



PennDesign

LANDSCAPES IN PROCESS

2017-18

2017-18



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.

Layout and production by
Richard Weller, Megan Kelly,
Diane Pringle, Darcy Van Buskirk,
Abe Roisman and the landscape
architecture students who provided
images of their work.

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

Copyright: 2018
Trustees of the
University of Pennsylvania
All rights reserved.

Front cover image:
Yifan Cai

FOREWORD	3
History of Landscape Architecture at Penn	4
Program Philosophy	6
Faculty	7
Three-Year MLA/Curriculum/Plan of Study	8
Two-Year MLA/Curriculum/Plan of Study	10
MLA/MArch Dual-Degree	12
MLA/MCP Dual-Degree	13
CORE STUDIOS	
Studio I (Popowsky/Appelhans)	14
Studio II (M'Closkey/VanDerSys)	16
Studio III (Neises/Spangler/Montgomery/Thomann/Bourne)	18
Studio IV (Marcinkoski/Arpa/Born/Pevzner)	20
OPTION STUDIOS	
Studio V (M'Closkey)	22
Studio V (Marcinkoski)	24
Studio V (Morabito/Weller)	26
Studio V (Villalobos/Grauer)	28
Studio VI (Mathur)	30
Studio VI (Weller/Murata)	32
Studio VI (Bosse/Miller/Miller)	34
Urban Design Research Studio (Gouverneur/Villalobos)	36
WORKSHOP COURSES	
Workshop I (Willig/Popowsky)	38
Workshop II (Olgay/Kaufer/Willig)	40
Workshop III (Kaufer/Confair/Jensvold)	42
Workshop IV (Burrell/Thornton)	43
MEDIA COURSES	
Media I (Popowsky/Murata)	44
Media II (VanDerSys)	45
Media III (Luegering/VanDerSys)	46
Media IV (Luegering)	47
THEORY COURSES	
Theory I (Weller)	48
Theory II (Fabiani Giannetto)	49
OTHER	
Urban Ecology/Contemporary Urbanism	50
Elective Courses	52
Independent Study/Studio	58
Summer Institute	64
Lectures/Events	66
Announcements	68
Student Awards	70
ASLA Awards Nominees	72
Graduates	90

FOREWORD

The work collated in these pages offers a glimpse into the Master of Landscape Architecture program at the University of Pennsylvania. This is the twenty-second volume in a series of end-of-year reviews, outlining the coursework and events of the past academic year. We have included sections with information about the MLA program including the history of the program, its philosophy, curriculum requirements, as well as MLA and dual-degree plans of study. This year we have added an additional eighteen pages to highlight the work of the nine graduating MLA students who were nominated by the faculty to present their work to the ASLA Awards Jury on May 7, 2018. While this publication is an extremely edited and partial form of summary, it communicates not only the richness of the MLA program at Penn but also the department's commitment to advancing the field through inquiry and design-based research.

In addition to coursework in history and theory, media and visualization, ecology, horticulture, earth-works, water management and construction technology, studio work captures the full ambitions of a program committed to design. Last year, studio sites included the Upper Roxborough Reservoir, the North Philadelphia Delaware River Waterfront, and the Kensington neighborhood in Philadelphia; the Highlands of New Jersey and New York; the Tri-Boro Line which runs through Brooklyn, Queens and the Bronx; and a case study of Central Park in New York and Tiananmen Square in Beijing. Students also had the opportunity to work on studio projects with sites in the Galapagos Islands; Tokyo; Shenzhen, China; Rio de Janeiro; and San Juan, Costa Rica.

The geographic reach, variety of scale and complexity of issues with which students and faculty have engaged in these studios is testament to our ambitions for landscape architecture in the twenty-first century.

Richard Weller
Martin and Margy Meyerson Chair of Urbanism
Professor and Chair
Department of Landscape Architecture
October 2018

HISTORY OF LANDSCAPE ARCHITECTURE AT PENN

The School of Fine Arts at the University of Pennsylvania was started in 1890 with programs in architecture and fine arts (including music and art history). Landscape architecture was first introduced as a subject in 1914-1915 through a series of lectures by George Bernap, landscape architect for the United States Capitol. In 1924, a new department of landscape architecture was founded, with Robert Wheelwright as director, and authorized to award the BLA. Wheelwright was co-founder and co-editor of *Landscape Architecture* magazine and a practicing landscape architect. He outlined his definition of the profession in a letter to the *New York Times* in 1924:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PROGRAM PHILOSOPHY

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

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

In July 2016, Frederick "Fritz" Steiner joined the school as Dean and Paley Professor. Under Steiner and Weller's leadership we expect to continue to expand and evolve the long traditions of the program at Penn, we believe that our students and faculty will continue to meaningfully contribute to the field in the twenty-first century, helping to advance new ideas and new forms of practice.

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

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

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

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

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

FACULTY (2017-2018)

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

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

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

Standing Faculty

Richard Weller, *Professor and Department Chair*,
Martin and Margy Meyerson
Chair of Urbanism
Raffaella Fabiani Giannetto,
Assistant Professor
Christopher Marcinkoski,
Associate Professor
Anuradha Mathur, *Professor*
Karen M'Closkey,
Associate Professor
Frederick Steiner, *Dean and Paley Professor*
Dana Tomlin, *Professor*
Aaron Wunsch,
Assistant Professor (HSPV)

Associated Faculty

David Gouverneur, *Associate Professor of Practice*
Valerio Morabito,
Adjunct Professor
Ellen Neises, *Adjunct Associate Professor*
Lucinda Sanders,
Adjunct Professor

