

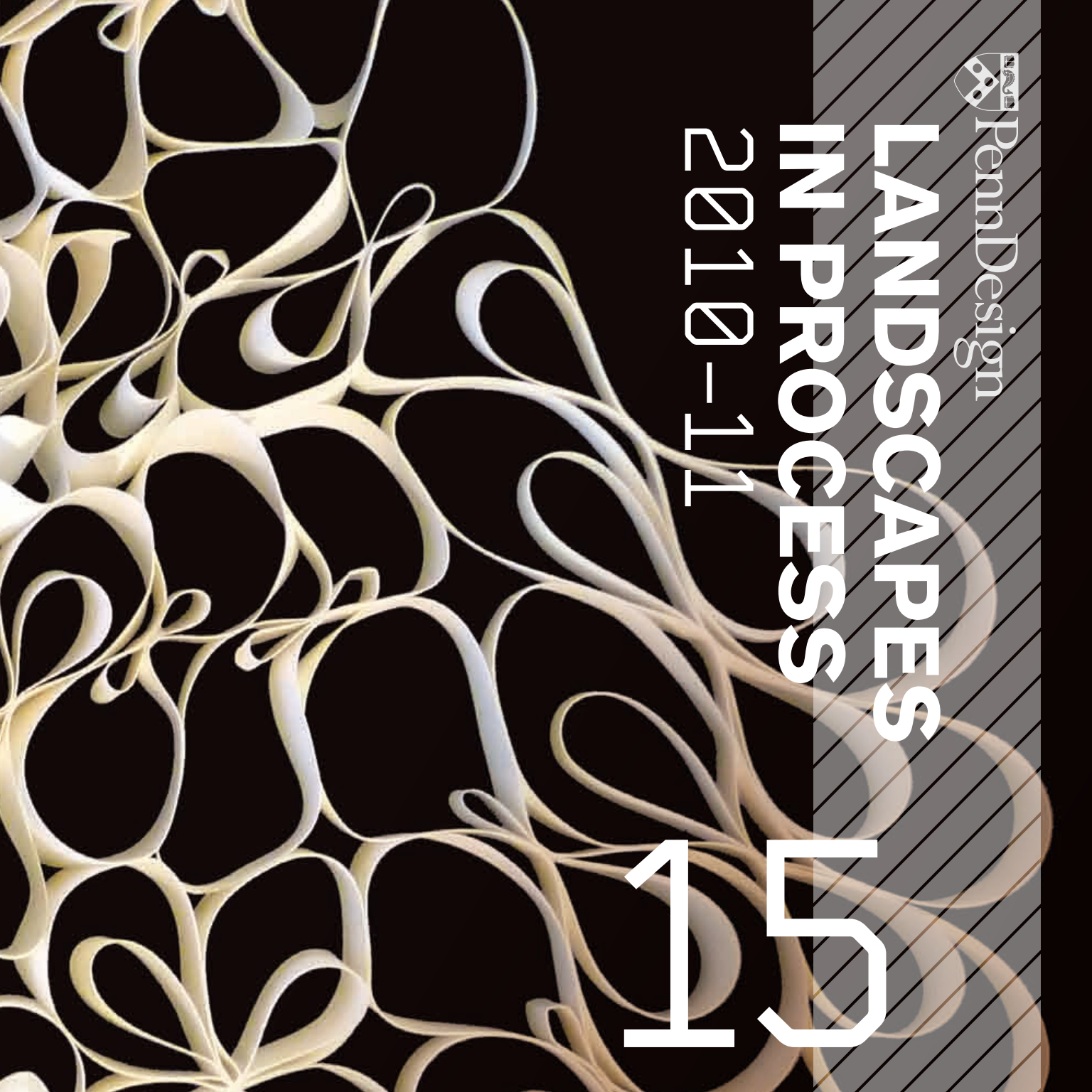


PennDesign

LANDSCAPES IN PROCESS

2010-11

151



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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James Corner, Diane Pringle and
Stephanie Kao, and the landscape
architecture students who provided
images of their work.

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Andrew McConnico

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

In addition to coursework in history and theory, media and visualization, ecology, plants, earthwork, water management and technology, studio work captures the full ambitions of a program committed to project design. Last year, studio sites included several in Philadelphia: the Schuylkill River Trail, a park in the Tacony section just north of the city, and multiple sites for a studio which focused on urban transformation and the making of sustainable districts. Elective studio sites included: the town and environs of Slavonice in the Czech Republic; the northern periphery of Madrid; the western gateway to Barcelona; the Strip in Las Vegas; the city of Albuñol in Andalusia, just south of Spain; plazas throughout Europe; valleys, routes and rifts in Jerusalem; Tremé and Iberville in New Orleans; Bintain Island in Indonesia; and the Berlin Tempelhof airfield in Germany. This is surely testament to the international scope of our interests, while also providing a map for what our graduates may find themselves engaged with in the future.

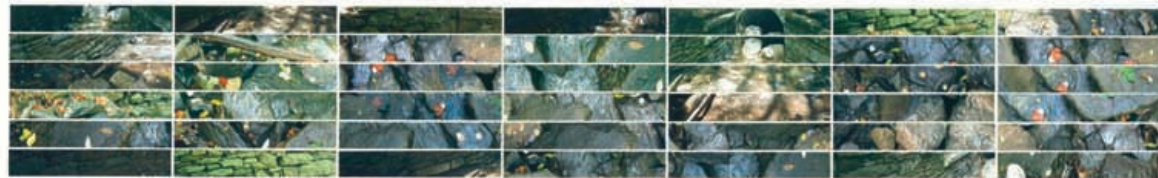
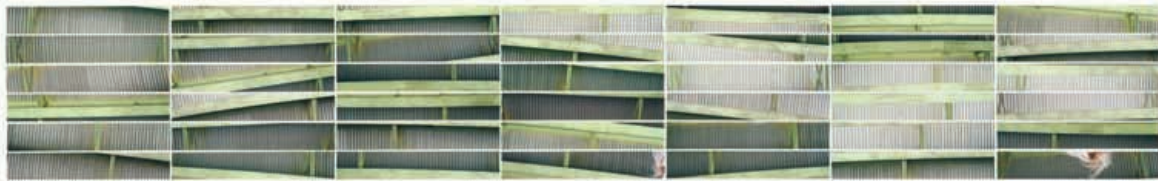
James Corner
Professor and chair

STUDIO I TRAVERSING LANDSCAPE: THE SCHUYLKILL RIVER TRAIL

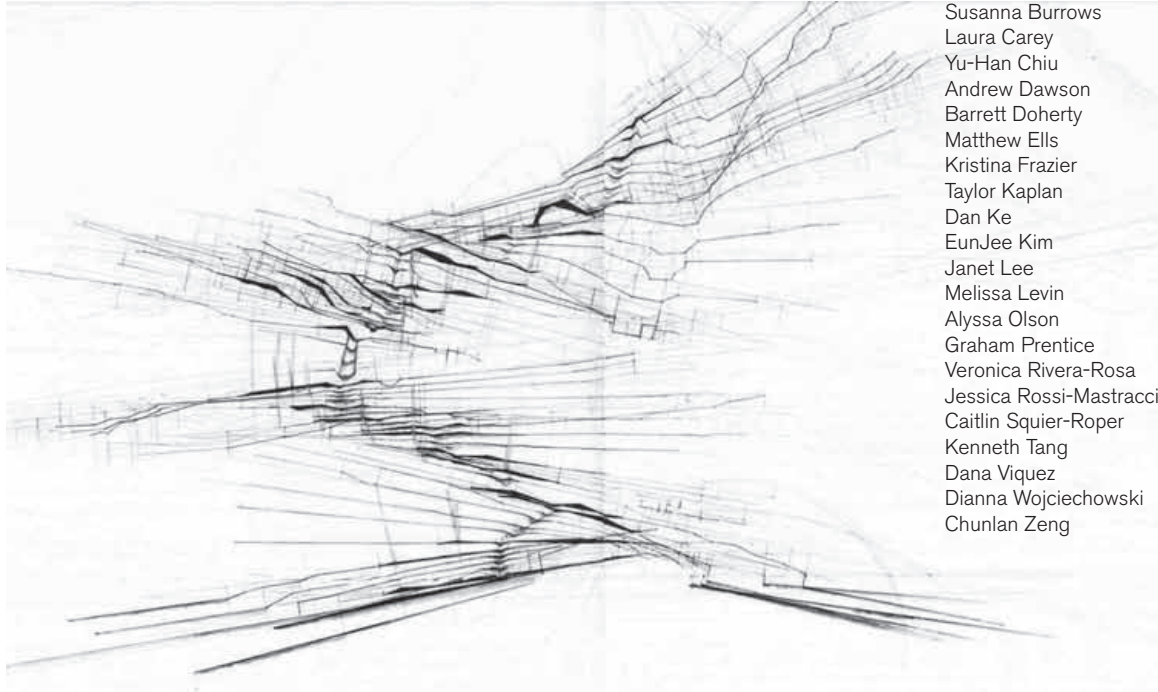
Critics Anuradha Mathur and Dilip da Cunha

Teaching assistants Margaret Jankowsky and John Ohly

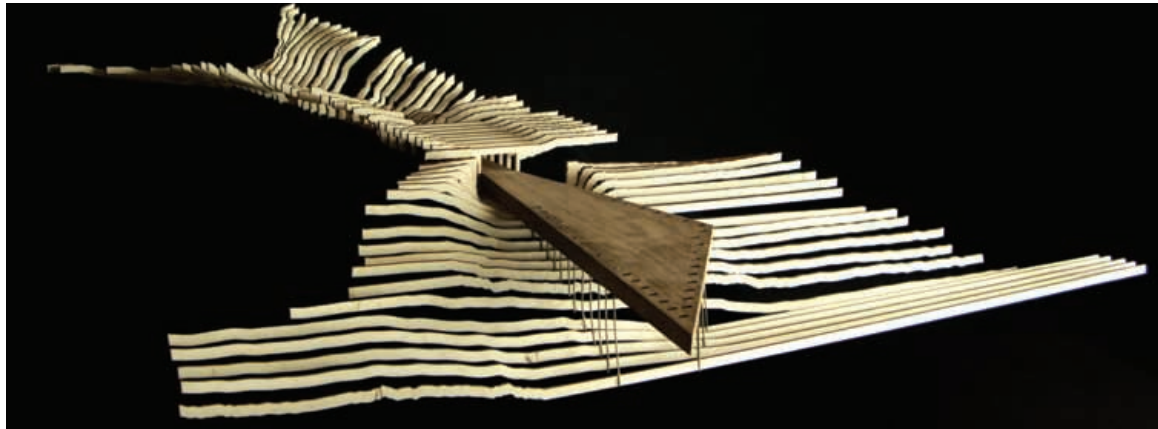
This studio engaged a stretch of territory along the proposed Schuylkill River Trail as it enters Philadelphia near the towpath of the Schuylkill Navigation System and the neighborhood of Manayunk. The Schuylkill River Trail is a proposed trail of approximately 140 miles, extending from the headwaters of the Schuylkill in southeastern Pennsylvania to its entry into the Delaware River at Fort Mifflin in Philadelphia. As it runs through Philadelphia, the alignment of the trail cuts across a rich cross-section of its industrial and ecological history. The section of the trail that was the primary focus of this studio is a territory in transition where the familiar distinction between natural form and human artifact, ecological processes, and cultural activity are blurred. The studio focused on traversing this landscape afresh and in so doing initiating the process of making a new trail through this transformed nature – a trail that will gather, extend, reveal, and catalyze new relationships and processes as much as get us from here to there. As pioneers in the discovery of this terrain, students developed site-based investigations that became the basis upon which new ways of seeing, experiencing, and transforming landscape may be envisioned.



Caitlin Squier-Roper, photographs



Susanna Burrows
Laura Carey
Yu-Han Chiu
Andrew Dawson
Barrett Doherty
Matthew Ellis
Kristina Frazier
Taylor Kaplan
Dan Ke
EunJee Kim
Janet Lee
Melissa Levin
Alyssa Olson
Graham Prentice
Veronica Rivera-Rosa
Jessica Rossi-Mastracci
Caitlin Squier-Roper
Kenneth Tang
Dana Viquez
Dianna Wojciechowski
Chunlan Zeng

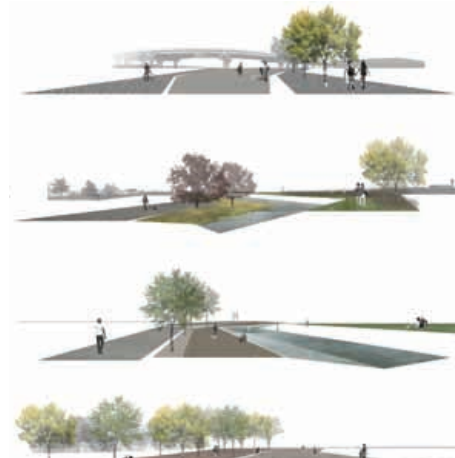


Caitlin Squier-Roper, section drawing (top); Veronica Rivera-Rosa, model (bottom)

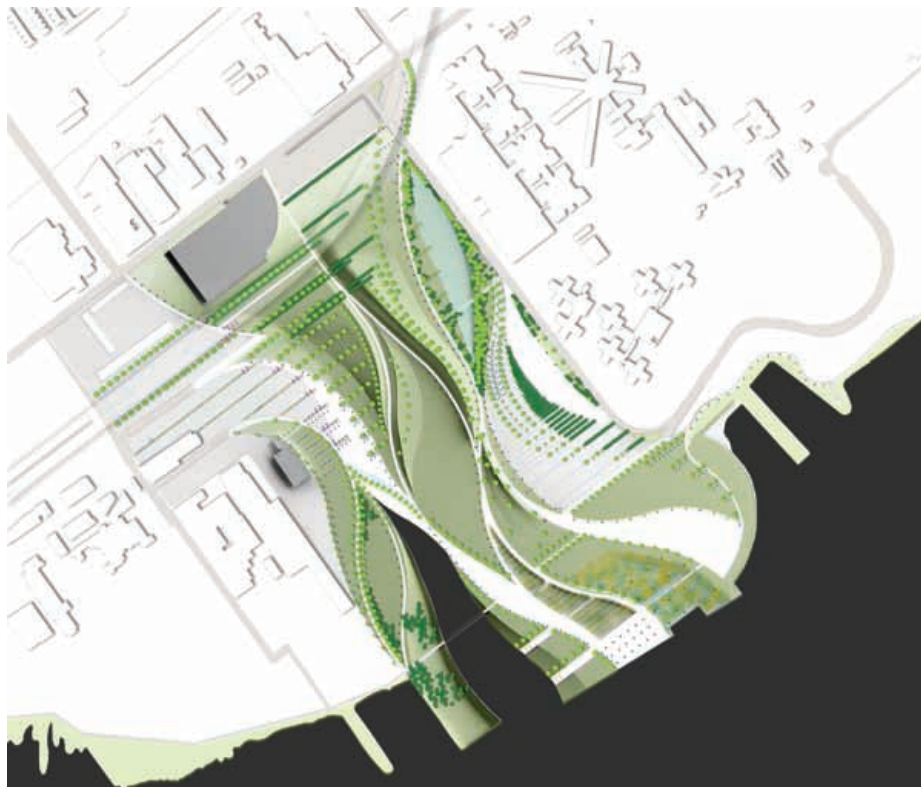
STUDIO II GROUND WORK: A PARK FOR TACONY, PA

Critics Karen M'Closkey and Eduardo Cadaval
Teaching assistants Marie Hart and Sahar Moin

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.



