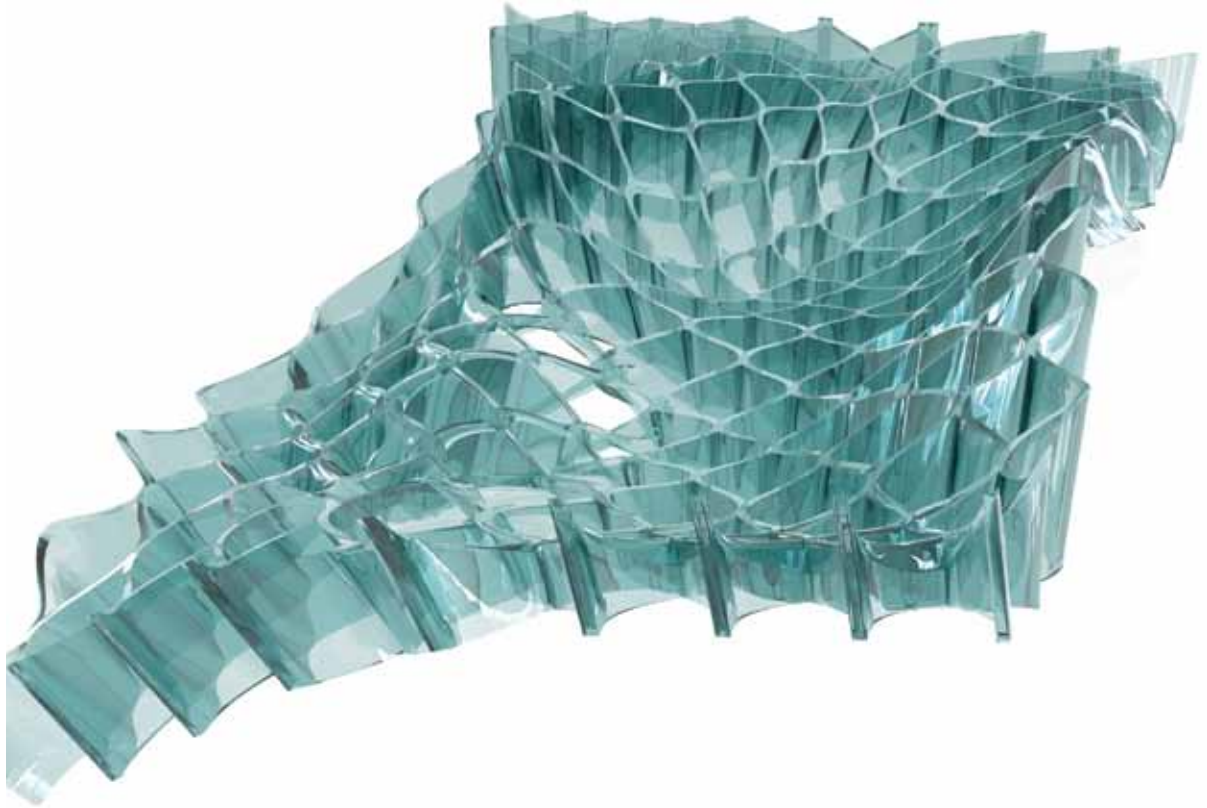
Instructors Julie Beckman and Keith VanDerSys

Teaching assistants Marguerite Graham, Peter Hanby and Andrea Hansen

This course, the third in the media sequence, was geared to fine-tune the fundamental skills and cultivate the necessary tools required to productively work in a 3-dimensional modeling environment, and extract data for communication purposes. Demonstrations of essential tools and techniques were made at the outset of each session and the corresponding weekly exercises were presented in class. Exemplary and relevant precedents were presented and discussed in the lab, along with the content of assigned readings. While Rhino was the primary modeling application for this class, 3ds Max, AutoCAD, Adobe Illustrator, Acrobat Professional, Photoshop and Premiere constituted the wider arsenal of tools that was explored and utilized throughout the semester.



Hang Cheng, model



Bun Gyu Choi, model

## THEORY I READING AND WRITING THE SITE: A HISTORICAL SURVEY

Instructor John Dixon Hunt  
Teaching assistant Charlotte Nelson

This course had two objectives: to acquire familiarity with a narrative of (primarily western) landscape architecture through a critical study of key sites, designers, and texts, organized in a chronological sequence and approached in a cultural context; and to understand the contribution to design practice of a critical understanding of built works from all times and cultures. By “critical understanding” is meant the ability to research a site in archives, libraries and on the ground, to “read” it fully, and to be able to “write” about it - i.e. represent visually and verbally an understanding and assessment of a given site and its cultural production.

### Topics

Introduction and the Matter of History  
Sacred / Significant; Poetry / Prose  
The Design or 'Making' of Mediaeval Gardens  
Renaissance: Recreating the Antique  
Renaissance: The Paragone of Art and Nature  
Baroque Theatre  
William Kent and the English Landscape Garden  
Representing 'Nature' across Europe  
Some Public Landscapes in Revolutionary Europe (and Later)  
Picturesque Landscape Translated [and Reformulated] in the USA  
The Idea and Design of an American Park  
Some Canonical Moderns (Eckbo, Kiley, Halprin) and their American Contexts  
Issues and Topics in Contemporary Landscape Architecture



Francisco Allard, photographs



## THEORY II CONTEMPORARY LANDSCAPE ARCHITECTURE: ISSUES, DESIGNERS AND BUILT WORKS

Instructor John Dixon Hunt  
Teaching assistant Nathan Heavers

The second phase of the required Theory sequence focused upon recent, contemporary built works, their designers, and the issues that these raise for professional theory and practice today. It also addressed the topic of how we talk about – how we criticize – recent built work: what criteria do we invoke, what modes (verbal and visual) of description can we adopt, and what kind of commentary or conclusions are we concerned to elaborate as a result?