Emeritus Faculty

James Corner
John Dixon Hunt
Dan Rose

Full-Time Lecturers

Lindsay Falck
Nicholas Pevzner
Keith VanDerSys

Part-Time Lecturers

Anthony Aiello
Kira Appelhans
Javier Arpa
Megan Born
Molly Bourne
Matthijs Bouw
Greg Burrell
Stephanie Carlisle
Ed Confair
Candace Damon
Billy Fleming
Oscar Grauer
Tatum Hands
Marie Hart
Taran Jensvold
Anneliza Kaufer
Michael Luegering
Todd Montgomery
Misako Murata
Cora Olgyay
Laurie Olin
Rebecca Popowsky
Cynthia Skema
Alec Spangler
Alex Stokes
Abdallah Tabet
Mark Thomann
Brad Thornton
Maria Villalobos
Patty West
Sarah Willig
Bill Young

THREE-YEAR MLA CURRICULUM REQUIREMENTS

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

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

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

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

THREE-YEAR MLA PROGRAM OF STUDY

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

TWO-YEAR MLA CURRICULUM REQUIREMENTS

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

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

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

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

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

TWO-YEAR MLA PROGRAM OF STUDY

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

MLA / MASTER OF ARCHITECTURE DUAL-DEGREE CURRICULUM

ARCHITECTURE [19 cu]	JOINT ARCHITECTURE / LANDSCAPE [4 cu]	LANDSCAPE ARCHITECTURE [17 cu]	
Studio		Studio	
501 Studio I	2.0	501 Studio I	2.0
502 Studio II	2.0	502 Studio II	2.0
602 Studio IV	2.0	601 Studio III	2.0
	6.0		6.0
History & Theory		History & Theory	
511 History & Theory I	1.0	535 Theory I	1.0
512 History & Theory II	1.0	540 Theory II	1.0
611 History & Theory III	1.0		2.0
	3.0		
Visual Studies		Media	
521 Visual Studies I	0.5	533 Media I	1.0
522 Visual Studies II	0.5	542 Media II	1.0
621 Visual Studies III	0.5	543 Media III	1.0
	1.5	544 Media IV	1.0
Technology			4.0
531 Construction I	0.5	Workshops	
532 Construction II	1.0	511 Workshop I	1.0
535 Structures I	0.5	512 Workshop II	1.0
536 Structures II	0.5	611 Workshop III	1.0
631 Case Studies in Technology	0.5	612 Workshop IV	1.0
633 Environmental Systems I	0.5		4.0
634 Environmental Systems II	0.5	Required 600-level Studio Co-Requisites	
636 Material Formations	1.0	761 Urban Ecology (with 601)	1.0
732 or 736 Tech Designated Elective	1.0	OR	
	6.0	781 Contemporary Urbanism (with 602)	1.0
Professional Practice			1.0
670 Professional Practice I	0.5	Electives	
771 Professional Practice II	1.0	None	
	1.5		
Electives			
ARCH Elective I	1.0		
	1.0		
<i>Check with the Department of Architecture the most current list of requirements.</i>			
Sub-total	19.0	Sub-total	17.0
TOTAL COURSE UNITS REQUIRED	40		

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

MLA / MASTER OF CITY PLANNING DUAL-DEGREE CURRICULUM

CITY PLANNING [15 cu]		LANDSCAPE ARCHITECTURE [21 cu]	
Core		Studio	
500 Introduction to Planning History	1.0	501 Studio I	2.0
501 Quantitative Planning Analysis	1.0	502 Studio II	2.0
502 Urban Redevelopment OR		601 Studio III	2.0
509 Law of Planning*	1.0	602 Studio IV	2.0
503 Modeling Geographic Objects	1.0	701 Studio V (702 Studio VI)	2.0
506 Negotiation and Conflict Resolution OR			10.0
CPLN 505 Planning by Numbers* OR		History & Theory	
CPLN 504 Site Planning* OR		535 Theory I	1.0
CPLN 508 Urban Research Methods OR		540 Theory II	1.0
CPLN 560 Intro to Graphics	1.0		2.0
510 Urban Planning Theory	1.0	Media	
600 Workshop	2.0	533 Media I	1.0
7XX Planning Studio	2.0	542 Media II	1.0
	10.0	543 Media III	1.0
		544 Media IV	1.0
			4.0
* These courses may not be used to meet BOTH core and concentration requirements		Workshops	
		511 Workshop I	1.0
		512 Workshop II	1.0
		611 Workshop III	1.0
		612 Workshop IV	1.0
			4.0
Concentrations		Required 600-level Studio Co-Requisites	
(Please refer to each specific concentration requirements.)		761 Urban Ecology (with 601)	1.0
CPLN Concentration	1.0	781 Contemporary Urbanism (with 602)	1.0
CPLN Concentration	1.0		2.0
CPLN Concentration	1.0		
CPLN Concentration or Elective	1.0	Electives	
	5.0	None	
15 CPLN course units are required for the MCP degree under the PAB accreditation.		Depending on the student's background, a 1 cu course will be waived so there are a total of 21 cus taken in LARP.	
<i>Check with the Department of City Planning the most current list of requirements.</i>			
Sub-total	15.0	Sub-total	21.0
TOTAL COURSE UNITS REQUIRED	36		