Jessica Rossi-Mastracci, model and sections



Susanna Burrows
Laura Carey
Yu-Han Chiu
Andrew Dawson
Barrett Doherty
Matthew Ells
Kristina Frazier
Taylor Kaplan
Dan Ke
EunJee Kim
Janet Lee
Melissa Levin
Alyssa Olson
Graham Prentice
Veronica Rivera-Rosa
Jessica Rossi-Mastracci
Caitlin Squier-Roper
Kenneth Tang
Dana Viquez
Dianna Wojciechowski
Chunlan Zeng



Yu-Han Chiu, plan (top); Matthew Ells, photographs (bottom)

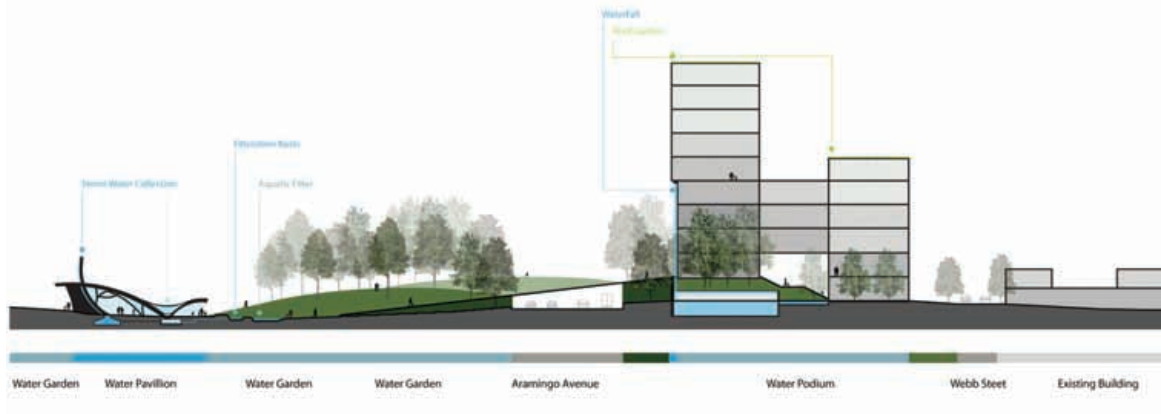
STUDIO III THE PHILADELPHIA STUDIO: URBAN TRANSFORMATION AND THE MAKING OF SUSTAINABLE DISTRICTS

Critics Lucinda Sanders, David Gouverneur and Christopher Marcinkoski

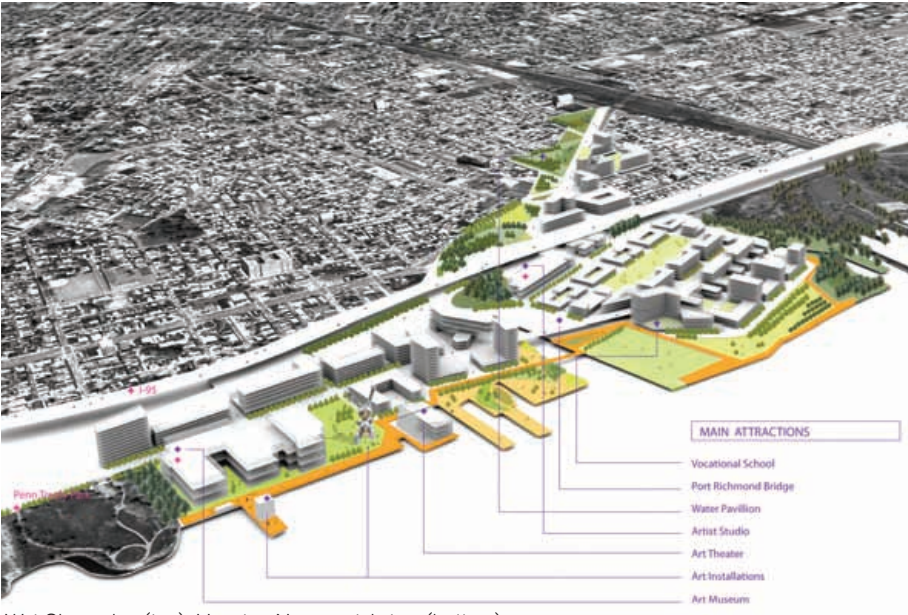
Assistant critics Michael Miller, Todd Montgomery and David Witte

Teaching assistants Johanna Barthmaier, Po-Shan Chang, Martha Clifford, and Edward Confair

For this studio, a site in Philadelphia located along the banks of the Delaware River was selected. The Delaware River is one of two waterways between which the first capital of the United States was founded. The Schuylkill and the Delaware Rivers provided natural transportation hubs and connectivity with much of the Eastern Seaboard of the USA and Europe, which enabled Philadelphia to position itself as one of the most prosperous manufacturing centers in North America. Philadelphia's decline began after World War II, due to the shift of cargo from water to highways, the obsolescence of its manufacturing stock, and a lack of modernization to the ports. Decaying manufacturing industries along the Delaware and Schuylkill Rivers provided thousands of acres of underutilized, relatively cheap and centrally located land, which coupled with the planning trends of the early 50s and 60s, favored the construction of the new interstate highways. For the most part, the construction of highways cut Philadelphia off from its previously active commercial waterfronts. The neighborhoods that are located closer to these post-industrial/infrastructural and service corridors tended to be affected in a negative way, and were generally severed from the waterfronts. A Vision Plan for the seven-mile stretch of the Delaware River was completed by Wallace Roberts and Todd in 2008. The Vision Plan was not a physical plan, but rather a plan with goals. Students engaged in a research and investigation phase for this studio, took various field trips to the site to gain an appreciation of the attributes and constraints of the area, envisioned different strategies, and developed their own detailed proposals for this site.



Hyunjoo Nam, section



Wei Chen, plan (top); Hyunjoo Nam, aerial view (bottom)

- Yasamin Bahadorzadeh
- Wei Chen
- Elizabeth Chiarelli
- Koung Jin Cho
- Minyoung Choi
- Anne Clark
- Kimberly Davies
- David Duxbury
- Kathryn Farquhar
- David Foster
- Ekta Gupta
- Kerry Huang
- Yujia Huang
- Margaret Jankowsky
- Eunhi Kim
- Jamee Kominsky
- Shannon Leahy
- Rebecca Lederer
- Sanghoon Lee
- Chunjin Li
- Ashley Ludwig
- Andrew McConnico
- Robert McLeod
- Rebekah Meeks
- Hyunjoo Nam
- John Ohly
- Fan Qi
- Ann Marie Schneider
- Brian Schundler
- Xiayao Shi
- Da Young Shin
- Abigail Smith
- Ting Song
- Meghan Storm
- Meng-Lin Tsay
- Claudia Villabona
- Alexandra Zahn
- Jun Zhou
- Yijia Zhu

STUDIO IV SLAVONICE, CZECH REPUBLIC

Critics Laurie Olin and Hallie Boyce

This studio is the third to examine and propose projects for the town and environs of Slavonice, a small town that has a unique history and charm that also presents a series of economic, social and environmental issues and topics common to hundreds of communities located along the entire length of the former Iron Curtain between Eastern and Western Europe. This studio built upon the work of the last two studios, continuing to focus upon using the medium of landscape to address environmental, economic and social issues presented by the now historic and problematic territory of the former border, the so-called "Iron Curtain" and its relation to the proposed international Grunes Band development. The studio's process included work at the full range of scales with an emphasis on physical design issues and the exploration of aesthetics as the critical fourth dimension of sustainability. 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 and community in Slavonice, students from the Czech Technical University's School of Architecture program and author/educator Morna Livingston with students from Philadelphia University's Masters of Sustainability program. Upon returning to Penn the students developed detailed individual proposals dealing with the problems this community and others face today.



Martha Clifford, watercolors



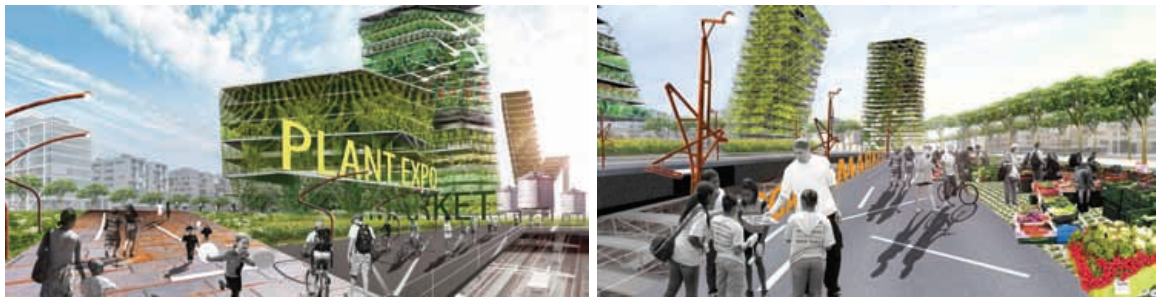
Jeff McLeod,
montage (above);
Rachel Ahern,
montage (left)

Rachel Ahern
Cathryn Dwyre
Kathryn Farquhar
Ekta Gupta
Tamara Henry
Kerry Huang
Michelle Lin
Sheng Liu
Jeff McLeod
Hyunjoo Nam
John Ohly
James Phillips
Meghan Storm
Yuichiro Tsutsumi
Alexandra Zahn

STUDIO IV OPERACION CHAMARTIN, MADRID, SPAIN

Critic Christopher Marcinkoski

Despite the sustained economic downturn of the latter part of the last decade, global financial and political capitals continue to reposition themselves in order to retain their status as cultural, economic and innovation centers worthy of sustained monetary and intellectual capital engagement. This repositioning is often manifest as significant investment in urban infrastructure, real estate development and the public realm, and is intended to increase the measurable and perceived “quality of life” and “business environment” a city is able to offer. Yet for the most part, the physical results of these investments have tended to be formulaic and lacking in any true sense of place, rather than robust and distinct urban landscapes that build upon and amplify the specific ambition, local character and qualities of a given environment. For more than 15 years, the city of Madrid has been pursuing an aggressive urban redevelopment initiative intended to solidify the city’s place as the European Union’s third largest metropolitan economy by GDP (behind London and Paris, respectively). The project, known as Operación Chamartín, proposes to transform more than 750 acres of underutilized active rail yards that support the Chamartín Station at the northern periphery of Madrid – into a globally recognizable urban district. This studio used Madrid as a critical reference and laboratory for developing innovative and unique strategies for reoccupying the Chamartín territory that intentionally avoid the generic conventions of urban design. Students aspired to develop strategies for territorial formatting and occupancy that synthesize infrastructure, the public realm, ecology, architecture, leisure, culture and commerce into a composite system in order to articulate ambitious new and radically unexpected configurations for Chamartín. This studio traveled to Madrid to meet with public agencies and private entities involved with the Chamartín project, and explored some of the recent peripheral development projects in and around the metropolitan area. Students also explored a number of historic urban structures within the city, among them Paseo de la Castellana, the Atocha District/Parque del Retiro, Puerta del Sol, and Plaza de la Constitución (Mayor). In addition, this studio visited a handful of Madrid-based design practices involved with projects similar in program and/or scale to Chamartín, including Ecosistema Urbano and Abalos & Sentkiewicz.



Yang Dai, montages



Koung Jin Cho
 Minyoung Choi
 Edward Confair
 Yang Dai
 Yu Kwon
 Chunjin Li
 Zeinab Rabiee
 Bowon Shim
 Ting Song
 James Tenyenhuis
 Meng-Lin Tsay
 Alejandro Vazquez
 Jun Zhou



Yang Dai, aerial view
 (top); Edward Confair,
 montage (bottom)

STUDIO V MOUNTAIN TO SEA: MONTJUIC, PORT VELL & THE WESTERN GATEWAY TO BARCELONA

Critics James Corner and Richard Kennedy

Barcelona is an exemplary instance of remarkably successful city planning, urban design, architecture and landscape architecture. The city is also an excellent example of continual reconstruction, avoiding both stasis and sentimentality, and seeking instead innovation and contemporary forms of public life. Today, with the practical completion of its major public space infrastructure, Barcelona is looking to improve its regional sustainability and its logistical zone. With the planned expansion of the airport and shipping port through the addition of a huge new landfill area, the older port area is now projected to become free for new development – linked to the existing city as a new leisure, residential, commercial and public space center. As both the historical center of Barcelona (the origin of the city as a port) and the western gateway for visitors arriving from the airport, this area has great potential as a new addition to the new "waterfront city." Moreover, the location of the site in relationship to the Montjuic mountainside and parkland suggests a new form of connectivity – mountain to sea, as well as airport to city. This studio used Barcelona as a case study in urbanism, and focused on the old port area as a site for design projects. Programmatically, these projects incorporated new programs for leisure, residential and commercial uses, while looking for ways to establish urban gateways, connections and new relationships between adjacent sectors of the city. As a secondary pre-occupation, this studio considered an analysis and projection of exotic urbanism. One of the criticisms leveled at larger scale urban design today is that it always appears as if it could be anywhere – it is predictable, known, safe and clean. Our interest in the exotic as a category is how large urban projects might develop unusual attributes, unique to their situation and powerfully disorienting in their affect. Thus, this studio aimed to develop design strategies that revitalize not only the physical and economic attributes of a place, but also its aura – as in a strange amalgam that is at once old (familiar), new (surprising) and completely other (exotic).