That agenda was a mixed one, and the structure of the semester mirrored this: there were presentations by visitors as well as by other Penn faculty, with contributions that they themselves proposed or had suggested to them. However, the course was flexible enough to open itself to topics that groups of students wanted to see discussed. Topics for talks and/or discussion sessions in the final two weeks were left open for such suggestions.

### TOPICS

John Dixon Hunt on Issues and Topics in Contemporary Landscape Architecture

Anita Berrizbeitia on Design and the Arbitrary

John Dixon Hunt on Site and Place

Georges Descombes (University of Geneva) on Superpositions

William Morrish (University of Virginia) on Into Sight Into Mind

David Leatherbarrow (Penn Architecture) on Landscape Architecture and the Larger Landscape

Karen M'Closkey on the Work of George Hargreaves

David Hays (University of Illinois, Champagne-Urbana) on Fragments: History and Design

Jackie Bowring (Lincoln University, New Zealand) on the Landscape of Sadness: Melancholy and Contemporary Landscape Architecture

John Dixon Hunt on Meaning

Elizabeth Meyer (University of Virginia) on Situating Sustainability



Edward Confair, montage

## ELECTIVE COURSES

Topics in Representation (fall)

### Landscape Drawing

Instructor Valerio Morabito

This course taught students to draw in representational, abstract, and digital forms to understand their own personal and collective “idea” of landscape. Students performed a series of drawing exercises, participated in weekly presentations, in-class drawing with criticism, and homework assignments due for each class.

Topics in Representation (spring)

### Landscape Drawing

Instructor Laurie Olin

This course allowed students to improve their ability to capture the essence of place using predominantly freehand drawing techniques. Freehand drawings convey a very different sensibility as opposed to computer generated images. However, both are important for landscape architects in transmitting their ideas to the general public. Students familiarized themselves with the conventions of this type of representation. This included the study of line, tone, light and shade, the appropriate use of perspective, as well as the different means to enhance spatial and aesthetic qualities of the drawings. Students performed a series of drawing exercises, participated in weekly presentations, in-class drawing with criticism, and homework assignments due for each class.

Topics in Professional Practice (spring)

### Professional Practice

Instructor Lucinda Sanders

This course sought to gain a greater understanding of the dynamics and intricacies of professional practice for landscape architects. In addition to providing an overview of practice, exploration of the variability of the individual professional and of diverse business constructs challenged the commonly held notion that professional practice is formulaic; further, this course was designed to enhance an understanding of the diverse cultures and built work that emerge from a vast spectrum of firms. Through lectures and seminar discussions, assigned readings, presentation of case studies, and site visits, the class sought to understand that the process of gaining projects, negotiating contracts, nurturing client relations, preparing contract documents and contract closeout, while rigorous and often professionally and legally defined, can only be enhanced through increased knowledge.



Yadiel Rivera-Diaz, drawing

Topics in Digital Media (fall)

### **Interoperable Terrains**

Instructor Keith Kaseman

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

Topics in Digital Media (spring)

### **Digital Fabrication**

Instructor Keith VanDerSys

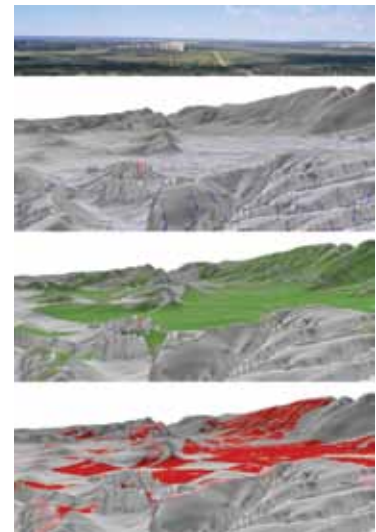
This seminar explored the value and potential of computer-aided design and manufacturing's (CAD/CAM) role in contemporary landscape architecture practices. Students used software and computer numerically controlled machinery (CNC) to investigate basic concepts of digital manufacturing and construction. Participants set out to combine two separate but emerging trends in landscape: bio-synthetics and digital media. Using the material criteria of bio-synthetics, students explored how new forms of digital media and fabrication potentially forge alternative methods of representing and constructing landscape.

Topics in Digital Media (spring)

### **Modeling Geographical Space**

Instructor C. Dana Tomlin

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



Nicholas Pevzner, flow analysis models

Topics in Digital Media (fall)

**Cartographic Modeling**

Instructor C. Dana Tomlin

This course offered students an opportunity to work closely with faculty, staff, local practitioners, and each other in conducting independent projects that involve the development and/or application of geographic information system (GIS) technology. These projects often took advantage of resources made available through Penn's Cartographic Modeling Lab. Organized as a seminar, a series of weekly meetings and intervening assignments were held, that ultimately led to the implementation and presentation of student-initiated projects. Each student selected a term project dealing with one particular topic in the field of GIS, broadly defined. Topics ranged from the basic development of geospatial tools and techniques to practical applications in any of a variety of fields.