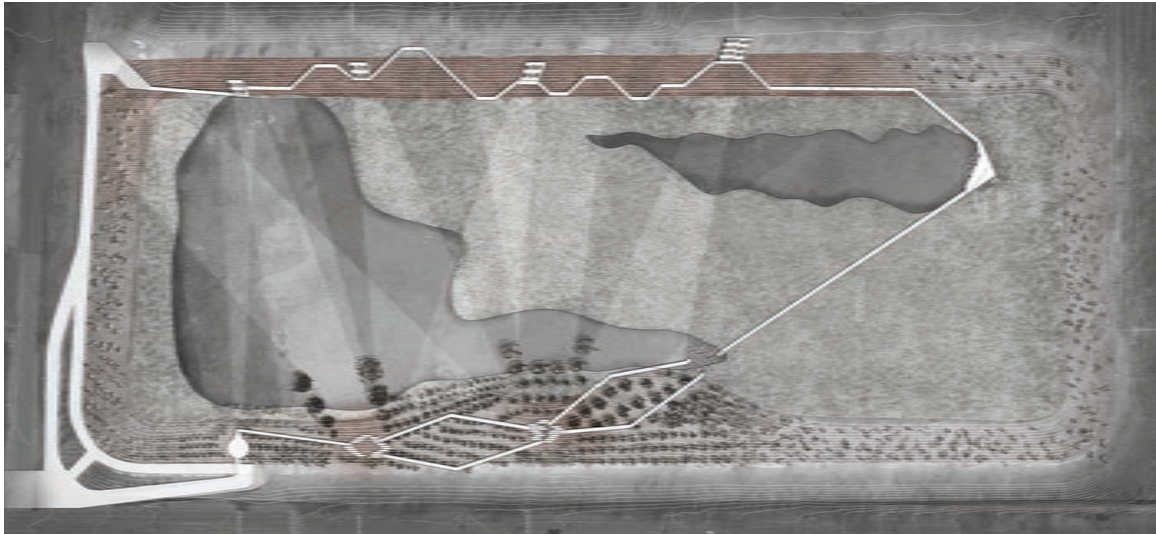
Waived Landscape Architecture course requirements must be replaced with Landscape Architecture elective courses. Dual-degree students should confirm their individualized study plans with both departments.

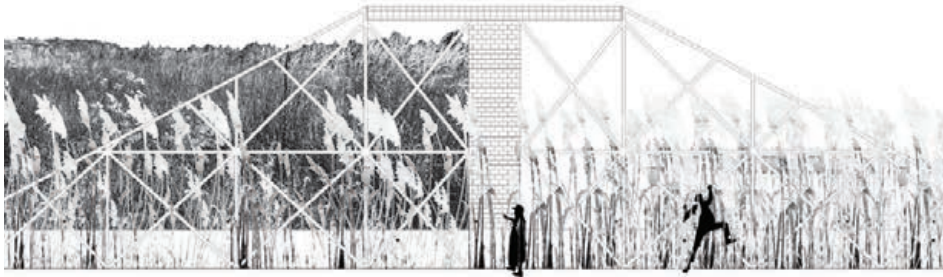
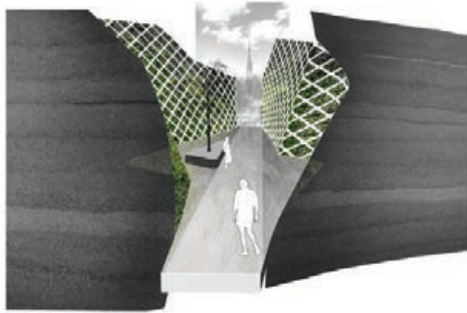
For more specific information on dual-degree and certificate programs, please consult the departments and the website: www.design.upenn.edu.

STUDIO I LANDSCAPE PROCESS: IMAGINATION AND CRAFT UPPER ROXBOROUGH RESERVOIR, PHILADELPHIA

Critics Rebecca Popowsky and Kira Appelhans
Assistant critic Lindsay Falck
Teaching assistants Prakul Pottapu and Yang Du

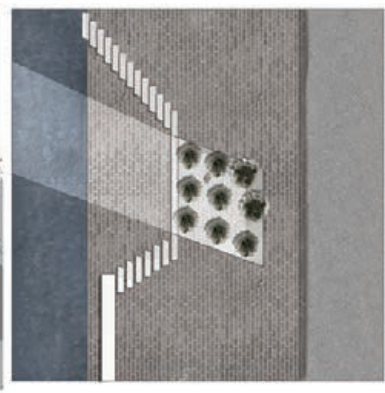
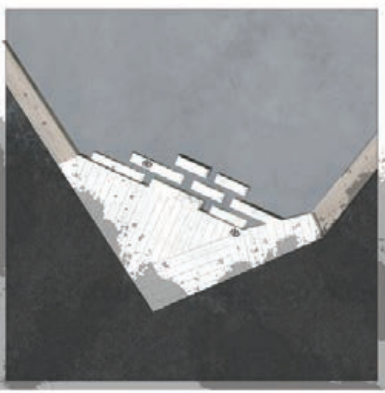
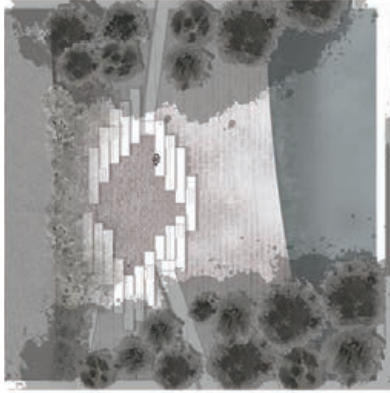
This studio, the first in the core sequence, explored the design language of landscape. Sited locally – on a decommissioned reservoir situated between Roxborough (Philadelphia) and the Schuylkill River – it introduced strategies for seeing, interpreting, representing and designing within the context of natural and constructed environments. The studio asked students to traverse and record the found landscape, and to then re-imagine and project a transformed landscape, with spatial and material specificity. The studio was particularly focused on seeing and experiencing landscape through drawing, in utilizing representation as a fundamental driver of design, on the design of spatial experience, and on site-driven design. Studio projects evolved out of the fusion of repeated site visits and the representation strategies that documented those experiences. Projects were not only understood as complete or final constructs, but also as negotiations of fixity and change, engaging both existing site dynamics and the passage of time. Out of an in-depth analysis and subsequent design explorations, each student developed their own agenda for the site, drawing out and building upon particular qualities of the landscape.