Yang Dai, montage



Johanna Barthmaier
Po-Shan Chang
Martha Clifford
Edward Confair
Yang Dai
Alison Hirsch
Michael Lindquist
Joseph Marwil
Sahar Moin
Andrew Pirie
TengTeng Wang

Sahar Moin, model
(top); Martha Clifford,
montage (left)

studio V barcelona, spain

STUDIO V SIGNS OF LIFE: RESURFACING THE STRIP LAS VEGAS, NEVADA

Critic Karen M'Closkey

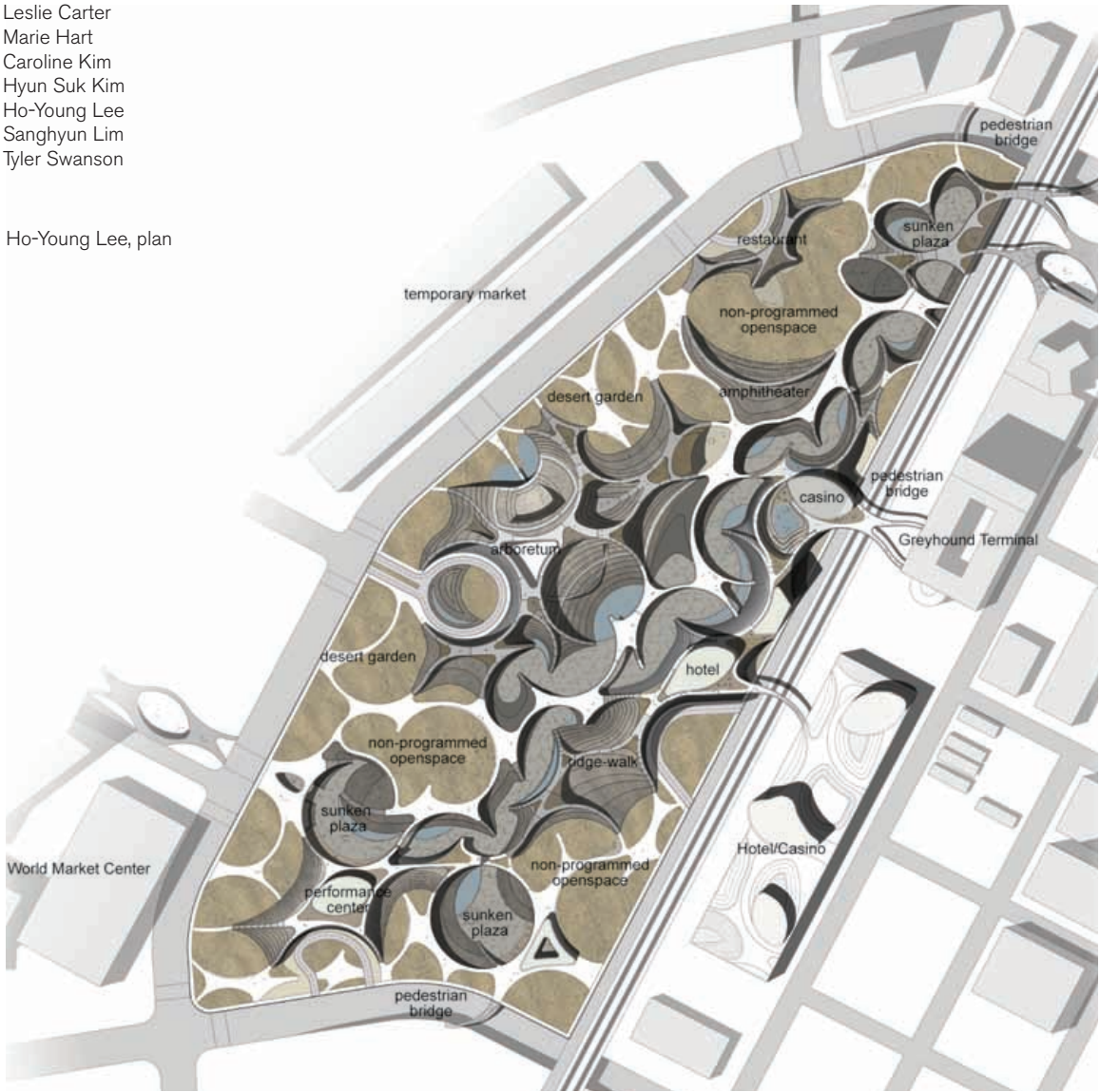
In western cultures, ornament was exiled for a large part of the 20th century, rejected by many modernists as an outmoded means of expression, irrelevant and wasteful in light of emerging technologies of mass production and the social needs of the general population. When ornament became associated with elitist “taste culture” and social correctness (décor, decorum, decoration), it lost its agency. Ornament is resurfacing once again. It has become prevalent in both building skins and building structure, and it can be seen, for example, in West 8’s use of floral-shaped parterres and paved floral supergraphics; however, it has yet to be theorized specifically within landscape architecture. The goal for this studio was to explore the possibilities for ornament by developing a series of definitions and categories of ornamentation. Students developed methods for producing ornament (geometric) and explored content for ornament (both associative and functional), presuming that ornament is a mechanism for delivering both utility and value. The hope for students was to recoup the collective value of ornament, considering four areas of research (methodology, history and theory, technology and material, and environmental context) combined to create design proposals for a public landscape for one of two 60-acre sites that sit west of the Las Vegas strip.



Ho-Young Lee, model

Leslie Carter
Marie Hart
Caroline Kim
Hyun Suk Kim
Ho-Young Lee
Sanghyun Lim
Tyler Swanson

Ho-Young Lee, plan



STUDIO V A LANDSCAPE SYSTEM FOR NEW TOURISTIC FACILITIES ALBUNOL, ANDALUSIA, SPAIN

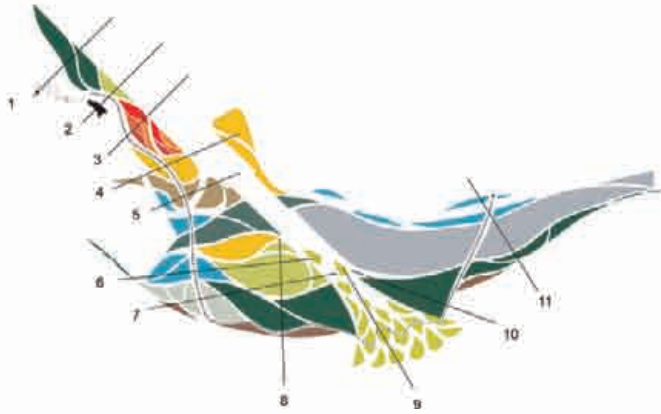
Critic Valerio Morabito

The city of Albuñol is situated in the region of Andalusian southern Spain, in the vicinity of Granada. This town is most likely of Roman origin and reached its maximum splendor during the Arab-Andalusia period thanks to its rich agricultural resources. The history of the city's population goes back to the Neolithic period, as testified by the archaeological rests found in the Cave of the Bats. Albuñol became the capital of the Great Cebel (or Great Coast) and was defended by the fortress of the Rábita. In 1505, Don Luis Zapata acquired Señorío de Albuñol from Doña Juana, daughter of the Catholic king and received the title of city. In the first years of the 17th century, Albuñol suffered great depopulation with the expulsion of the Moors as a result of the revolt of Aben Humeya, and was later repopulated by the people of Castilia, Galicia and Leon, and was then passed to the hands of the Señorío of the Count of Cifuentes. Today, like most of the towns near the Granada coast, Albuñol has flourished once again thanks to the development of tropical farming and touristic interest in the area. The site of Albuñol has a very precise configuration; there are two rivers, one on the east and west sides; it is closed off to the north by a chain of mountains and overlooks the Mediterranean Sea to the south. The morphology of the site is mostly flat, covered by an endless system of greenhouses for agricultural activities, with a few small villages which complete the configuration of the space. This studio's aim was to take into account the existing conditions of the site while adapting a new strategy to develop touristic facilities in a harmonious manner. Students were asked to design landscape systems that established a correlation between this city's contemporary culture and rich historical heritage.

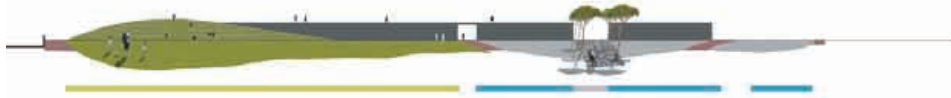


Karen Lutsky, montage (above)

Yuichiro Tsutsumi, plan and sections (opposite page)



Stephan Bürgi
 Annabelle Hernandez
 Connie Lin
 Sheng Liu
 Karen Lutsky
 Zeinab Rabiee
 Bowon Shim
 Yuichiro Tsutsumi



STUDIO V THE SQUARE PROJECT: EUROPEAN PLAZAS

Critic Jerry van Eyck

In contemporary city planning and today's approach to creating and integrating urban open spaces into urban life, the old historic European public space still functions as a prominent reference and example. It seems as if both the definition and the typology for public gathering spaces was eternally determined upon before the Renaissance period in countries such as Italy, France and Austria. While these public spaces have emerged from the forces behind historic town planning and city functions of their time, they still exist – in an intact form – and very often are declared as monuments and are thus untouchable.

This studio investigated the history of public gathering spaces. Students researched the thought behind old European urban squares and their planning, their program through time, and evaluated and compared these findings to today's contemporary standards. Students then redesigned a European plaza of their choosing – focus was directed to “design-appropriateness” but also to the selection of materials and design details. In addition, students explored various representation methods and their communicative skills.



Alejandro Vazquez, montage

Rana Boland
Michael DeGregorio
Cathryn Dwyre
Tamara Henry
Amy Linsenmayer
Karli Molter
James Phillips
Svetlana Ragulina
Alaleh Rouhi
Alejandro Vazquez



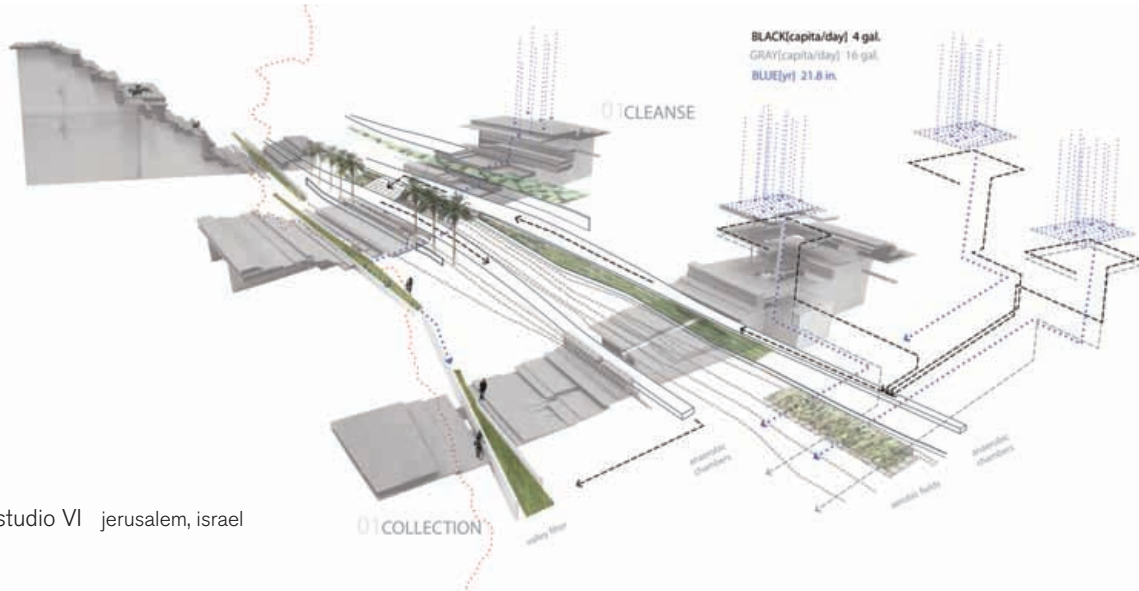
Karli Molter, montage (top); aerial view (bottom)

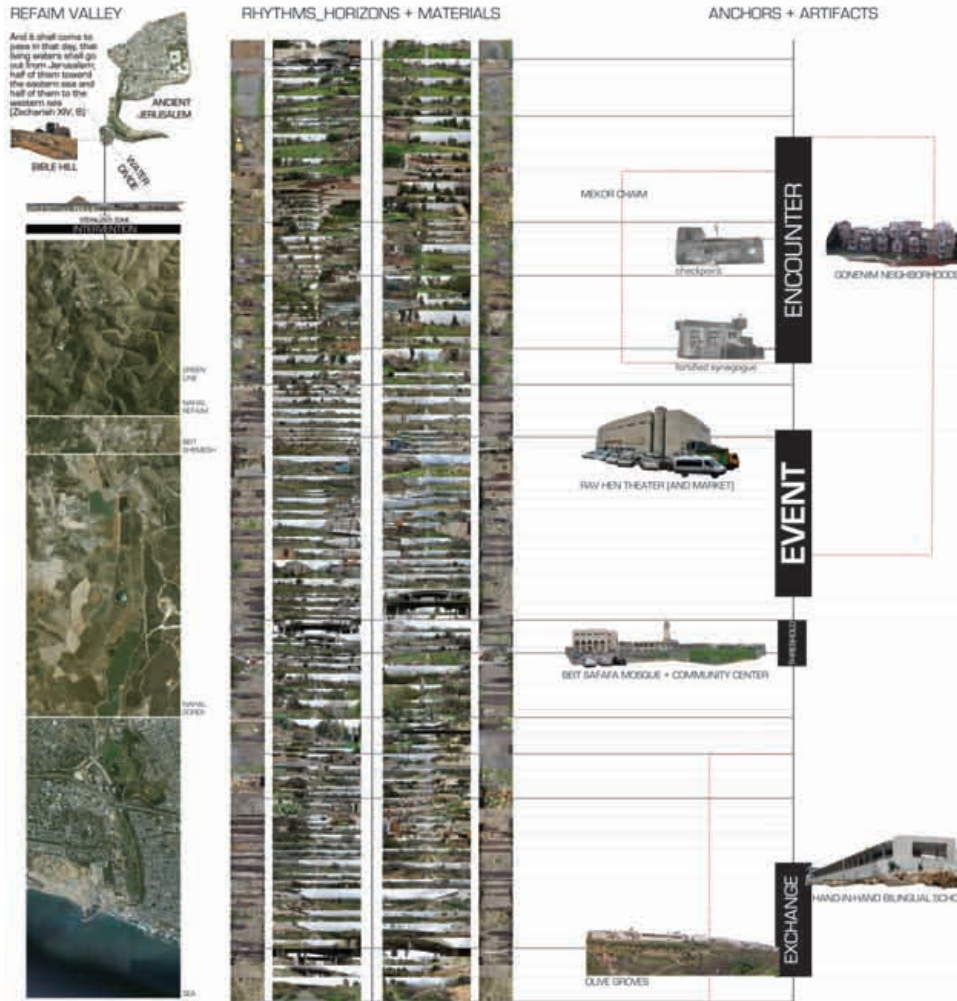
STUDIO VI WATER + JERUSALEM: VALLEYS / ROUTES / RIFTS

Critics Anuradha Mathur and Dilip da Cunha with Ron Louis Gross

Water has always had many dimensions in Jerusalem: necessity, security, separator and peacemaker. Its infrastructure anchors a place where rivers have yet to form, even as it binds together events and conflicts over millennia that have made Jerusalem a household name across the world. This studio developed design projects meant to engage and extend this infrastructure in all of its dimensions, in a landscape that is today, more contentious and challenging than ever before, both culturally and ecologically. Students began with the idea that Jerusalem is at the heart of two powerful and potentially generative intersections: one geographic (a crossing of two transects); the other material (a crossing of two bodies of water).