Topics in Digital Media (spring)

**Advanced Topics in GIS**

Instructor C. Dana Tomlin

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

Topics in Horticulture and Planting Design (fall)

**Building New Landscapes,  
Construction and Planting Design**

Instructor Thomas Ryan

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



Jessica Henson, planting design

Topics in Horticulture and Planting Design (spring)

**Advanced Planting Design**

Instructor Rodney Robinson

Successful planting design is almost always the result of applying the maxim “right plant – right place.” The measure of success rests not only with achieving the intended design affect, but also with insuring that the plant flourishes in its new environment. Appropriate solutions represent a collective sensitivity toward site-specific growing conditions and maintainability, plant adaptabilities, program objectives, design intent and more. Students in this course examined the criteria that go into creating successful planting design and practice, applying those criteria through a series of site specific planting design exercises within the urban context. At the same time, the course enabled students to expand their plant vocabulary of woody plants, grasses and forbs adapted to the urban Mid-Atlantic United States.

Topics in Horticulture and Planting Design (fall and spring)

**Issues in Arboretum Management I and II**

Coordinator Jan McFarlan

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

Topics in Ecological Design (fall)

**Restoration Ecology**

Instructor David Robertson

Ecological restoration is the process of assisting the recovery of an ecosystem that has been degraded, damaged or destroyed. Despite the clarity of its definition, ecological restoration is not straightforward in its application. Questions regarding the historical character of a landscape and even what constitutes an indigenous ecosystem are usually difficult to resolve with any degree of certainty. Furthermore, the tools available to the restorationist are not standardized and are, at times, controversial. The lecture portion of this course began with a survey of natural successional theory. With this foundation, the course moved to examine specific strategies for directing ecological succession to restore the landscape to well-defined, yet flexible, equilibria. Participants concentrated on terrestrial and wetland landscapes in the Mid-Atlantic region of North America, but also learned of the broader challenges of restoring urban ecosystems. The course incorporated discussions on the philosophical basis of restoration, focusing on the Chicago Wilderness controversy.

Topics in Ecological Design (spring)

### **Large-Scale Landscape Reclamation Projects**

Instructor William Young

This course presented practical techniques for the restoration of large tracts of disturbed lands. Emphasis was placed on techniques used to evaluate sites before a landscape design or restoration plan is prepared. Case studies were employed to emphasize a real world, practical application of course principles. The course emphasized techniques used to evaluate sites before a landscape design and restoration plan is prepared. Topics included examples of how to evaluate ecological limiting and edaphic factors, techniques to convert drainage and runoff into lakes and streams from problems into assets, and how to add real economic value to clients' projects and portfolios of properties through ecological restoration. The integration of small habitats for wildlife and aesthetics were explored. Examples of project management techniques to ensure complex restoration plans are correctly implemented were also presented. The interaction of permitting agencies with large projects and legal pitfalls were examined in case studies, and typical red flag problems identified.

Topics in Landscape Architectural History and Theory (fall)

### **Sculpture Parks and Sculpture in Parks**

Instructor John Dixon Hunt

The impetus for this inter-disciplinary seminar came in part from a series of somewhat scathing remarks by Ian Hamilton Finlay about the contemporary vogue for sculpture parks and in part, indeed, from their seemingly endless profusion. The seminar began by surveying elements of a history of the display of sculpture out of doors – in Roman gardens and public spaces, at the Renaissance (notably examples in Rome like the Belvedere Courtyard), Louis XIV's sculptural program at Versailles, the apparent decline in the use of sculptural adjuncts during the time of the landscape garden, and the exponential increase in their civic use during the 19th and early 20th centuries. The group also visited Storm King in New York State. Each member of the seminar then researched and made an in-class presentation of one particular sculpture park or garden that they had visited, so that we accumulated a sufficient range of references and examples for later discussions: these ranged from Oslo to Prague and from Italy to India, and from New Jersey and New York to Seattle and Houston. The final project for each student involved either a critical essay, or a design: of a sculpture for a given landscape, or of a landscape for an existing sculptural piece. Among these were projects for Fairmount Park (a gathering of sculptures from all over the area to be "parked" off Kelly Drive, with some interesting encounters: Little Nell talking to General Grant!); for new installations of sculpture in Battery Park City, the Morris Arboretum, and Storm King itself; a plan to make family farmland in Rhode Island into a sculptural landscape of stone walls and rock outcrops; a new landscape presentation for the rooftop of the Miro Museum in Barcelona, and a joint sculptural/landscape proposal for a shelter and "bird city" at the Schuylkill Center for Environmental Education.