- Yaxin Cao
- Christine Chung
- Wenxin Deng
- Christopher Feinman
- Sarah Harmon
- Yue Hu
- Samia Kayyali
- Cari Krol
- Robert Levinthal
- Mengyang Li
- Yitong Li
- Yushan Li
- Yutong Li
- Camila Rivera Torres
- Molly Thorkelson
- Gustavo Vega
- Shuyang Wang
- Yun Wang
- Byungdoo Youn
- Erica Yudelman
- Rosa Zedek
- Yutong Zhan
- Lujian Zhang
- Ziping Zheng

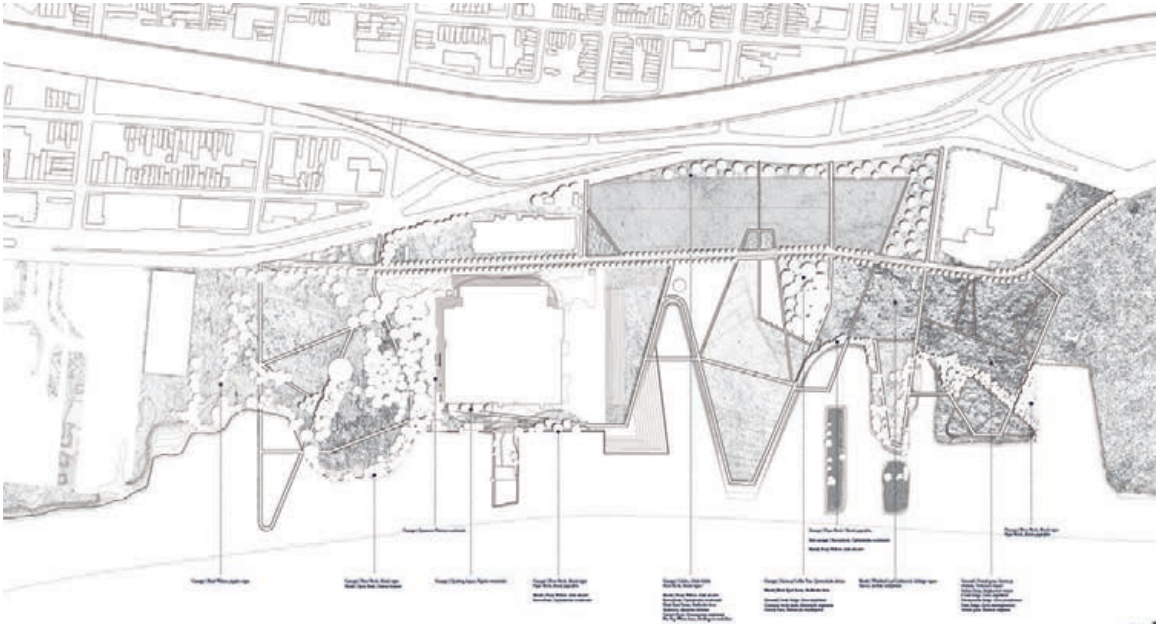
Shuyang Wang, perspective renderings (this page, top);
 Cari Krol, sequential section rendering (above, middle);
 Yun Wang, final plan (opposite page) and plan details (below)

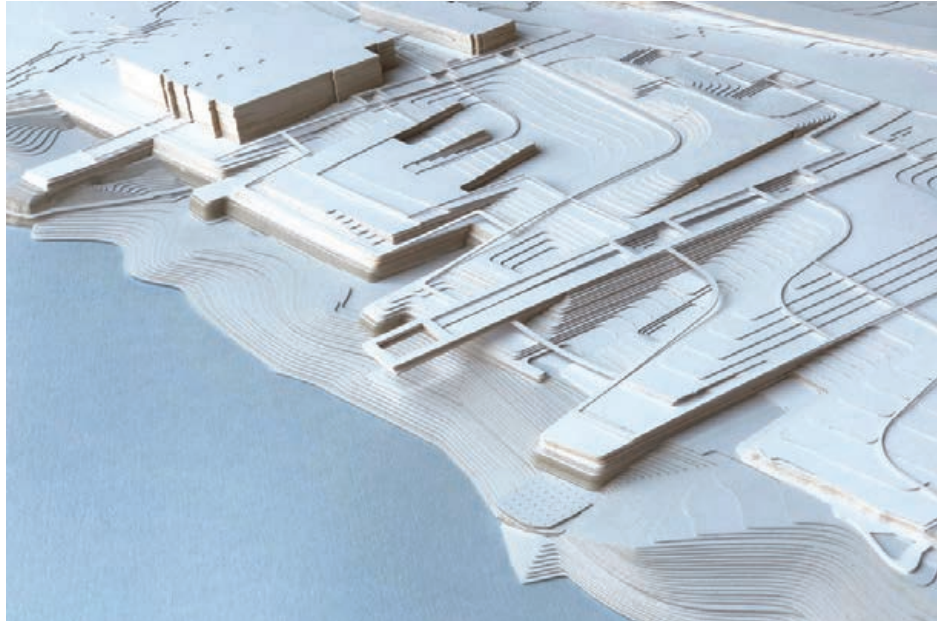


STUDIO II GROUNDWORK: PROJECTS FOR FISHTOWN'S RIVERFRONT PHILADELPHIA, PA

Critics Karen M'Closkey and Keith VanDerSys
Teaching assistants Anni Lei and Qi Wang