This studio worked in three stages: in the first stage, students undertook two investigations on the ground of this geography of route and rift, and materiality of rain and flows. Students investigated a current or historic conflict and studied one or more of the 'pools' of Jerusalem that were once significant anchors of its infrastructure and history. These investigations constructed a ground for understanding and gauging the possibilities of design. The second stage was initiated by a field trip to Jerusalem where students identified, traversed and extended the 'territories' of the pool or pools they investigated through photography, drawing, sectioning, etc., combined with other approaches of their choosing. Upon their return, students began to develop each of their design projects. This studio was taught in collaboration with Ron Louis Gross, (architect and urban designer practicing in Jerusalem and senior lecturer, School of Architecture, Bezalel Academy of Art Jerusalem), with participation by David Leatherbarrow engaged students through reviews and his own writing on Jerusalem. Each of these critics offered a unique dimension to the studio in its breath, depth and impact in Jerusalem.





Jessica Ball
 Rana Boland
 Alison Hirsch
 Margaret Jankowsky
 Jamee Kominsky
 Sanghoon Lee
 Joseph Marwil
 Rebekah Meeks
 Andrew Pirie
 Xiayao Shi
 Da Young Shin
 Tyler Swanson
 TengTeng Wang

Alison Hirsch, diagrams (above)
 Jamee Kominsky (opposite page)

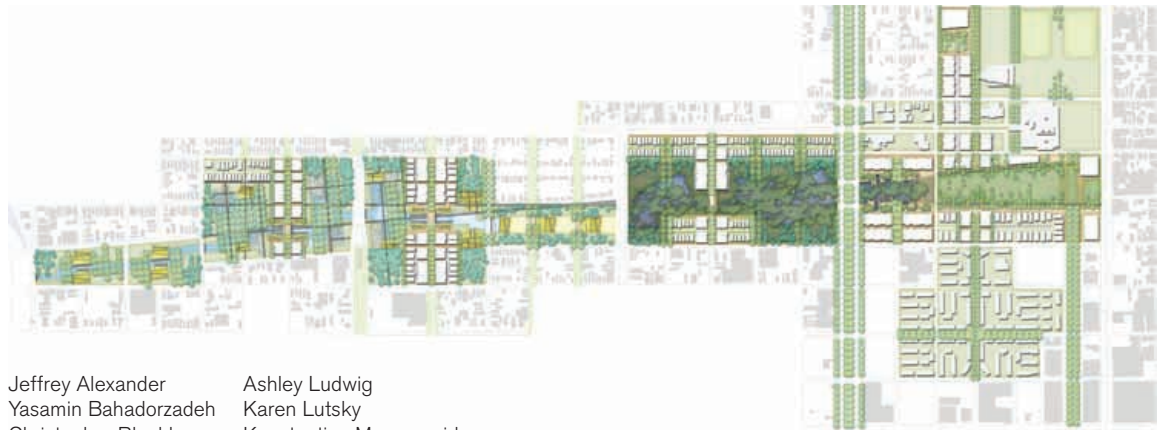
STUDIO VI THE NEW ORLEANS STUDIO: IBERVILLE / TREME, A LANDSCAPE IN TRANSFORMATION

Critics David Gouverneur and Nicholas Pevzner

New Orleans is a unique North American city. It is a crossroad of geographies, a hinge between the Mississippi basin, the Gulf of Mexico and the Caribbean; it is a composite of cultures, the birthplace of Jazz, and one of North America's most important ports. It is also a city recovering from the devastating effects of Hurricane Katrina, fully aware that the forces of nature which have defined its history are bound strike again. It is a socially and economically stressed urban landscape and an altogether unique city. The studio's site, focused in the Tremé and Iberville areas in particular, was arrived at in conjunction with professor Frank Matero of PennDesign's Graduate Program in Historic Preservation, who has been involved in the documentation and conservation of some of the oldest cemeteries of New Orleans. He advanced the notion that the conservation of unique cultural assets as these does not rely solely on the physical protection and restoration of the building stock alone, but rather, ensuring that they be considered as integral components in the development of a sustainable urban landscape strategy. This studio brought together students of diverse backgrounds interested in cross-disciplinary work, eager to demonstrate that sustainable design must be sensitive to the nuances of place and culture. Students sought to understand the series of transformations and relationships that have resulted in the present condition of the Tremé and Iberville, in order to envision, in a compelling and simple manner, a sustainable framework for the central New Orleans area.



Andrew McConnico, montage



Jeffrey Alexander
 Yasamin Bahadorzadeh
 Christopher Bleakley
 Bennett Hilley
 Rebecca Jee
 Shannon Leahy
 Rebecca Lederer

Ashley Ludwig
 Karen Lutsky
 Konstantina Manousaridou
 Andrew McConnicco
 Lauren Nolan
 Marie Park
 Brian Schundler

Karen Lutsky, plan (top);
 Jeffrey Alexander, plan (bottom)

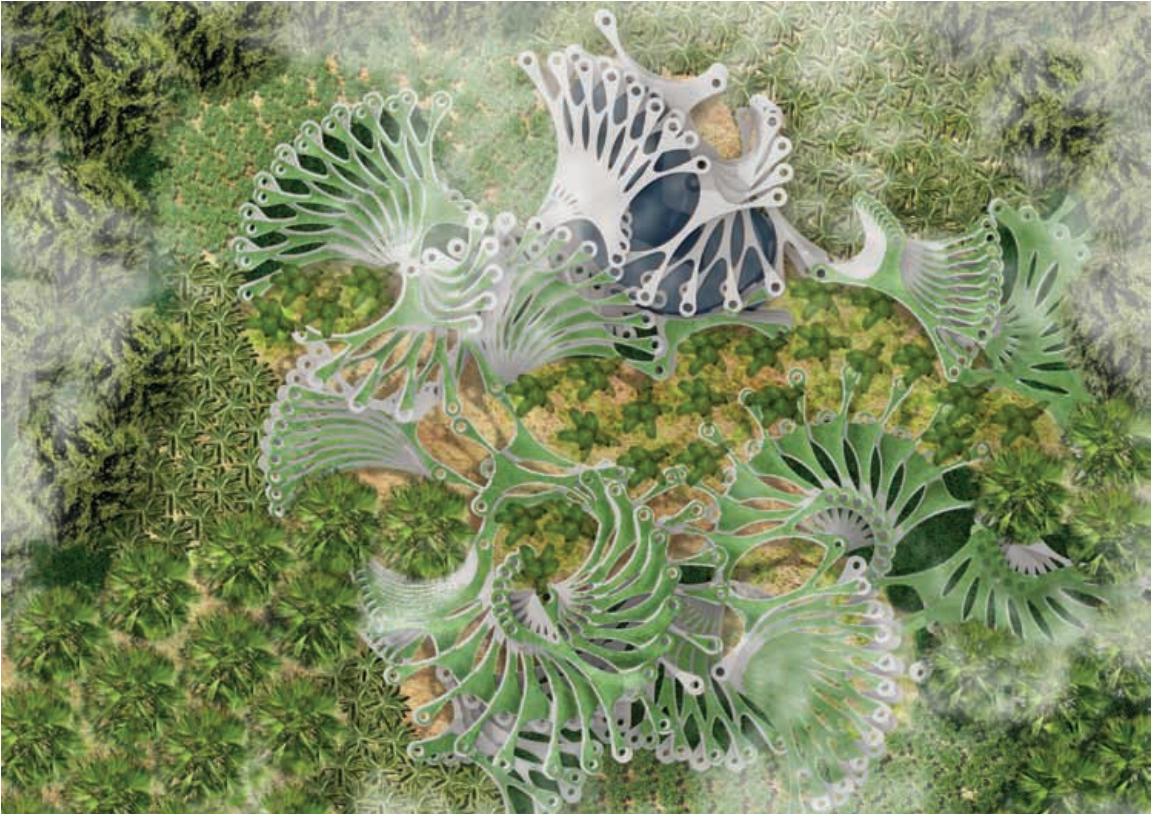
STUDIO VI BINTAN ISLAND, INDONESIA: MINISTRY OF LANDSCAPE OPERATION ECOLOGICAL DEVELOPMENT

Critic Mark Thomann

This studio's site in Bintan, Indonesia is comprised of 23,000 ha/230 km² of mostly undeveloped virgin palm forest on the South China Sea, located fifty-five minutes by ferry from Singapore – the safest and best managed country in all of Southeast Asia. The potential for Singapore is enormous; both for expanding Singapore's very limited "economic space" and physical land area for new development and for connecting to outstanding infrastructures already existing in Singapore. Until recently, Bintan has been developed through the creation of very low density resorts, which have exploited the abundance of cheap land and the very low cost of labor in Indonesia. The high quality of its natural areas, climate and beaches, justify the attraction of prominent development companies to invest in the area. However, there are other places in the region with similar or better natural amenities with whom Bintan must compete with in order to succeed. This studio was asked to consider Bintan as a "laboratory for new eco-urban development" which could help the island develop in environmentally and economically advantageous ways. Students investigated the idea of landscape as interface (the space where building and land, architecture and landscape, infrastructure and politics meet) and were asked to develop specific design projects that emerged from site analysis, with each design problem integrating landscape, technology and infrastructure to create innovative ecological design experiments. 3-D modeling and experimental landscape representation strategies were also explored. Studio travel was also partially funded by Fundacion Metropoli, who works with the Singapore government, provided students with invaluable assistance and resources.



Leslie Carter, montages (above), digital model (top, opposite page)
Michael Lindquist, montage (bottom, opposite page)



Leslie Carter
Elizabeth Chiarelli
Anne Clark
Kimberly Davies
David Foster
Yujia Huang
Michael Lindquist
Amy Linsenmayer
Fan Qi
Yijia Zhu

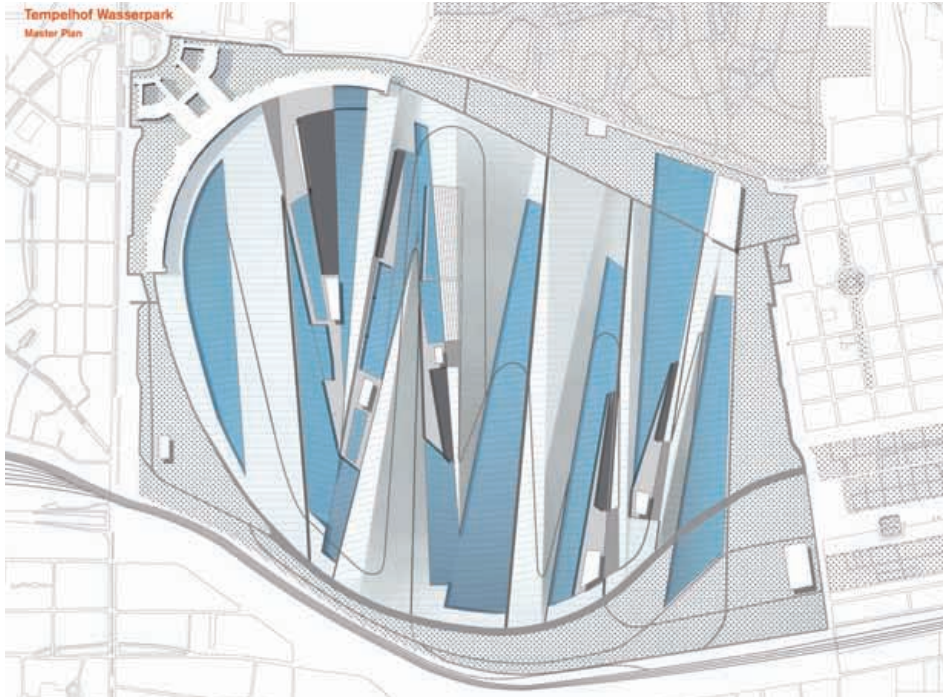
STUDIO VI TEMPELHOF AIRFIELD: UP IN THE AIR BERLIN, GERMANY

Critics Martin Rein-Cano and Yadiel Rivera-Diaz

Berlin Tempelhof Airport ceased its function as an airport in May 2009 and became a public open space in the spring 2010, so far, without any clear concept for its future shape, program or function. This studio's aim was to take advantage of this unique situation by experimenting with different designs for a contemporary inner city park to inhabit this site. The design brief for this studio was an adaption derived from the open competition held for 'Tempelhof Parkland' and touched upon multiple layers of landscape, including environmental, urban and political issues, with the primary focus being on the cultural and fabricated landscape. Tempelhof was built between 1936 and 1941 and was planned to be part of the grand Germania Scheme of the National Socialists; the 1.2 kilometer-long airport building remains one of Europe's longest buildings. One of this studio's main considerations was the monumentality of space as part of the design work. Notwithstanding the complex character of the brief, this unique site served the studio by requiring students to assess the possibilities of a playful, experimental approach to an essentially cultural design task. Students aimed to implement artistic methodology as a strategy for finding and developing forms, concepts and programs.