Charlotte Nelson, Miro Museum rooftop  
garden proposal (facing page)

Topics in Landscape Architectural History and Theory (spring)

**Understanding Venice: Reception, Interpretation and Reinvention of a Unique, Urban Landscape**

Instructor John Dixon Hunt

Given the globalized reach of so many landscape architecture firms and their need to respond rapidly to foreign places, this course sought to explore how designers, preservationists and historians might learn to understand in some depth a given and complex site, in this case, Venice. After some general presentations on Venetian history and various receptions of the city, each student was asked to select a graphic image, a verbal description and a specific Venetian building or site by which or through which they had gained some perspectives on the city. A majority of the group traveled to Venice during spring break (hearing talks by Dr Philip Rylands at the Guggenheim Collection and Paolo Burgi in Venice University's Architectural School). Thereafter, during two weeks of individual tutorials each student isolated a topic to be researched towards their final project, a topic that would open up either their own understanding of Venice or another artist's, writer's or designer's, or both. Subjects chosen and explored included writings of James, Proust and Henri de Regnier; paintings by Turner, Monet, Whistler, Roth and Prendergast; modern architectural insertions into the fabric of the old city by Wright, Kahn, Scarpa and Calatrava. One essay focused on Ruskin's discovery of and dependence on the daguerreotype as a means of apprehending the city's stones. Other projects used the format of artist's books to present collages of quotations, photographs and mini-essays that isolated and explored such themes



Riggs Skepnek, Rebecca Popowsky, drawing



as ephemeral, the fragmentary and the extent or 'reach' of Venice's reputation. One project, undertaken jointly by two students was a "guide" or "approach" to Venice inspired loosely by the strange and wonderful 1499 Venetian publication of *Hypnerotomachia Polifi*, the imagery and mis en page of which provided a basis for this modern fantasy.

Topics in Theory and Design (fall)

### Concepts and Theories of Contemporary Landscape Architecture

Instructor Anita Berrizbeitia

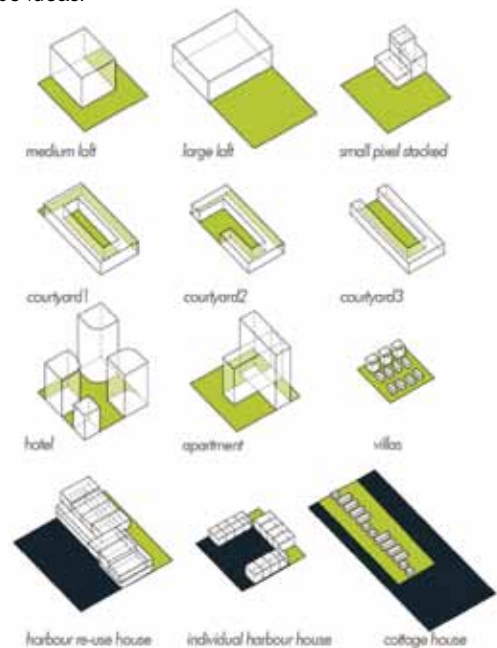
This course explored significant transformations in landscape architectural discourse that lead to specific modes of contemporary practice. It accomplished this primarily through two kinds of investigations, one that focused on built form, the other on those ideas and conceptual frameworks that guide the production of those forms. To that end, the first part of this course asked, simply, where do forms come from in landscape architecture? Special focus was placed on the expansion in approaches and definitions that standard landscape concepts, such as site, ecology, and form, have undergone during the last four decades. Second, students explored major frameworks that effectively restructured the way we think about landscapes today. The first, from semiotics, is the emergence of the methodology of texts as paradigm in both criticism and design. The second is the disruption of disciplinary boundaries between art, landscape and, more recently, architecture, that forced each one in turn to expand and redefine its own terms, field of operations, and public image. The third framework, materialism, focused the students' understanding of landscape as a practice of habitation and production on the land, rather than as a purely visual and aesthetic experience. Finally, students examined the shift away from landscape as knowable object and towards an idea of landscape as a field that instigates and supports multiple and unpredictable events. The lectures served as support material for a semester-long project, a dictionary of landscape ideas.

Topics in Theory and Design (spring)

### Case Studies in Contemporary Urbanism, Landscape and Design

Instructor David Gouverneur

This course exposed students to a wide array of case studies in planning, urban design, and landscape architecture. They included: notions of sustainable development, the interplay between open space and built form, the rehabilitation of existing areas as historic districts, commercial corridors, and the improvement of squatter settlements. The course also focused on city expansions and new towns, housing, mixed-use developments, and areas of new centrality. Territorial planning, the improvement of open space systems, and site specific interventions of parks, plazas, streetscape and gardens were also addressed. Cases provided the proper ground for analysis and interpretation of issues related to the design and implementation of "good" landscape and urban form. Class discussions were complemented with short design exercises. The students also heard presentations by guest speakers, who shared cutting-edge information, derived from their professional practice and research.



Youngjoon Choi, diagrams



## INDEPENDENT STUDIES

### **The Performative Picturesque: Recovering Ecological Intentions in Olmsted's and Vaux's Landscapes**

Students Nicholas Pevzner and Sanjukta Sen

Faculty supervisors Anita Berrizbeitia and Karen M'Closkey

This independent study focused on uncovering the infrastructural and ecological paradigms of Olmsted's and Vaux's designs for Central and Prospect Parks. Undoubtedly pioneers in landscape architecture, their work is often dismissed as obsolete in the contemporary iteration of the discipline. This research focused on identifying the logical, site-specific methods they followed, methods that are often obscured by excessive discussion of the disciplinary and artistic framework they practiced within. By relying on original texts, and by drawing before-and-after diagrams, programmatic and operational analytic diagrams, and organizational analogs, the project attempted to recover these designers' handling of landform, hydrology, circulation and program as relevant solutions to problems of ecological management, public space, infrastructure, and urban design.