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





Yaxin Cao
Christine Chung
Wenxin Deng
Christopher Feinman
Sarah Harmon
Yue Hu
Samia Kayyali
Cari Krol
Robert Levinthal
Mengyang Li
Yitong Li
Yushan Li
Fare Nixon
Camila Rivera Torres
Molly Thorkelson
Gustavo Vega
Shuyang Wang
Yun Wang
Byungdoo Youn
Erica Yudelman
Rosa Zedek
Yutong Zhan
Lujian Zhang
Ziping Zheng



Cari Krol, planting plan (opposite page):
Shuyang Wang, site model (top, this page);
Wenxin Deng, process model and hybrid drawing (above)

STUDIO III GREEN STIMULI: THE HIGHLANDS OF NEW JERSEY AND NEW YORK

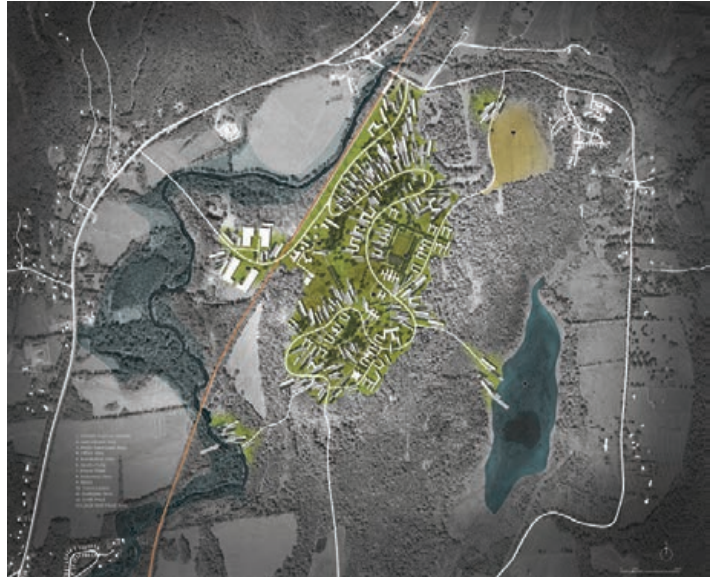
Critics Ellen Neises, Molly Bourne, Todd Montgomery, Alec Spangler, and Mark Thomann
Teaching assistants Douglas Breuer, Nicholas Jabs, Zhexuan “Joyce” Liao, and Sofia Nikolaidou

The 2017 Green Stimuli studio investigated the potential role of landscape design in shaping a dynamic future for the New Jersey Highlands and the Hudson Highlands of New York. The Highlands are the rugged foothills of the eroded Appalachian Mountain range, the base of what was once the most expansive mountain system in earth’s history. The studio took on design problems where soil, terrain, geology, mineral resources, climate, water, plants, wildlife, and living systems interactions are major drivers. Studio projects explored one or more of these dimensions in depth to reach high levels of design exploration, strategic thinking, and technical resolution. The studio’s topics intersected with a broad universe of practical concerns, including land use, local and regional economies, real estate development and public policy, as well as philosophical and artistic questions about nature and ecology. The intent was that designed stimuli make new connections between the material of landscape and the economic, infrastructural, scientific, social, cultural and creative attributes of a region. The Green Stimuli studio emphasized rigorous site analysis, the strategic organization of living material, and the potential of design to produce a wide range of effects. Studio problems were always “live” in the sense that some group of leaders and experts were actively trying to solve them, there was an audience for student work outside the University, and projects had the potential to stimulate debate and new directions.



Yang An
Jessica Arias
Shanshan Bai
Paolo Brindley-Pantalone
Lindsay Burnette
Yaqun Cai
Yifan Cai
Nikki Chang
Ronglyu Chen
Christian Cueva
Mingchen Cui
Anna Darling
Sihong Deng
Zuzanna Drozd
Yang Du
Aaron Edelson
Yihua Fan
Sarah Gaines
Yuxuan Gu
Dorothy Jacobs
Prince Langley
Szu Hsuan Lee

Mengyi Li
Xuanang Li
Linghui Liao
Matthew Liebel
Alexandra Lillehei
Jing Liu
Yayun Luo
Farre Nixon
Ce Mo
Margarida Mota
Shannon Rafferty
Yini Tang
Ekaterina Trosman
Andrew Ward
Zhiyu Wei
Wenqian Wen
Lucille Whitacre
Mengen Xu
Boya Ye
Chendi Zhang
Jinyu Zhang
Shuyao Zhang



Linghui Liao, bird's eye view (opposite page) and plan (above);
Anna Darling, perspective rendering (below)

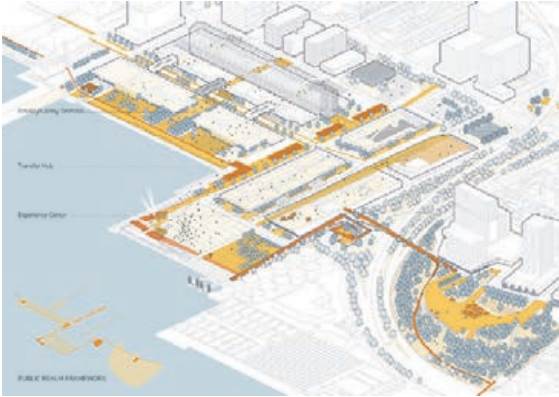


STUDIO IV THE TRI-BORO LINE (TBL) BROOKLYN + QUEENS + THE BRONX

Critics Christopher Marcinkoski, Megan Born, Nicholas Pevzner, and Javier Arpa
Teaching assistants Cody Erhart, Nicholas Jabs, Sofia Nilolaidou, and Ao Zhang