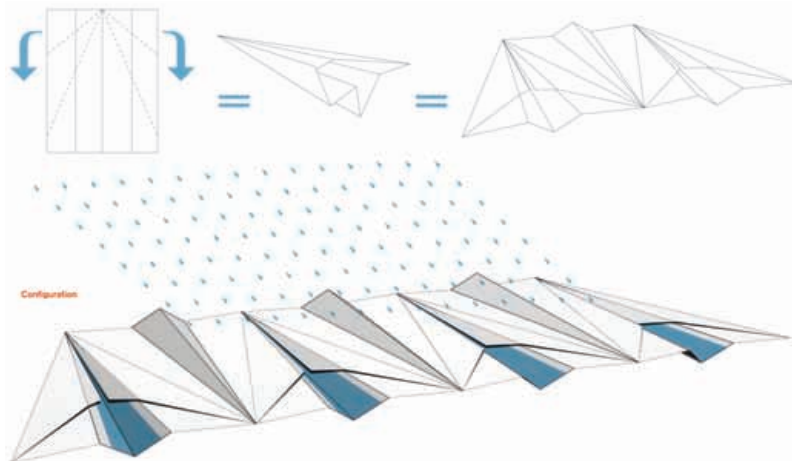


Johanna Barthmaier, aerial view



Johanna Barthmaier
 Stephan Bürgi
 Po-Shan Chang
 Wei Chen
 Martha Clifford
 Michael DeGregorio
 Marie Hart
 Fleet Hower
 Sanghyun Lim
 Connie Lin
 Sahar Moin
 Svetlana Ragulina
 Ann Marie Schneider

Johanna Barthmaier,
 plan and diagrams



WORKSHOP I ECOLOGY

Instructor Sarah Willig

Assistant instructors Jessica Brown and David Ostrich

Teaching assistant Kathryn Farquhar

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

Fieldtrips included: Mt. Holly and Rancocas Nature Center in New Jersey (Inner Coastal Plain); kayaking the Batsto River in the Pine Barrens of New Jersey (Outer Coastal Plain); 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).



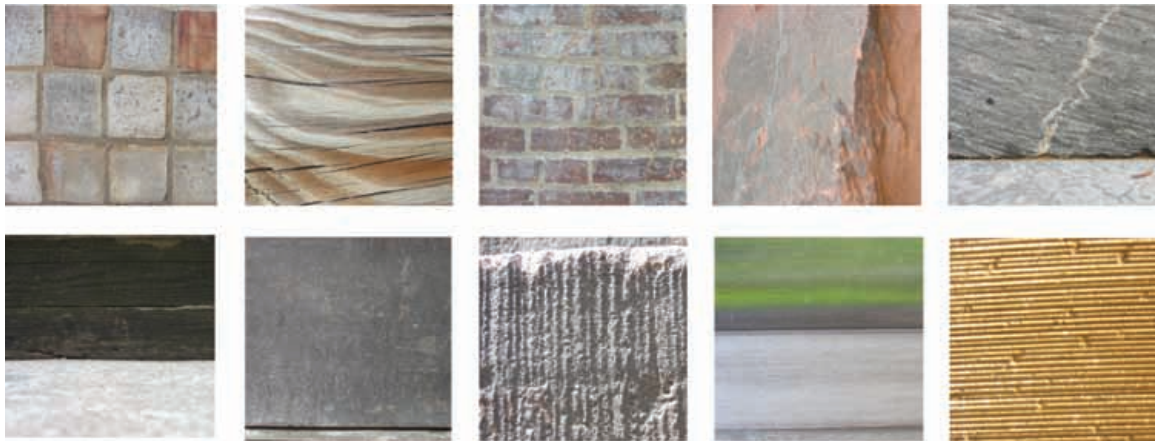
Ringing Rocks County Park, Pennsylvania (photos: Graham Prentice)

WORKSHOP I MATERIALITY

Instructor Lindsay Falck

Teaching assistant Kathryn Farquhar

This course, The Materiality of Landscape, introduced students to the nature of materials, in their naturally occurring state, the ways in which they can be extracted, processed or transformed into fabrication elements and the ways in which these raw or processed elements can be assembled to make interventions in the landscape. This course built directly on the experiences gained in the Field Ecology module of the course with Sally Willig where broad-scaled patterns of landscape ecology were explored. The focus shifted to the transformations possible in these landscapes by the use of various materials, modified by human intervention. The course was also intended to contribute to concepts being explored in the 500-level design studios where interventions into the natural landscape are part of student studies. Field trips took students to a stone quarry, where material is extracted from the earth and rough processed into usable elements; to a lumber yard and sawmill to see timber products processed from wood logs; and to a concrete works where stone, sand cement and water are batched, mixed and cast into moulds to make building elements. Ferrous and non-ferrous materials were studied in the Meyerson Hall fabrication laboratory. Because materials weather and patina over time and respond to human use in the landscape, students used the University of Pennsylvania campus as an observatory laboratory for the detailed study and recordings of these changes to materials, over time.

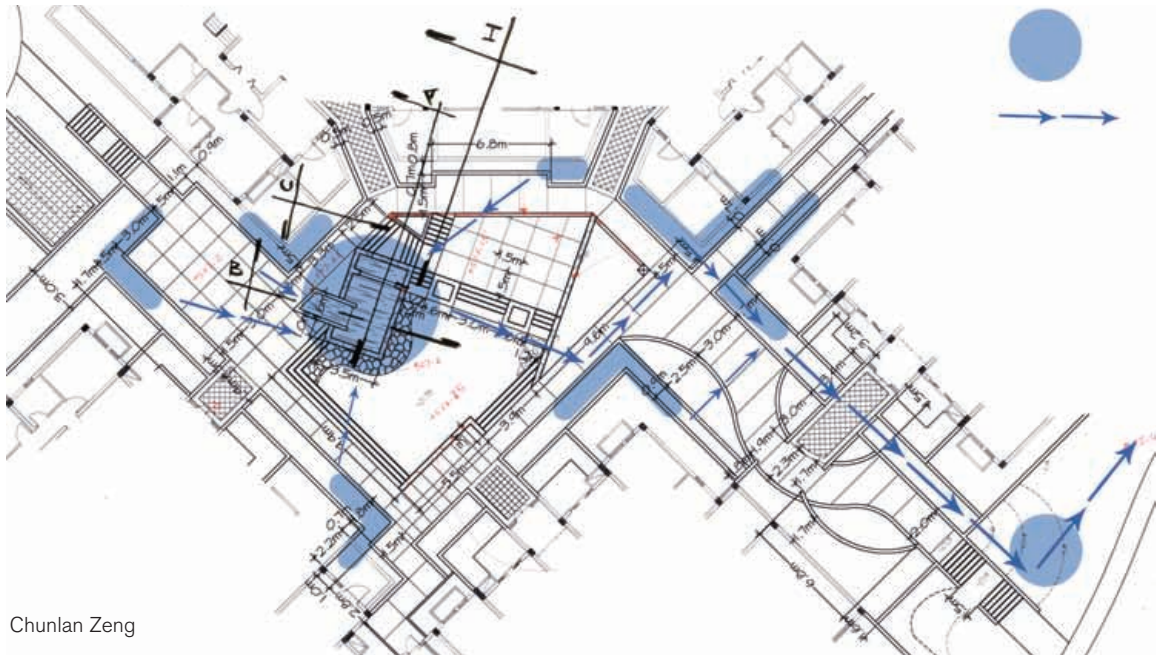


WORKSHOP II LANDFORM AND GRADING

Instructor Cora Olgay

Teaching assistants Edward Confair and Michelle Lin

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



Chunlan Zeng

WORKSHOP II PLANTING DESIGN

Instructor Cora Olgay

Teaching assistants Edward Confair and Michelle Lin

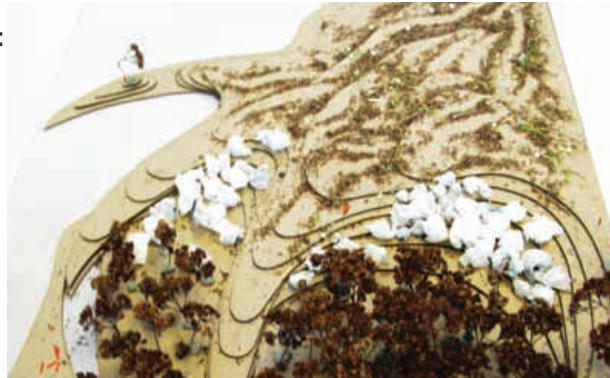
The planting design module of this Workshop is designed to provide students with a working overview of the principles and processes of planting design. Plants were considered both as individual elements and as part of larger dynamic systems. The natural distribution of plants, concepts of plant community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

WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructor Sarah Willig

Teaching assistants Leslie Carter, Marie Hart and Michael Lindquist

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: Island Beach State Park and Cattus Island County Park, New Jersey (Outer Coastal Plain); Mill Creek Watershed, PA (Piedmont to Inner Coastal Plain); Palmerton Zinc Smelter Land Reclamation, PA (Ridge and Valley); Charlestown Farm and Black Rock Sanctuary (Piedmont); the Village of Arts and Humanities in North Philadelphia; and Greensgrow, an urban farm operating on a former Superfund site in Philadelphia.



Matthew Ells, model (top); Wei Chen, fieldtrip photo (bottom)

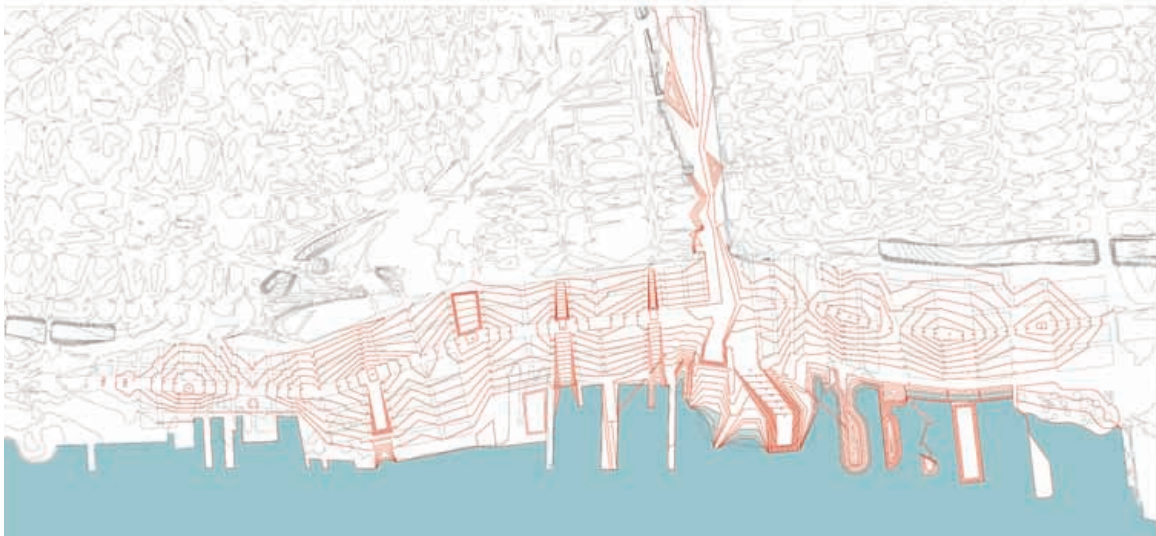
WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructor Cora Olgay

Teaching assistants Rachel Ahern, Leslie Carter, Michelle Lin, and Sheng Liu

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.



Ekta Gupta, grading plan



Meng-Lin Tsay, model (top); Wei Chen, fieldtrip photo (bottom)

WORKSHOP IV CONSTRUCTION DOCUMENTATION

Instructor Thomas Ryan
Teaching assistant Jeffrey Alexander

This advanced workshop covered the following construction documentation topics.

Contracts, Project Management and Site Preparation: an overview of the construction process and contractual relationships; construction phase services from bidding through punch list and how design is refined through that process; site preparation for documentation.

Layout and Materials: layout systems and when to use them, the role of layout plans, communicating design intent, eliminating conflicts and potential conflicts on documents, graphic clarity, material and detail coordination.

Grading and Planting: inter-relationship between grading, planting and layout.

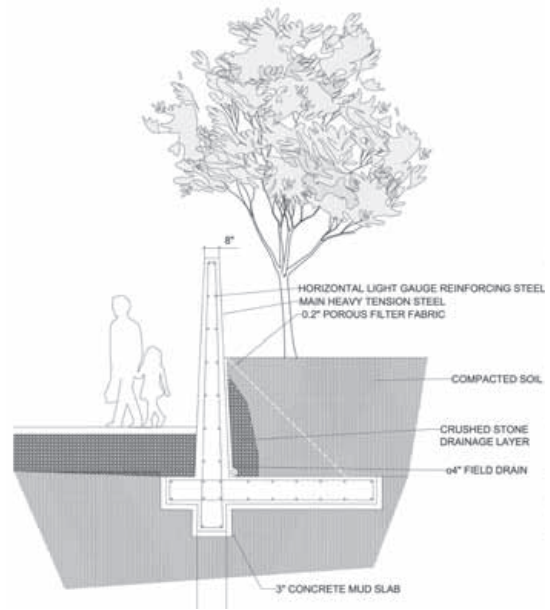
Details: what makes a good detail, aesthetics, function, constructability, durability and sustainability; developing details from precedents.

Specifications: structure, proscribed vs performance, master specs and contract administration.

Consultants: lighting, fountain design, structural, civil, electrical, etc with the sequence of drawings and design process.