### **Landscape Representation: Tactics and Techniques**

Student Sanjukta Sen

Faculty supervisors Anita Berrizbeitia and Karen M'Closkey

Landscape architecture as a discipline, and the notion of 'what' landscapes represent, has evolved dramatically over the last couple of decades. 'How' landscape is represented, both in terms of its primary material medium and secondary graphic medium of drawing too, has undergone a parallel shift. The fact that 'ideas in architecture follow about fifteen years after those in art and that landscape follows architecture with a similar lag,' is a well established one. Much of the theoretical and critical discourse in landscape architecture has been contingent on those developed in the field of architecture. The conventions of representation too therefore have been derivatives of this dependency. In this regard it is interesting to note that any seminal or avant garde discourse in the field has almost always, to some extent, refuted the prevailing conventions in representational technique and introduced one that supports its premise. A study of drawings (and models) as documentary registers of these avant garde projects or works that represent shifts or ruptures in ideological paradigms of the discipline is indicative of this. This research focused on tracing these developments in representation techniques as essential tools for critical practice within the discipline.

### **A Landscape Design for the Oscar Stonorov / Louis I. Kahn Residence**

Student Melinda McMillan

Faculty supervisor Sarah Willig

As part of a dual research study in both architecture and landscape architecture, the student provided the owners of the Oscar Stonorov and Louis I. Kahn Bernard House with a landscape design particular to the residence and site. Research included reviewing original drawings in the Architectural Archives, analyzing the partnership's work from 1940-50 throughout the Phoenixville, PA area, and extensive on-site documentation of vegetation, existing landscape architecture, and regional systems. A design appropriate to the architecture and forested site on French Creek included management plans for the woods, meadows, and waterfront. Final plans also included a spring bog garden, floodable terraces at the river, formal bed planting schedules for year-round interest, bioengineering interventions for erosion concerns, and the construction of additional retaining walls, stairs, and site access.

### Thick Skin, Thick Performance

Student Lily Jencks

Faculty supervisor Cora Olgay

This independent study existed between the disciplines of landscape and architecture to create a highly performative vertical garden, whose carefully calibrated climatic control can enhance building performance and create the micro-climates to grow the most discerning of plant species: orchids. The vertical garden works as a building skin providing the growing medium for the plant species, its form and structure will also be thickened to provide a space for human habitation, so that the skin is not just a barrier between interior and exterior space, but is a blurred atmosphere of a thick vertical landscape. The form of the wall will relate to the adaptive qualities of the orchid plants (the number of environmentally adaptive qualities of the flower spurred Darwin towards his theories of adaptation), while also being seen as a method of display; its form is based on providing the climates to keep the orchids alive, as well as providing information and education on this evocative species.

### The Albania Landscape Study Project

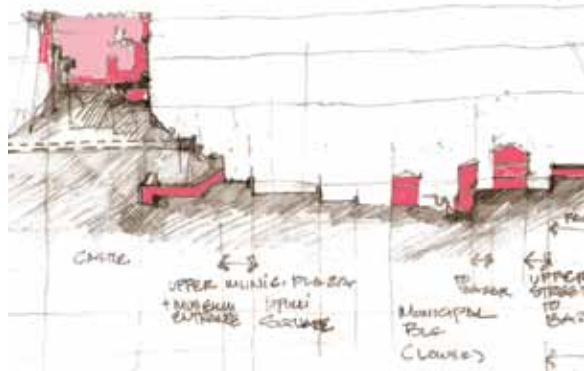
Student Kathleen O'Meara

Faculty supervisor Cora Olgay

The Gjirokastra urban landscape project was an opportunity to look at how this UNESCO designated historic town can become a vibrant, active part, even the heart of the contemporary post-communist Albanian city. The current condition of the historic center is one of physical deterioration, congested land rights and contested property ownership issues, and a handful of scattered restoration projects that await occupancy. The proposal for the town, developed by the Penn team led by faculty member Cora Olgay and including Kathleen O'Meara, Amelia Magida and Sally Gates, sought to integrate local communities, enliven potential for local businesses and develop a series of public spaces to become centers of activity and leisure.



Lily Jencks, montage



Kathleen O'Meara, Amelia Magida, Sally Gates, section drawing

## Food Miles and the Greater Philadelphia Food System

Student Jessica Brown

Faculty supervisor Karen M'Closkey

The Delaware Valley Regional Planning Commission is undertaking a study to evaluate the Greater Philadelphia Food System. Their study looks at a broad range of food supply issues, such as agricultural production trends, natural resource constraints, processing and distribution facilities, the origins and destinations of food imports and exports, and the efficiency of transporting from farm to plate. Media attention and consumer interest has espoused the virtues of "eating local" as a way to reduce one's carbon footprint. It seems logical that an apple grown in New Zealand and then transported nearly 9,000 miles to Philadelphia should cost more and produce more carbon emissions than an apple grown in an orchard a mere 90 miles away. However, simply calculating how far food travels is not a complete argument for sustainability. The way that apple is grown, what pesticides are used, who harvested it and how that person was treated, how it is transported into Philadelphia to a vendor, where the consumer purchases it, and finally, how it is brought home are all important aspects to consider when determining which apple is most sustainable. This study contributed to the DVRPC report through an independent investigation of the concept of "food miles" and the links between global producers and marketplaces. A review of the literature on "food miles" identified preferred methodologies for their calculation, explored USDA food transportation data, performed illustrative food mile calculations, wrote descriptive case studies that illustrated the importance of understanding international transportation and trade for the local food system, and finally tracked four common food items globally-produced and imported into, and locally-produced and exported out of Greater Philadelphia's food system.