This studio, the fourth and final in the core studio sequence, was an introduction to the fundamental competencies of contemporary urban design. There are approximately 6.6-million people residing in the outer boroughs of New York City. While the city's century-old transit system comprehensively serves Manhattan, the residents of Queens, Brooklyn and the Bronx are forced to rely on limited subway connections, as well as slow and unreliable bus service for their commutation needs. As a result, most outer borough residents don't use public transit since the majority of their commutes are between the outer boroughs, rather than into Manhattan. Given the bulk of the city's recent population and job growth has been in these outer boroughs, the reality outlined above suggests the urgent need for a fast, reliable and direct transit connection between Brooklyn, Queens and the Bronx. The proposed Tri-Boro line used the right-of-way of an existing freight line to create a 24-mile north-south transit corridor that could allow for easy transit movement between the City's three eastern boroughs for the first time in its history. The focus of this studio was imagining the direct impacts of this regional infrastructure on the communities and neighborhoods adjacent to each of the proposed station stops. In imagining this future, a number of questions arose: 1) how to integrate new development into existing neighborhoods that are already quite dense and compact, not to mention socioeconomically diverse; 2) how to create high-quality public realm and transformative community assets out of necessary multi-modal facilities; 3) what does redevelopment look like in areas that are not primarily residential; and 4) how to conceive of development that accounts for and elevates existing and future multi-generational and multi-cultural populations?

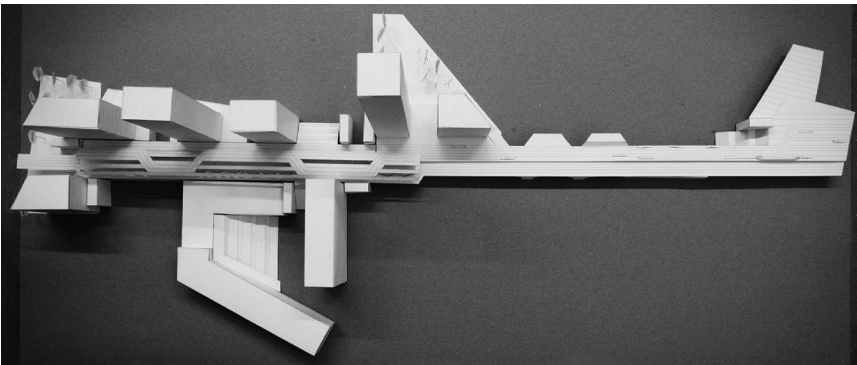
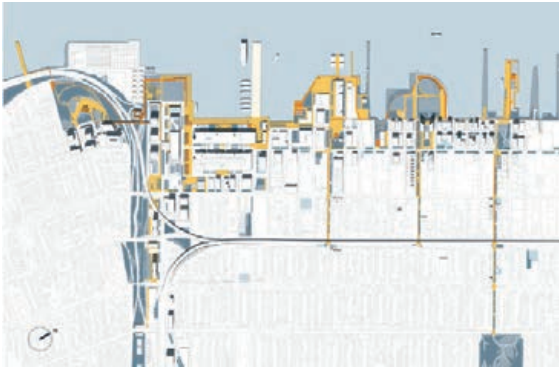




Yang An
 Jessica Arias
 Shanshan Bai
 Paolo Brindley-Pantalone
 Lindsay Burnette
 Yaqun Cai
 Yifan Cai
 Nikki Chang
 Ronglyu Chen
 Mingchen Cui
 Anna Darling
 Sihong Deng
 Zuzanna Drozd
 Aaron Edelson

Yihua Fan
 Sarah Gaines
 Miriam Grunfeld
 Yuxuan Gu
 Dorothy Jacobs
 Szu Hsuan Lee
 Mengyi Li
 Xuanang Li
 Linghui Liao
 Alexandra Lillehei
 Jing Liu
 Yayun Luo
 Ce Mo
 Shannon Rafferty

Krista Reimer
 Yini Tang
 Ekaterina Trosmann
 Andrew Ward
 Zhiyu Wei
 Wenqian Wen
 Lucille Whitacre
 Mengen Xu
 Boya Ye
 Chendi Zhang
 Jinyu Zhang
 Shuyao Zhang

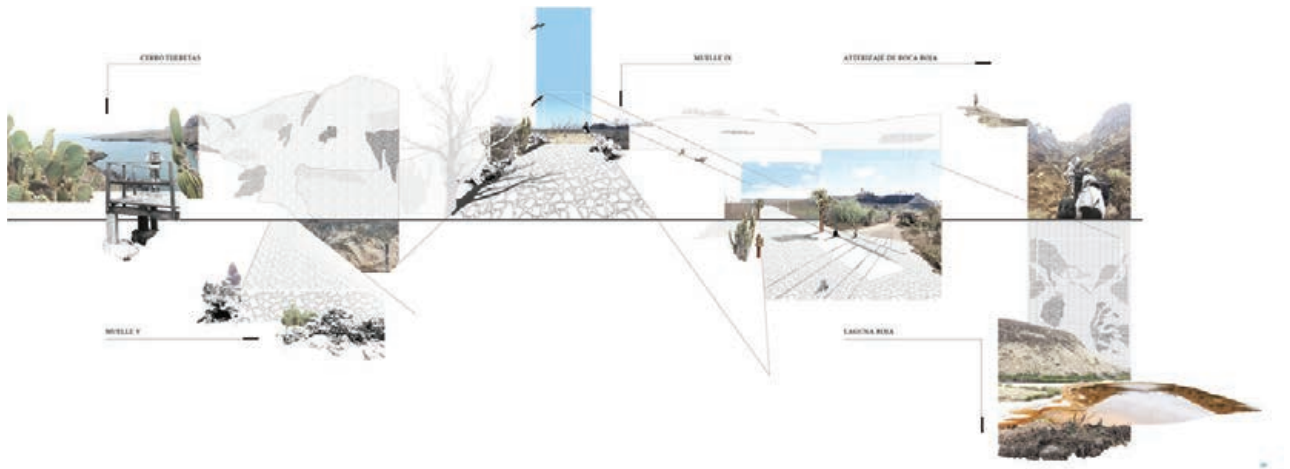


Lindsay Burnette and Dorothy Jacobs, axonometric rendering (opposite page);
 Yifan Cai and Xuanang Li, perspective and plan (this page, top and middle left);
 Anna Darling and Lucille Whitacre, aerial perspective (above right);
 Linghui Liao and Mengen Xu, model (left)