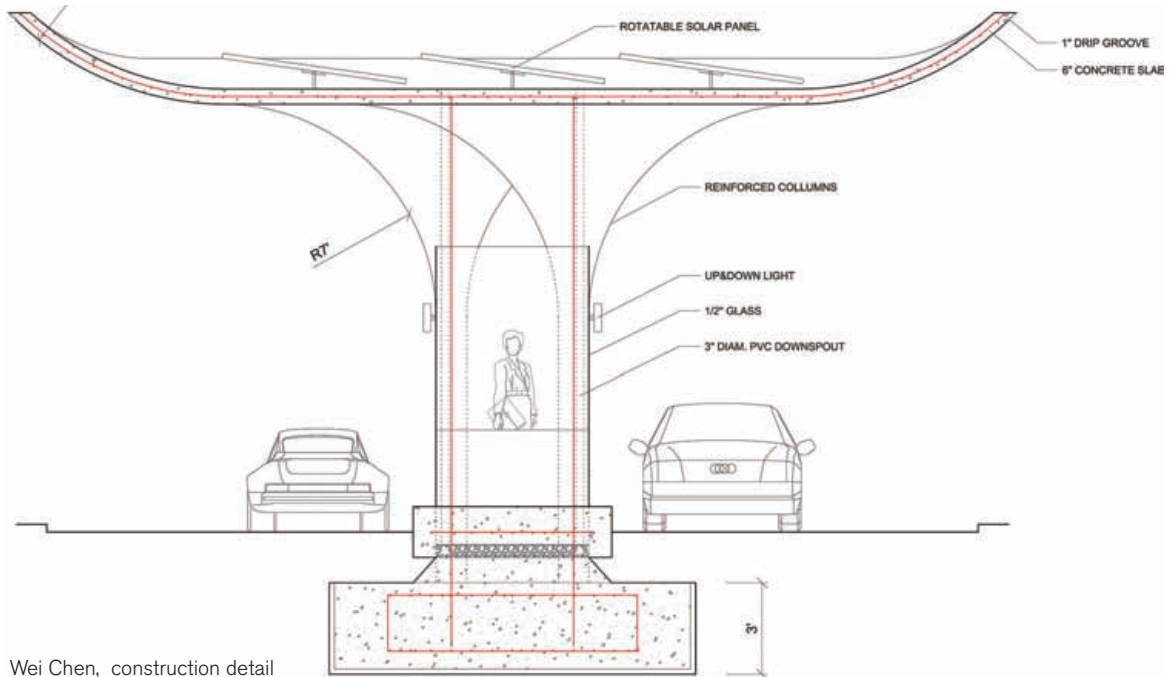
Wei Chen, nursery visit photo (above)
Michelle Lin, construction detail (right)



WORKSHOP IV ADVANCED CONSTRUCTION

Instructor Lindsay Falck
Teaching assistant Rana Boland

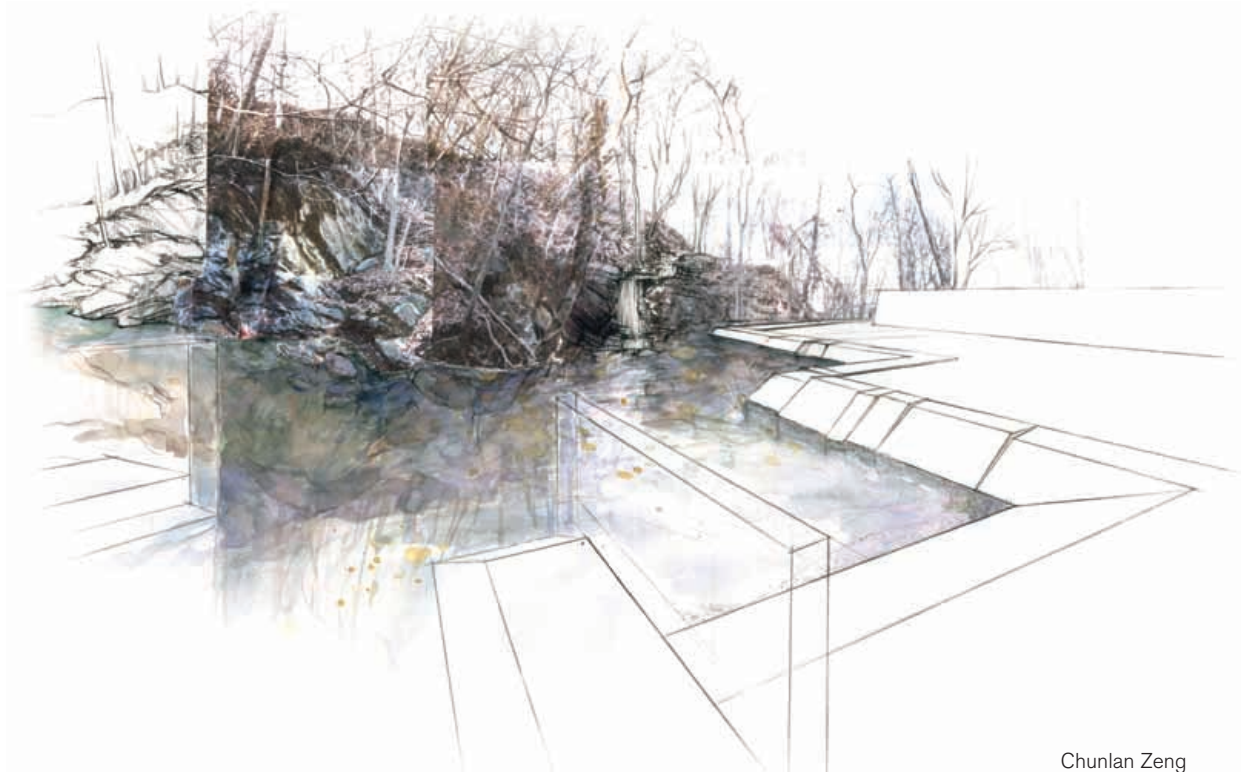
This module of Workshop IV introduced students to the design and the construction of a range of elements as used by landscape architects in the creation of the man-made environment. The course focused on the various materials available for these designs, their physical characteristics, their modes of 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 City 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 use and cycles of renewal.



MEDIA I DRAWING AND VISUALIZATION

Instructors Anuradha Mathur and Dilip da Cunha
Teaching assistants Rebecca Jee and Karli Molter

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.



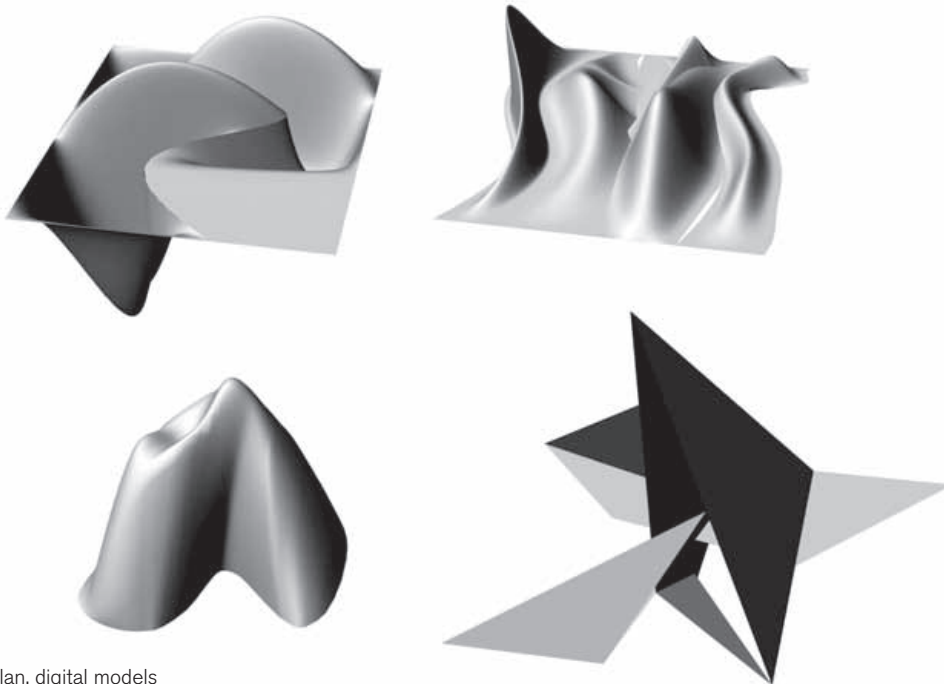
Chunlan Zeng

MEDIA II DIGITAL VISUALIZATION AND AUTOCAD

Instructor Sarah Weidner Astheimer

Teaching assistants Martha Clifford and Ashley Ludwig

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.



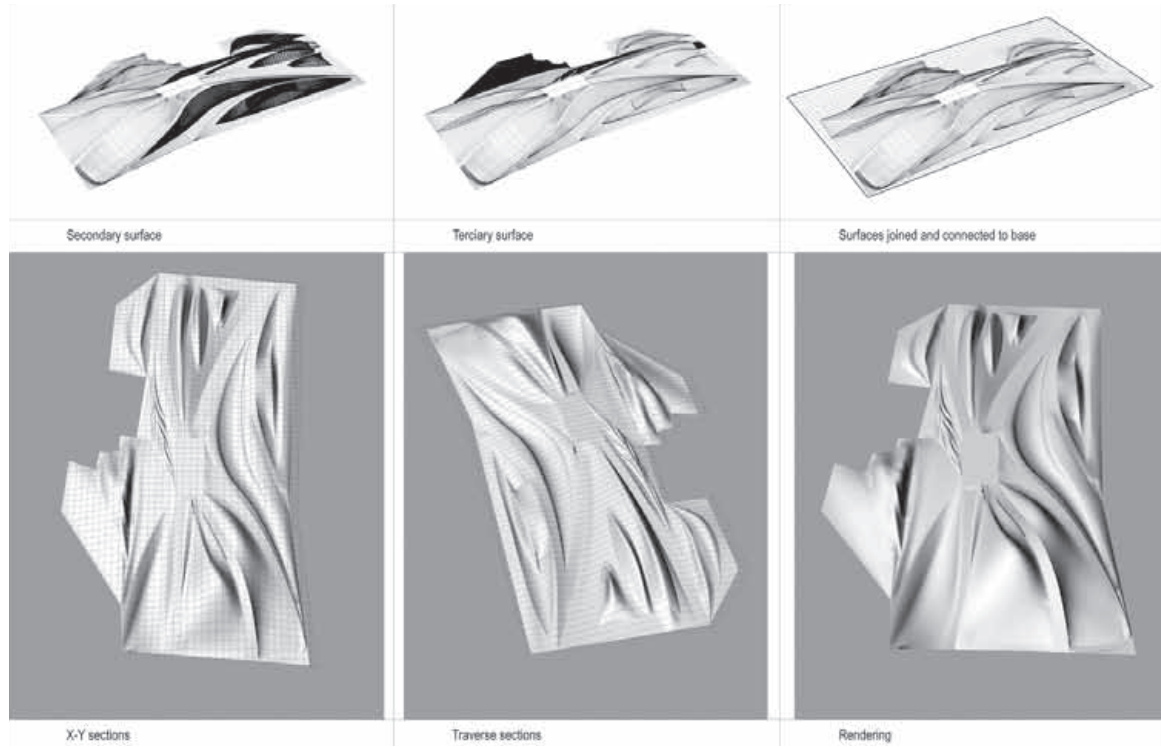
Taylor Kaplan, digital models

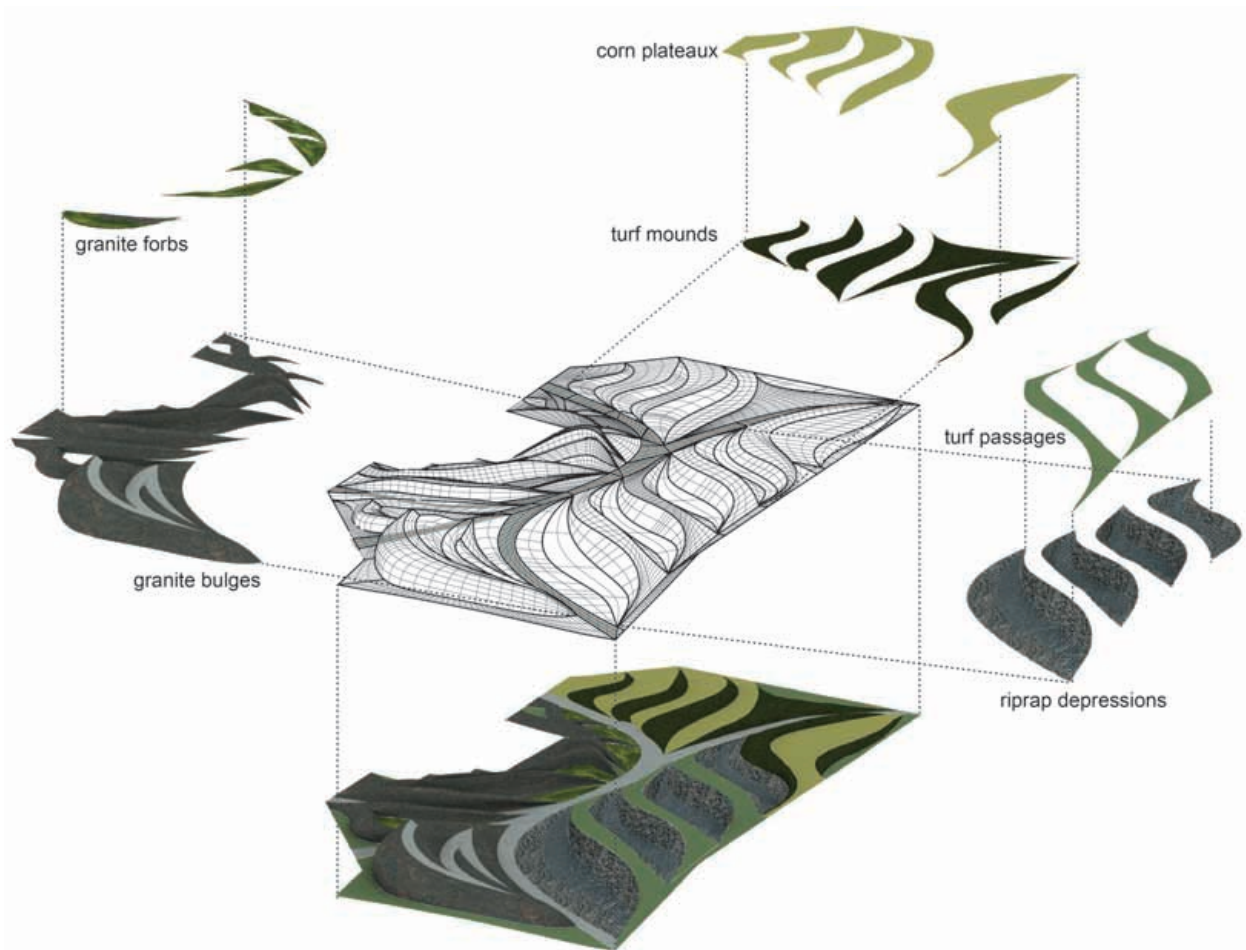
MEDIA III DIGITAL MODELING

Instructor Keith VanDerSys

Teaching assistants Michael DeGregorio, Sahar Moin and Tyler Swanson

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.





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

THEORY I CASE STUDIES: LANDSCAPE AND GARDEN HISTORY

Instructor Raffaella Fabiani Giannetto
Teaching assistants Alison Hirsch and Andrew Pirie

This course was organized as a course survey of the history of landscape architecture. The history of the landscape is the history of civilization and needs to convey that sweep along with particularity regarding ideas, people, places, concepts, and strategies of important and interesting shifts and achievements, international topics with local and regional differences, parallel developments at different times and places, unique moments regarding the design and development of territory and land. It includes agriculture, the evolution of public and private space in towns and cities, and the development, art, craft, and aesthetics of gardens and parks. This survey course introduced topics and a selection of examples of places, individuals and concepts from around the world through time.