## Street Food: The World on India's Streets

Student Bret Betnar

Faculty supervisor Dilip da Cunha

The City in South Asia is characterized by a medley of multi-cultural influences which pierce the everyday rhythm and flow of the city. On the street, vendors sell a mélange of cuisine choices which represent a local or seasonal variety. Via ancient trade routes, edible plants such as cabbage and potatoes have travelled from as far as Europe and the Western Hemisphere to the South Asian street and been incorporated into the local cuisine. What is South Asian food then is a collection or re-combination of foods from around the world mixed with local flavors and spices. The popular street food Pav Bhaji, for example, can have up to 22 ingredients from at least 10 regions including South Asia. Within something as simple and everyday as street food we are able to trace a history of a world connected at a time prior to when borders and countries were well established, and a remaining interconnectedness despite these borders and cultural delineations.



Bret Betnar, street food collage

## SUMMER INSTITUTE AUGUST 4 – AUGUST 29, 2008

### Week 1 Drawing

Instructors Maura Rockcastle and Rachel Johnston Pires This course explored drawing as a method of both understanding and mediating that which we see and experience in the landscape.

### Week 2 Studio Methods

Instructors Anita Berrizbeitia and Karen M'Closkey  
By careful observations and precise, measured drawings of plans, sections and models, each student investigated a site by looking at the implications drawing and model making methods have on the communication of ideas.

### Week 3 Computing

Instructors Julie Beckman  
Teaching assistant Noah Levy  
This course developed the students' aptitude for working with digital media in creative and effective ways. Students learned a comprehensive level of techniques and skills to work with Adobe Photoshop and Illustrator.

### Week 3 Grading and Drainage

Instructor Cora Olgay  
Teaching assistant Kimberly Cooper  
This three-day session provided an appreciation of landform as both an evocative component in the design vocabulary and as a critical tool in resolving difficult design problems. Basic techniques and strategies of grading design were introduced and reinforced, so that grading design could be integrated as part of the students' design approach.

### Week 4 Natural Systems

Instructors Sarah Willig and Kira Appelhans  
Teaching assistant Nathan Heavers  
The purpose of this session was to: introduce students to the varied physiographic provinces and associated plant communities of the greater Philadelphia region; characterize and analyze plant communities and consider the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance, both natural and anthropogenic; develop a strong familiarity with the local flora including plant species identification and recognition, an understanding of preferred growing conditions, and potential for use.



Lia Mastropolo, drawing



## LECTURE SERIES

### Fall 2008 Lectures

#### **Kathryn Gustafson**

Director, Gustafson Guthrie Nichol, Ltd., Seattle  
"Landscape Design in a Changing Environment"  
October 2

#### **Charles Waldheim**

Professor, University of Toronto  
"Planning, Ecology, and the Emergence of Landscape"  
November 17

### Spring 2009 Lectures

#### **Georges Descombes**

Architect/Landscape Architect  
University of Geneva, Switzerland  
"Superpositions"  
February 12

#### **William Morrish**

Professor, University of Virginia  
The Annual Ian L. McHarg Lecture  
"After the Storm: Cities in the Second Age of Modernity"  
February 17

#### **Elizabeth Meyer**

Associate Professor, University of Virginia  
"Sustaining Beauty"  
April 7

## EVENTS

### Fall 2008

#### **Exhibition**

**Landscape Architecture Student and Faculty Work**  
Lower Gallery Meyerson  
October 1-10  
Held in conjunction with the ASLA Annual Meeting in Philadelphia

#### **Book Launch**

**VIA: Occupation**  
September 18

#### **International Symposium and Exhibition**

**Re-Imagining cities: Urban Design After the Age of Oil**  
November 6-8

### Spring 2009

#### **Career Connection Day**

Over 60 organizations participated  
March 27  
Sponsored by the University of Pennsylvania  
Career Services Office

#### **Unspoken Borders Conference**

**The Ecologies of Inequality and the Future of Design in  
Race + Space + Politics**  
Keynote speaker: Teddy Cruz  
April 3-4

#### **ASLA Awards Jury**

May 11

#### **Alumni Weekend**

May 15-17

## NEW BOOKS

*The Venetian City Garden:  
Place, Typology, and Perception*  
John Dixon Hunt  
Birkhäuser Verlag AG  
Basel, Boston, Berlin, 2009

*SOAK: Mumbai in an Estuary*  
Anuradha Mathur and  
Dilip da Cunha  
National Gallery of Modern Art in  
collaboration with Rupa & Co.,  
New Delhi, 2009



## EXHIBITIONS



Anuradha Mathur's and Dilip da Cunha's exhibition "SOAK: Mumbai in an Estuary" at the National Gallery of Modern Art in Mumbai, June 23 to August 23, 2009.

## ANNOUNCEMENTS

### Faculty

**John Dixon Hunt**, professor of the history and theory of landscape was promoted to emeritus professor on July 1, 2009. The Department of Landscape Architecture is planning a symposium to honor his distinguished career on October 30-31, 2009. Professor Hunt's most recent book, *The Venetian City Garden: Place, Typology, and Perception* was published by Birkhäuser in 2009. Hunt is the editor of the forthcoming book *Cultural History of Gardens, Volume VI - The Modern Period* (London: Berg Publishers).