STUDIO V FANTASY ISLAND: PROJECTS FOR SAN CRISTOBAL GALAPAGOS ISLANDS, ECUADOR

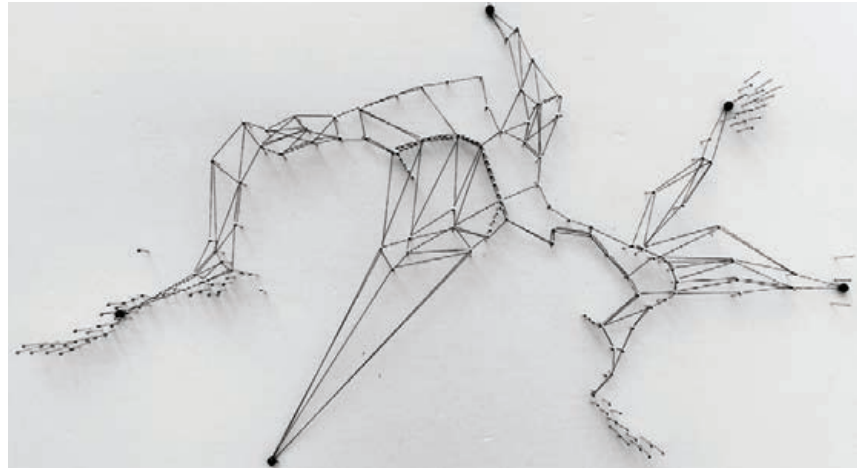
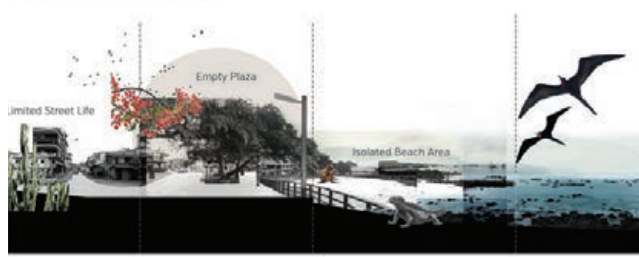
Critic Karen M'Closkey

Islands hold a special place in the imagination, perhaps none more so than the Galápagos Islands, a place long considered a “natural laboratory” and “secular pilgrimage site” ever since it provided the locus for Charles Darwin to develop his theory of evolution by natural selection. This studio focused on San Cristóbal Island, which now numbers 8,000 residents. The Islands provide a concentrated place to consider the tension between biodiversity conservation and economics rooted in the cross-section between the global discourse of “ecotourism” and the local livelihoods that have been left out of conversations about prohibitions on island activities. In an attempt to protect the biodiversity of the nature reserve, immigration was banned in 1998, yet population continues to grow from births as well as migration of mainland Ecuadorians in search of jobs. Tourism, the archipelago’s biggest industry, is threatening the very nature it was meant to preserve. Students were asked to engage the apparent dualisms arising from how the archipelago has been understood and managed, which is based on the construction of many oppositions and boundaries. Though well-intentioned and having positive outcomes in terms of wildlife conservation, these boundaries have consequences that undermine the very reasons they were devised in the first place. By rooting the problems in the three percent unprotected area, a binary between nature and society – conservation and people – is reinforced; it is a line that ignores the permeability between these spheres. In this studio, students were asked to operate on these lines of demarcation in order to locate conceptual, material, and programmatic areas of permeability.





Fragmented and Shrinking Beach



Ya Chen
Bo Dong
Qin Fang
Zhexuan "Joyce" Liao
Stefan Molinaro
Benjamin Summay
Luke van Tol
Ao Zhang
Huiyi Zhang
Zhoufei Zhu

Luke van Tol, views along sections (opposite page);
Zhexuan Liao, site impressions and sections (this page above left and top right);
Bo Dong, model (above right)