Topics

Survey of Themes and Methodologies Examined in the Course

Ancient Greek and Roman Gardens

Islamic and Western Medieval Gardens

The Practice of Garden Making and Garden Writing in the 14th- and 15th-Centuries: The Medici Villas

Garden Types of Early Modern Europe I: Villa Gardens and Botanical Gardens

Garden Types of Early Modern Europe II: Estate Villas and Hunting Parks

17th Century Architectural Gardens in Central Europe

Lessons from the East: China and Japan

The Idea of Nature: The New 'English' or Natural Garden

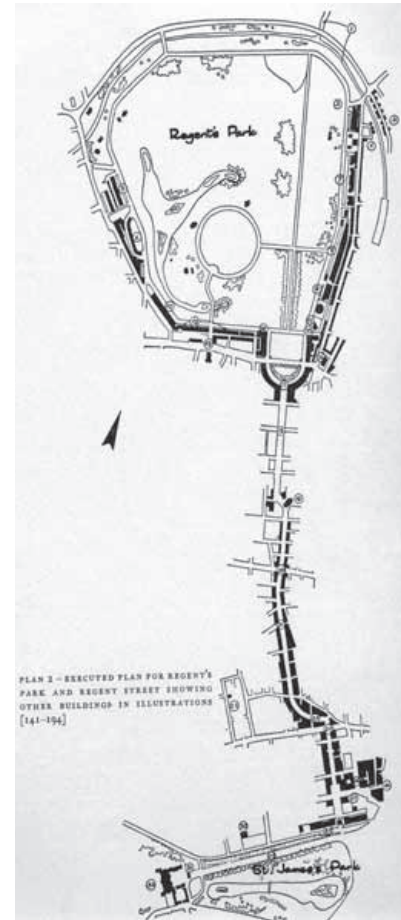
The Picturesque Garden in Europe, lecture by John Dixon Hunt

Gardens and Landscapes in the 19th Century: Transatlantic Influences

Metropolitan Landscapes

The Revival of the Formal Garden in Europe and North America

The Modern Garden in 20th Century United States



Regent's Park plan from Webster, Angus Duncan. *The Regent's Park and Primrose Hill*. London: Greening & Company, 1911.

THEORY II DISCOURSES AND PRACTICES OF CONTEMPORARY LANDSCAPE ARCHITECTURE

Instructor Raffaella Fabiani Giannetto
Teaching assistants David Foster and Alison Hirsch

The economic depression of the 1930s produced dramatic changes in the practice of landscape architecture. Designers recognized the need to think holistically, conceiving a total environment in which physical design strove to preserve and enhance natural systems. Landscape architecture started to be conceived as a science more than an art, and designers produced landscapes that accepted man and his work as part of nature. In the 1960s landscape architects reconceptualized professional attitudes toward nature and the proper analysis and interpretation of ecological data became the main determinant of design solutions. Paradoxically, many contemporary so-called land artists started to explore ecological processes as the generative source of art making, in particular as generators of form. More recent phenomena such as the late twentieth-century increase in world population, sprawl, and environmental pollution, have changed once again the reality described by the very word 'nature' and have contributed to expand the domain of landscape architecture. The projects examined in this seminar unfold several contemporary issues, such as giving form to environmental values, balancing science and art, ecology and design, reconsidering the need for the beautiful vis-à-vis the many sites challenged by pollution and abuse. The course objectives were: to become familiar with the social and cultural processes that inform landscape architectural discourse and to be able to discuss in an informed manner the impact of the latter upon design trends; to be able to think critically and to enhance synthesis and argumentation skills; and to develop group work skills.

Topics

- Ecological Design: The Legacy of Ian McHarg
- Design and Natural Processes: Toward A New Aesthetic
- Environmental Art
- Landscape as Experience
- Legacies of Modernism: Minimalist Art and the Landscape
- Legacies of Modernism: Nature Simulated
- Landscape as a Vessel of Narration and Metaphor I
- Landscape as a Vessel of Narration and Metaphor II
- Landscape as Process I
- Landscape as Process II
- Landscape as a Model for Urbanism



The Central Garden, The Getty Center, Los Angeles (photo: Diana Wojciechowski)

ELECTIVE COURSES

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

Instructor Valerio Morabito

Assistant instructor Megan Burke

This course taught students to use traditional and digital sketches, abstract models, alterations of pictures and a relationship between pictures and sketches 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.



Svetlana Ragulina, representation

Topics in Representation (spring) LANDSCAPE DRAWING

Instructor Laurie Olin

Teaching assistant Michael DeGregorio

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 students 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.

Topics in Digital Media (fall)

INTEROPERABLE TERRAINS

Instructor Keith Kaseman

Assistant instructor Megan Burke

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

Topics in Digital Media (fall)

KINO-EYE: INTRO TO SPACIAL FILMMAKING

Instructor Richie Gelles

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

Topics in Digital Media (spring)

DIGITAL FABRICATION

Instructor Keith VanDerSys

Assistant instructor Andrew Lucia

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.



Yuichiro Tsutsumi, digital fabrication model

Topics in Digital Media (fall)

CARTOGRAPHIC MODELING

Instructor 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)

MODELING GEOGRAPHICAL SPACE

Instructor Dana Tomlin

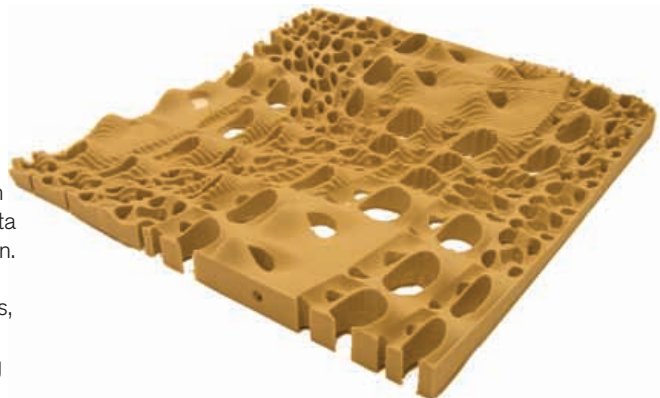
The major objective of this course was to explore the nature and use of raster-oriented geographic information systems (GIS) for the analysis and synthesis of spatial patterns and processes. It was oriented toward the qualities of geographical space itself (e.g. proximity, density, or interspersion)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

Topics in Digital Media (spring)

ADVANCED TOPICS IN GIS

Instructor Dana Tomlin

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.



Joseph Marwil, digital model

Topics in Construction, Horticulture and Planting Design (fall)

URBAN HORTICULTURE AND PLANTING DESIGN

Instructor David Ostrich

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

Topics in Construction, Horticulture and Planting Design (fall)

BUILDING NEW URBAN 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, 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.

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

ISSUES IN ARBORETUM MANAGEMENT I AND II

Coordinator Jan McFarlan

The Morris Arboretum of the University of Pennsylvania 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.



Andrew McConnico, planting design

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. This elective was a part lecture, part project course; the lecture portion began with a survey of natural successional theory. With this foundation, students then moved to examine specific strategies for directing ecological succession to restore the landscape to well-defined, yet flexible, equilibria. This course's emphasis was on terrestrial and wetland landscapes in the Mid-Atlantic region of North America, but included a review of the challenges of restoring urban ecosystems.

Topics in Ecological Design (spring)

LARGE-SCALE LANDSCAPE RECLAMATION PROJECTS

Instructor William Young

Assistant instructor Kevin Smarz

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.



Meghan Storm, ecological design

Topics in Ecological Design (spring)

GREEN ROOF SYSTEMS

Instructor Susan Weiler

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

Topics in History and Theory (fall)

HISTORICAL GROUND: THE ROLE OF HISTORY IN CONTEMPORARY LANDSCAPE ARCHITECTURE

Instructor John Dixon Hunt

This seminar explored the role of history in contemporary landscape architecture. It addressed both how and whether historical references are to be made in landscape projects and, further, to what extent "history" may be invented for these projects. This course focused largely, but not exclusively, on contemporary built work. Students began first by understanding that history is, not facts, so much as the interpretation of facts, by reviewing issues that have to do with memory, and how memory is communicated by designers and received by users of landscape. There were three weeks of initial orientation and discussion, after which each student identified and presented two sites where he or she identified, in one case, the role of history in a given design and in another either one that does not, or one where the "history" has been invented, convincingly or not. Versions of students' research were presented in class and discussed by the group.

Topics in History and Theory (spring)

AMERICAN LANDSCAPE ARCHITECTURE AND ITS SOURCES

Instructor Raffaella Fabiani Giannetto

This seminar course explored the genesis and development of landscape architectural tradition in the United States from the eighteenth century until today by paying considerable attention to the foreign sources that contributed to its formation. Early colonists in North America sought to make their new homes habitable by recreating the landscapes typical of their home countries. Students' main objectives in this class were to be able to discuss in an informed manner the evolution of landscape architecture in the United States from the eighteenth century until today, and think critically and cross-culturally about designed gardens and landscapes through the lens of heritage and tradition.



Sahar Moin,
history and theory

elective courses

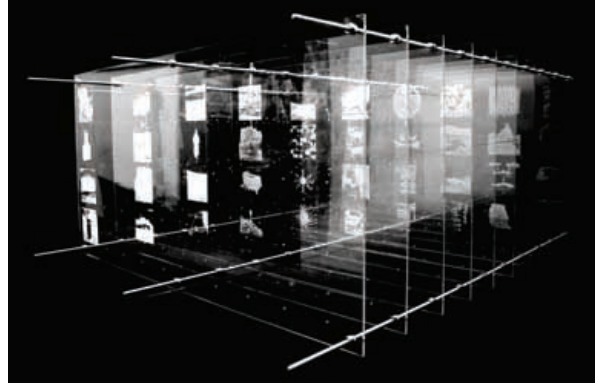
Topics in Theory and Design (fall)

ENVIRONMENT REGIMES

Instructor Dilip da Cunha

The vocabulary of design has a complex heritage of ideas and skills. An important part of this heritage is the idea of environment. It weaves through in limiting and liberating ways. This course explored this contentious idea in the context of six regimes that have sought to control its definition and its representation in design discourse and everyday conversations – colonialism, urbanism, regionalism, developmentalism, environmentalism, and nomadism. Each regime was presented within a particular geographic context and through particular enterprises by which it acted/acts to construct environment.

Each regime was discussed over a two-week period with discussions directed toward understanding the idea of environment behind contemporary design and planning practices. Readings were drawn from environmental history and philosophy, critical theory, literary criticism, design and planning literature.



Jeff McLeod and Tyler Swanson, theory and design

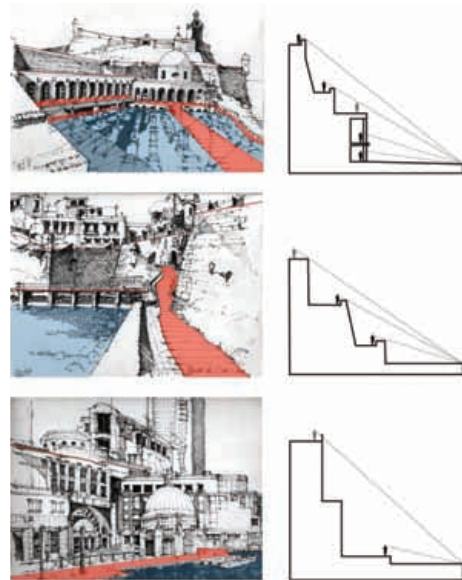
Topics in Theory and Design (spring)

CASE STUDIES IN CONTEMPORARY URBANISM, LANDSCAPE AND DESIGN

Instructor David Gouverneur

Teaching assistant Zeinab Rabiee

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



John Ohly, theory and design

INDEPENDENT STUDY

URBAN TRANSPORTATION HUBS (spring)

Student Karli Molter

Faculty supervisor David Gouverneur

Transportation systems inevitably reshape the urban surface; they are the catalysts of compelling changes in an urban environment. Transportation related projects require at a very fundamental level the integration of urban design, landscape architecture, and architecture. The hubs and public spaces that surround these systems provide unique opportunities for innovation for designers to create environments that have a harmonious blend between different spaces, scales and systems by using skills and attitudes of all of the design professions. By using a multi-disciplinary approach to design, new projects can be designed integral to existing conditions, and not as isolated objects. The interest for this research proposal stemmed from a background in both architecture and landscape architecture. The goal was to understand how new types of programming, environmental considerations, and spatial configurations dealing with the built and natural environments are used in the design of transportation systems to transform cities through an integrated design approach. Three case studies with very different planning, urban and programmatic conditions were chosen to study and compare: South Street Station in Boston, Massachusetts; Mexipuerto, Ciudad Azteca in Mexico City, Mexico; and La Sagrera Station in Barcelona, Spain. The three case studies have given an understanding of a wide range of design approaches, cultural influences, and use of technology in the development of transportation hubs.

SCHOOL COURTYARD DESIGN (spring)

Student Michael DeGregorio

Faculty supervisor Laurie Olin

This study was undertaken in an effort to explore small-scale design and to renovate the courtyard within Pennbrook Middle School in Montgomery County, Pennsylvania. A committee of teachers and district officials were interested in what could be done to improve Pennbrook courtyard's underwhelming space, and transform it into a well-designed respite – a departure from the typical classroom atmosphere. Through multiple teacher/student workshops and presentations, the collaborative process resulted in a place that can sustainably grow over many years, promote environmental literacy, and provide spaces where teachers and students can interact where they typically would not inside of the building. A number of fundraisers and volunteer days have taken place since this study's conception, as the courtyard begins to finally take shape.

LANDSCAPE REPRESENTATION (spring)

Student Zeinab Rabiee

Faculty supervisor Christopher Marcinkoski

This study was an attempt to address landscape representation by demonstrating the communication of ideas in a design-oriented context. Personal insights and beliefs and how they translate into various methods of representation were investigated. The main focus of this project centered on the integration of art elements with principles of design in order to determine a style of representation. The final paper was subdivided into three chapters: "An Overview on the Definition and History of Landscape Representation," "An Overlook of the Contemporary Visions of Landscape Representation," and "Guides of Visual/Graphic Communications."