Associate professor **Anuradha Mathur's** and lecturer **Dilip da Cunha's** exhibition "SOAK: Mumbai in an Estuary" was on view at the National Gallery of Modern Art in Mumbai from June 23 to August 23, 2009. SOAK is about making peace with the sea; about design with the monsoon in an estuary. The exhibition explored a new visualization of Mumbai's terrain -- ways that are more accommodating of its aqueous nature. Their work was also published in the new book *SOAK: Mumbai in an Estuary*, through the collaboration of the National Gallery of Modern Art in Mumbai and Rupa & Co. in New Delhi in 2009.

Assistant professor **Karen M'Closkey** and lecturer **Keith VanDerSys** of PEG office of landscape + architecture, had five projects featured in a collection of international practices published in *Advanced Public Design*, Special Issue 4, July 2009.

**Raffaella Fabiani Giannetto** was appointed as assistant professor of landscape architecture in the spring of 2009. Fabiani Giannetto will teach the history and theory course sequence beginning in the fall 2010 semester.

Lecturers **Rodney Robinson**, of Rodney Robinson Landscape Architecture in Wilmington, DE and **Tom Ryan**, of Ryan Associates in Waltham, MA, were inducted as Fellows in the American Society of Landscape Architects at the annual meeting in Chicago in September 2009.

Associate professor and associate chair, **Anita Berrizbeitia** accepted a faculty position at the Harvard Graduate School of Design and began teaching there in September 2009.

### Students

Congratulations to the following students who created teams to compete in the 2009 Urban Land Institute's Gerald D. Hines Urban Design Student Competition "The City 2050: Creating Blueprints for Change." The following PennDesign team received an honorable mention: "SODO: living by design." Team members included Sanam Salek, MArch; **James Hower**, MLA / MArch; Luke Mitchell, MCP; **Peter Hanby**, MLA / MArch; and **Nathan Heavers**, MLA. Adjunct professor **Lucinda Sanders** was the faculty advisor. Two other entries from the University of Pennsylvania, entitled "Re:newable denver" and "Conexus," also received recognition for their unique visions for ULI's initiative. Re:newable denver team members included: Noah Chrismer, MBA; Anthea Ho, MArch; Simon Lee, MArch; Vincent

Leung, MArch; and **Megan Burke**, MLA. **David Gouverneur** was the faculty advisor. Conexus team members included: **Matthew Rufo**, MCP; **Rachel Heiligman**, MCP; **Deva Sarah Dawson**, MBA; **Stephanie Ulrich**, MLA; and **Brian Wiginton**, MLA. **Lucinda Sanders** and **Dean Marilyn Jordan Taylor** were the faculty advisors.

MLA / MArch students **Rebecca Popowsky** and **Riggs Skepnek** were the winners of the spring 2009 Gimme Shelter competition sponsored by the Schuylkill Center for Environmental Education, a 350-acre nature preserve in the Roxborough neighborhood of Philadelphia. The competition was to design a functional woodland shelter and encouraged collaboration between artists, designers and architects in order to demonstrate and promote new and inspiring approaches to sustainable design and building techniques. The shelters of the six finalists were fabricated and will remain open to the public through the fall of 2010.

Adjunct professor **Lucinda Sanders**, lecturer **David Gouverneur** and six landscape architecture students **Rana Boland**, **Jessica Brown**, **Megan Burke**, **Martha Clifford**, **Amy Linsenmeyer** and **Eliza Valk** participated in the Erasmus IP Workshop, July 2-14, 2009 at the Università degli studi Mediterranea di Reggio Calabria, Italy. Visiting lecturer **Valerio Morabito** was one of the organizers of the workshop which brought together students and faculty from European and American schools of architecture and landscape architecture to share ideas, strategies and the politics of intervention focusing on critical areas of the Mediterranean. The project site of the workshop was the Straights of Messina.

MLA / MArch student **Peter Hanby** was the recipient of the 2009 PA / DE ASLA Chapter scholarship.

PennDesign students won a 2009 ASLA Honor Award in Communications for "Unspoken Borders 2009: Ecologies of Inequality." MLA / MCP student **Michelle Lin** was the editor. Other MLA students involved in the project included **Janelle Johnson** and **Matthew Soule**, as well as **Thabo Lenneiy**, a dual degree MArch / IPD in Engineering student. **Michelle** accepted the award at the ASLA Annual Meeting in Chicago in September 2009.

MLA student **Marisa Bernstein** and MLA / MArch student **Nicolas Koff** won a 2009 ASLA Honor Award in the Student Collaboration category for their project entitled "Preservation and Progress: Choron's Productive Traverse." **David Gouverneur** was their advisor. **Marisa** and **Nicolas** accepted the award at the ASLA Annual Meeting in Chicago in September 2009.

Dual MLA / MArch student **Riggs Skepnek** was the winner of the Zimmer Gunsul Frasca Architectural Scholarship of the Oregon Community Foundation in June 2009. The foundation recognizes and fosters students who have a demonstrated talent and passion for architecture. **Skepnek** received a stipend and an offer of an internship at one of ZGF's offices.