SUMMER INSTITUTE AUGUST 9 – SEPTEMBER 3, 2010

Week 1 DRAWING

Instructors Rachel Johnston Pires, Nicholas Pevzner and Sanjukta Sen

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

Week 2 COMPUTING

Instructor Keith VanDerSys

Teaching assistant Marie Hart

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

Week 3 STUDIO METHODS

Instructors Nicholas Pevzner and Sanjukta Sen

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

Week 3 COMPUTING

Instructor Keith VanDerSys

Teaching assistant Marie Hart

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

Week 3 LANDFORM AND GRADING

Instructor Cora Olgyay

Assistant instructor Nathan Heavers

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. The act of grading design – the shaping and sculpting of landform – is both art and science. This 3-day session for two-year MLA students aimed to provide an appreciation of landform as both an evocative component in the design vocabulary and as a critical tool in resolving difficult design problems. Basic techniques and strategies of grading design were introduced and reinforced, so that grading design becomes an integral part of the students' design approach. This session is intended to provide a concise overview of the principles and process of landform and grading design, and is designed to prepare the entering two-year students for Workshop III.

Week 4 NATURAL SYSTEMS

Instructor Sarah Willig

Assistant instructors Nathan Heavers and Emily Vogler

Teaching assistants Kathryn Farquhar and Marie Hart

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

Fieldtrips included:

Wissahickon Creek Valley, Pennsylvania
(Piedmont Uplands)

John Heinz National Wildlife Refuge
(Inner Coastal Plain)

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

Valley Forge National Historical Park
(Piedmont)

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



Natural Systems week fieldtrip (photo: Sarah Willig)

LECTURE SERIES

Valerio Morabito
Visiting Professor, PennDesign
“Landscape Strategies in Morocco and Other Work”
October 21, 2010

Andrea Cochran
Landscape Architect, San Francisco
“Immersive Landscapes”
December 2, 2010

Kongjian Yu
Turenscape and Peking University
“Structure/Infrastructure in the Terrain of Water”
The Annual Ian McHarg Lecture
April 1, 2011

John Hopkins
Director for the Open Space,
Landscape and Urban Design Projects,
London Olympics
“Olympic Park”
April 4, 2011

Mohsen Mostafavi
Harvard University
Co-sponsored with the Department of Architecture
April 12, 2011

EVENTS

LAAB Accreditation Visit
November 7-10, 2010

Career Connection Day
March 25, 2011

Eduardo Cadaval
Cadaval & Sola-Morales
PennDesign Student ASLA Event
April 8, 2011

ASLA Awards Jury
May 9, 2011

SYMPOSIA

Foreign Trends on American Soil – A Symposium
Symposium organizer: **Raffaella Fabiani Giannetto**
Presenters included: **Kendall Brown, Sara Butler, Emily Cooperman, Rebecca Warren Davidson, Raffaella Fabiani Giannetto, John Dixon Hunt, Michael Lee, Eric MacDonald, Judith Major, Frank Matero, Graeme Moore, Lance Neckar, James Schissel, Jill Sinclair, Johannes Stoffer, Thaisa Way, and Caren Yglesias**
Moderators included: **Julie Davis, John Dixon Hunt, David Leatherbarrow, Laurie Olin, Franca Trubiano, and Aaron Wunsch**
March 18-19, 2011

In the Terrain of Water – A Symposium and Exhibition
Director: **Anuradha Mathur**
Co-director/organizer: **Catherine Bonier**
Exhibition coordinator/designer: **Yadiel Rivera-Diaz**
Symposium coordinator: **Diane Pringle**
Symposium assistant: **Michelle Lin**
Exhibition assistant: **Jessica Ball**
Student exhibition assistants: **Laura Lo, Nicola McElroy**
Advisors: **Marilyn Jordan Taylor, David Leatherbarrow, Dilip da Cunha, William Whitaker**
Speakers and panelists included: **Kazi Ashraf, Ila Berman, Eugenie Birch, Catherine Bonier, William Braham, Lindsay Bremner, David Brownlee, James Corner, Teddy Cruz, Dilip da Cunha, Herbert Dreiseitl, Ana Maria Duran, Inaki Echeverria, Annette Fierro, Helene Furjan, Nataly Gattegno, Alan Greenberger, Margarita Gutierrez, Alison Hirsch, Walter Hood, David Hsu, Peter Hutton, Doug Jerolmack, Diebedo Francis Kere, Teng Chye Khoo, Tilman Latz, Pietro Laureano, David Leatherbarrow, Nancy Levinson, Christopher Marcinkoski, Randall Mason, Anuradha Mathur, Elizabeth Mossop, Mahadev Raman, Simon Richter, Anne Whiston Spirn, Marilyn Jordan Taylor, John Todd, Hans Venhuizen, Charles Waldheim, Marion Weiss, Christian Werthmann and Kongjian Yu**
April 1-2, 2011

Exhibition dates: March 29-April 22, 2011

ANNOUNCEMENTS

Students

MLA students **Elizabeth Chiarelli**, **Anne Clark**, **Kimberly Davies** (dual MCP), **Jeong Hwa Lee** (dual MArch), and **Jessup Shean** (JD/MBA) earned an Honorable Mention for Overall Merit in the 2011 Urban Land Institute (ULI) / Gerald D. Hines Student Urban Design Competition for their vision of the transit station site in Seattle. The team's proposal entitled "Get Up and Go" was commended for its holistic approach which included a stormwater management corridor to address Seattle's regular rainfall while connecting the adjacent park spaces, a fitness circuit to promote physical wellness, pedestrian and bicycle amenities, and retail space to boost the area's economic vitality. **David Gouverneur** was the team's faculty advisor.

May 2011 MLA graduate **Alison Hirsch** was voted by the Department faculty to be the PennDesign 2011 Olmsted Scholar and was selected as a 2011 National Olmsted Scholar Finalist in the Landscape Architecture Foundation's elite scholarship awards program recognizing leadership in sustainability and design. The award was presented by the LAF Board of Directors on October 30, 2011 during the ASLA Annual Meeting in San Diego.

MLA students **Rebecca Jee** and **Ashley Ludwig** were selected by the Pennsylvania-Delaware Chapter of the ASLA to receive \$1,000 scholarships from the chapter in April 2011.

MLA student **Ashley Ludwig** won the PennDesign 2011 Susan Cromwell Coslett Traveling Fellowship for her proposal "Botanical Gardens: Seed Transfer to Global Conservation." Ludwig visited the Royal Gardens at Kew, the Royal Botanic Garden in Edinburgh, the Eden Project, and Hope Botanical Garden to document the transition of these landscapes from the traditional place of collection, cultivation, and display to the current site of global seed collection and plant conservation.

The European Landscape Architecture Convention invited Penn's Department of Landscape Architecture to participate in a summer workshop on "Sensitive Mediterranean Changing Landscapes," which was held June 2-16, 2011 in the city of Volos, Greece. The workshop brought together over 120 landscape architecture and architecture students and 30 professors from over a dozen countries. Participants had the opportunity to get acquainted with the city of Volos and more specifically with different coastal sites that were the subject of critical observations, analysis, research, and design proposals. PennDesign participants included: MLA students **Jeff Alexander**, **Anne Clark**, **Kimberly Davies**, **Andrew Dawson**, and **Chunlan Zeng**; May 2011 MLA graduates **Martha Clifford** and **Karen Lutsky**; and Landscape Architecture faculty members **David Gouverneur** and **Lucinda Sanders**.

2011 ASLA Student Award Winners

Johanna Barthmaier, May 2011 MLA graduate: Award of Excellence in the General Design Category for her "Tempelhof Wasserpark" project for the Tempelhof Airfield studio site in Berlin, Germany. **Martin Rein-Cano** and **Yadiel Rivera-Diaz** were the faculty advisors.

Joseph Kubik, May 2011 MLA graduate: Honor Award in the General Design Category for his "Co-Modification" project for the Bintan Island in Indonesia studio. **Mark Thomann** was the faculty advisor.

Jun Zhou, MLA student: Honor Award in the General Design Category for his “Growing Fun(ction): Delaware River Park Islands of Resilience” project for Studio III, The Philadelphia Studio: Urban Transformations and the Making of Sustainable Districts. **Lucinda Sanders** was the faculty advisor.

Karen Lutsky, May 2011 MLA graduate: Honor Award in the Analysis and Planning Category for her “Big Old Tree; New Big Easy, using New Orleans' native trees to structure a new plan for Iberville and the Lafitte Corridor” project for the New Orleans Studio: Iberville/Treme, A Landscape Transformation. **David Gouverneur** and **Nicholas Pevzner** were the faculty advisors.

Abigail Smith, dual MLA/MArch student: Honor Award in the Analysis and Planning Category for her “Gateways through Gesture: The Philadelphia Handshake Connecting North Philadelphia to the Delaware River” project for Studio III, The Philadelphia Studio: Urban Transformations and the Making of Sustainable Districts. **Lucinda Sanders** and **Michael Miller** were the faculty advisors. Smith was also selected to receive a \$1,000 scholarship from the Connecticut Chapter of the ASLA in the spring of 2011.

The ASLA Student Awards were presented at the ASLA Annual Meeting in San Diego in early November 2011.

Faculty

The work of assistant professor **Karen M'Closkey** and lecturer **Keith VanDerSys** of PEG office of landscape + architecture in Philadelphia; and lecturer **Keith Kaseman** and **Julie Beckman**, associate chair of the Department of Architecture, both of KBAS in Philadelphia were featured in the “Material Landscapes” exhibition at the Sheldon Art Galleries in St. Louis, Missouri from June 17, 2011 through January 21, 2012.

Long time visiting lecturer, **Valerio Morabito** was appointed Adjunct Professor of Landscape Architecture for a term of five years beginning July 1, 2011. Morabito is a professor of landscape architecture at l'Università Mediterranea di Reggio Calabria, Italy. Morabito was the winner of the PennDesign 2011 G. Holmes Perkins Award for Distinguished Teaching by a member of the associated faculty. The award was presented at the PennDesign Awards Ceremony on May 15, 2011.

Practice professor **Laurie Olin**, FASLA, received the 2011 ALSA Medal, the Society's highest award for landscape architecture. The award was presented at the ASLA Annual Meeting in San Diego in early November 2011. Olin is a founder and principal of OLIN and has taught at PennDesign for more than 30 years.

Jerry van Eyck was appointed Adjunct Associate Professor of Landscape Architecture for a term of four years beginning July 1, 2011. Van Eyck is the founder of MELK Landscape Architecture in New York City.



LAAB Accreditation visit exhibition in Lower Gallery (photo: Wei Chen)

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 **Alejandro D. Vazquez**

The Laurie D. Olin Prize in Landscape Architecture

Awarded to a graduating student who has achieved a high academic record and demonstrated design excellence in the making of urban places. Laurie D. Olin is one of the world's foremost leaders in contemporary landscape architecture and founder of the internationally acclaimed OLIN studio in Philadelphia, designing some of the world's most significant urban public spaces. Established in 2010 by the OLIN studio in honor of practice professor Olin who has served on Penn's faculty of landscape architecture since 1974.

Awarded to **Johanna F. Barthmaier**

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 **Edward D. Confair, Jr.**

The John Dixon Hunt Prize in Theory and Criticism

Awarded to a graduating student who has shown particular distinction in the theoretical and critical understanding of landscape architecture. The prize was established in 2004 and renamed in 2010 to honor the distinguished career of professor emeritus John Dixon Hunt.

Awarded to **Alison B. Hirsch**

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 **Karli A. Molter**

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 **Michelle Lin**

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 **John H. Ohly**

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 **Sahar Moin**

The Robert M. Hanna Prize in Design

Awarded to a graduating student who has demonstrated great care for the craft, making and construction of landscape architecture. Established in 2010 by the OLIN studio in memory of Robert M. Hanna (1935-2003), who served on Penn's faculty of landscape architecture from 1969 to 1998. Awarded to **Martha J. Clifford**

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 **Margaret L. Jankowsky**

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

Edward D. Confair, Jr., Karli A. Molter, Alejandro D. Vazquez

Certificates of Merit awarded to

Johanna F. Barthmaier, Yang Dai, Sahar Moin

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 **Minyoung Choi**

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 **Rebekah M. Meeks**



Wei Chen, fieldtrip photo

GRADUATES

Master of Landscape Architecture

December 2010

Annabelle Hernandez
Caroline Kim
Hyun Suk Kim
Ho Young Lee

May 2011

Rachel Ahern
Johanna Barthmaier
Christopher Bleakley
Rana Boland
Stephan Bürgi
Leslie Carter
Po-Shan Chang
Martha Clifford
Edward Confair, Jr.

Yang Dai
Michael DeGregorio
Cathryn Dwyre
Marie Hart
Tamara Henry
Alison Hirsch
Sanghyun Lim
Connie Lin
Michelle Lin
Michael Lindquist
Amy Linsenmayer
Sheng Liu
Karen Lutsky
Joseph Marwil
Sahar Moin
Karli Molter

James Phillips
Andrew Pirie
Zeinab Rabiee
Svetlana Ragulina
Alaleh Rouhi
Bowon Shim
Lewis Tyler Swanson
Yuichiro Tsutsumi
Alejandro Vazquez
Teng Teng Wang

Certificate in Landscape Studies

Jamey Crawford
Marie Park
Rachel Eschenbach



Master of Landscape Architecture Class of 2011 (photo: Wei Chen)

FACULTY

James Corner, *Chair*
Anuradha Mathur, *Associate Chair*
Raffaella Fabiani Giannetto
David Gouverneur
Christopher Marcinkoski
Karen M'Closkey
Cora Olgay
Laurie Olin
Lucinda Sanders
Dana Tomlin

John Dixon Hunt,
Professor Emeritus

LECTURERS

Hallie Boyce
Jessica Brown
Megan Burke
Eduardo Cadaval
Dilip da Cunha
Lindsay Falck
Richie Gelles
Nathan Heavers
Rachel Johnston Pires
Keith Kaseman
Richard Kennedy
Andrew Lucia

Jan McFarlan
Michael Miller
Todd Montgomery
Valerio Morabito
David Ostrich
Nicholas Pevzner
Martin Rein-Cano
Yadiel Rivera-Diaz
David Robertson
Thomas Ryan
Sanjukta Sen
Mark Thomann

Jerry van Eyck
Keith VanDerSys
Sarah Weidner Astheimer
Susan Weiler
Sarah Willig
David Witte
William Young



ASLA Awards Jury May 9, 2011 (photo: Wei Chen)



LAAB Accreditation exhibition and visit team presentation to the Department, November 7-10, 2010 (photos: Wei Chen)

Department of Landscape Architecture
University of Pennsylvania School of Design