MLA student **Emily Vogler** was selected as the University of Pennsylvania Olmsted Scholar and was a Finalist in the 2009 LAF Olmsted Scholarship Competition. **Emily** was also the winner of a 2009 Hart Howerton Fellowship. The twelve-week fellowship included an eight-week paid assignment on a project during the summer in one of the firm's offices, a housing allowance, and a travel award to cover expenses during a three-week travel period.



## STUDENT AWARDS

### **The Ian L. McHarg Prize**

Established in 2001. Awarded to a graduating student who has demonstrated excellence in design and best exemplifies ecological ideals in contemporary and culturally pertinent ways. This prize is awarded in memory of Ian L. McHarg, 1920-2001, distinguished professor of landscape architecture, pioneer of ecological design and planning, and one of the most influential landscape architects of the twentieth century.

Awarded to **Nicholas Pevzner**

### **The Faculty Medal in Landscape Architecture**

Awarded to a graduating student with an excellent academic record and outstanding contribution to the school in leadership.

Awarded to **Lily Jencks**

### **Landscape Architecture Prize in Theory and Criticism**

Established in 2004. Awarded to a graduating student who has shown particular distinction in the theoretical and critical understanding of landscape architecture.

Awarded to **Nathan M. Heavers**

### **Eleanore T. Widenmeyer Prize in Landscape and Urbanism**

Established in 2004 through a bequest by Eleanore T. Widenmeyer in memory of her parents, Arthur E. Widenmeyer, Sr. and Lena R. Widenmeyer, is awarded to a graduating student who has achieved a high level of design synthesis between landscape and urbanism.

Awarded to **Kimberly Ann Cooper**

### **Narendra Juneja Medal**

Awarded in memory of associate professor Narendra Juneja, who served the department with distinction from 1965-1981, to a graduating student who has demonstrated deep exceptional commitment to ecological and social ideals in landscape architecture.

Awarded to **Sanjukta Sen**

### **Narendra Juneja Scholarship**

Awarded in memory of associate professor Narendra Juneja, who served the department with distinction from 1965-1981, to a continuing student in landscape architecture for academic excellence and demonstrated need.

Awarded to **Jessica Henson**

### **George Madden Boughton Prize**

Established in 1986 by Jestena C. Boughton in memory of her father, George Madden Boughton. Awarded to a graduating student in landscape architecture for design excellence with environmental and social consciousness and evidence of potential for future effective action in the field of landscape architecture.

Awarded to **Pattarapan Rukkulchon**

### **ASLA Awards**

Certificates of Honor and Merit awarded to graduating landscape architecture students who have demonstrated outstanding potential for contributions to the profession.

Certificates of Honor awarded to **Lily Jencks, Misako Murata, and Sanjukta Sen**

Certificates of Merit awarded to **Nathan M. Heavers, Todd Harrison Montgomery, and Nicholas Pevzner**

### **Mr. and Mrs. William L. Van Alen Traveling Fellowship**

Awarded to one landscape architecture student and one architecture student, in the second year of their programs, for summer travel to Europe.

Awarded to **Andrea Hansen**

### **Wallace Roberts and Todd Fellowship**

Established in 1991. Awarded to an outstanding landscape architecture student who has finished the second year of the three-year program.

Awarded to **Nicolas Koff**

### **Olin Partnership Work Fellowship**

Established in 1999. A prize and a twelve-week internship awarded to an outstanding Master of Landscape Architecture student entering the final year of his or her study.

Awarded to **Rebecca Popowsky**

## GRADUATES

### Master of Landscape Architecture

#### December 2008

Yadiel J. Rivera Díaz  
Jayon You

#### May 2009

Stefanie Ingrid Almodovar  
Lisa Michelle Beyer  
Chia-Chi Chen  
Bun Gyu Choi  
Kimberly Ann Cooper  
Cailin Ettenger  
Sally G. Gates  
Nathan M. Heavers  
Julia Hunt

Michael Levi Jacobs  
Lily Jencks  
Eunhye Jeon  
Naoko Kato  
Sung Hun Kim  
Noah Samuel Zoloth Levy  
Kristi Alisa Loui  
Amelia Rose Magida  
Tiffany J. Marston  
Katherine Leigh Martin  
Radhika Chimalgi Mohan  
Todd Harrison Montgomery  
Misako Murata  
Jiyoung Nam

Charlotte Emily Nelson  
Kathleen Margaret O'Meara  
Kyung Eui Park  
Nicholas Pevzner  
Pattarapan Rukkulchon  
Sanjukta Sen  
Matthew Granville Soule  
Yunjia Wang

#### Certificate in Landscape Studies

Tina Chang  
Kathryn Alena Kaman



Master of Landscape Architecture Class of 2009

graduates

## FACULTY

James Corner, *Chair*  
Anita Berrizbeitia, *Associate Chair*  
John Dixon Hunt  
Peter Latz  
Anuradha Mathur  
Karen M'Closkey  
Cora Olgay  
Laurie Olin  
Chris Reed  
Lucinda Sanders  
C. Dana Tomlin

## LECTURERS

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

Trevor Lee  
Jan McFarlan  
Valerio Morabito  
David Robertson  
Rodney Robinson  
Thomas Ryan  
Abdallah Tabet  
Nanako Umemoto  
Keith VanDerSys  
Sarah Weidner Astheimer  
Sarah Willig  
William Young