STUDIO V TOKYO LANDSCAPE FUTURES

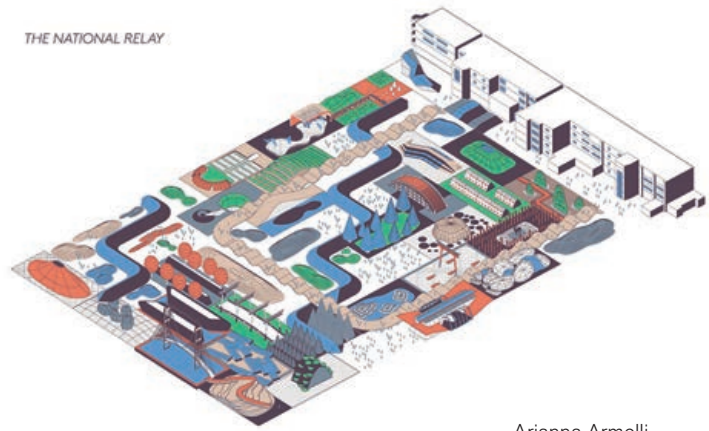
Critic Christopher Marcinkoski

Urban design and planning discourse have a conspicuous dearth of work oriented towards otherwise healthy urban conditions characterized by population contraction. What scholarship does exist is primarily oriented towards those landscapes that result from population losses tied to failing economic conditions. But what happens when an economy is healthy, not to mention technologically advanced, yet its population is experiencing a process of radical contraction? As a result of an aging society, exceptionally low birth rates and limiting immigration policies, Tokyo's metropolitan population peaked a decade ago and is forecast to continue to fall by over one-third over the next fifty years. Such a future provides a wholly unique context to reflect on from an urban design perspective – the impending atrophy of the mega-city. Tokyo Landscape Futures considered this emerging condition as the point of departure for a series of design experiments related to the future of Tokyo's urban periphery. Notably, the studio did not set out to “solve” the impending urbanistic “crisis” facing this landscape. Rather, it was organized as a rigorous meditation on the mega-city urban landscape in a post-growth condition. Tokyo is an exceptional context in which to reflect on this reality given the myriad cultural sources of design inspiration available. From the implications of cutting-edge robotics and automation driving the Japanese economy; to the appropriation of mainstream cultural imagery like manga and anime; to the provocations of contemporary Japanese art and music; to the ancient cultivation practices of Japanese gardens and landscapes – the studio mined these sources as a means to imagining future urban landscapes that can inspire and influence, provoke and pioneer, without the burdens of providing a solution or singular answer.





THE NATIONAL RELAY



- Arianna Armelli
- Cody Erhart
- Han Fu
- Tiffany Gerdes
- Jingyi Hu
- Aaron King
- Da Hee Lee
- Jungjae Park
- Michael Rubin
- Naeem Shahrestani
- Nandi Yang
- Tianjiao Ye
- Qinyi Zhai



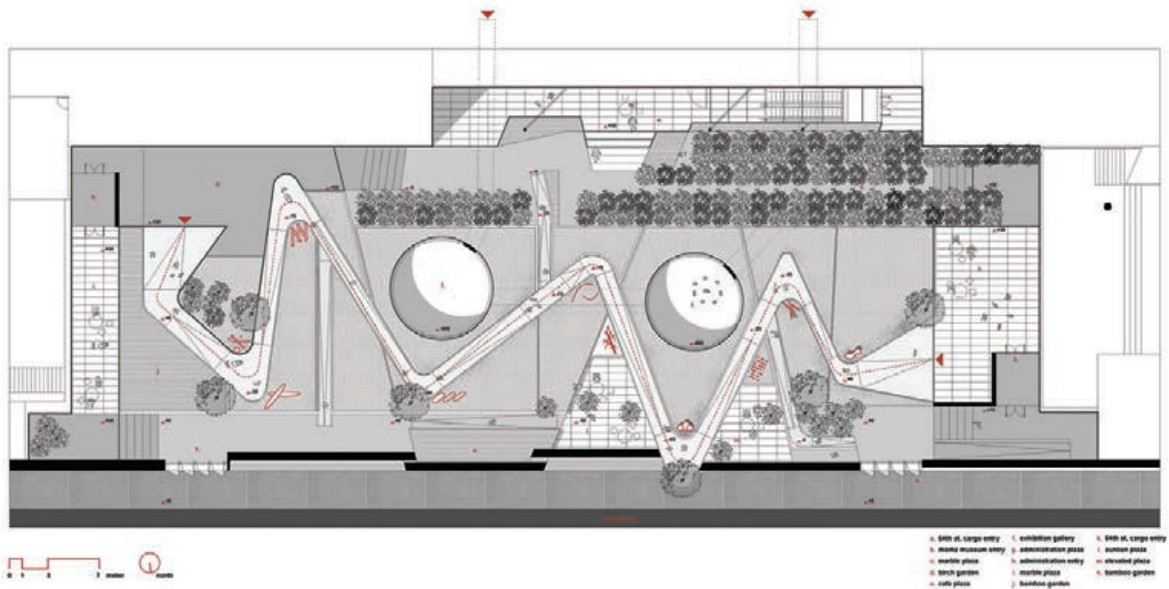
- Michael Rubin,
- newly aged districts
- (opposite page) and
- master axonometric
- (this page, top right);
- Han Fu, landscape
- box (top left) and
- water reuse device
- (bottom right);
- Jingyi Hu, mobil living
- diagrams (left, middle
- and bottom)

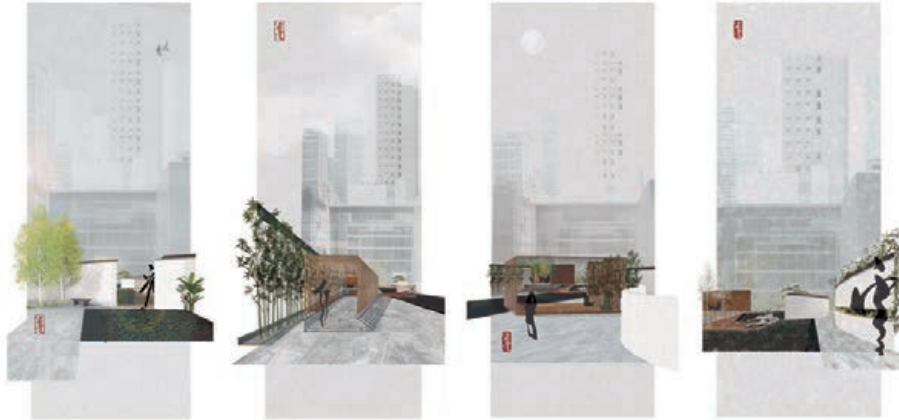
STUDIO V CHINOISERIE: THE PEOPLE'S PARK

Critics Valerio Morabito and Richard Weller

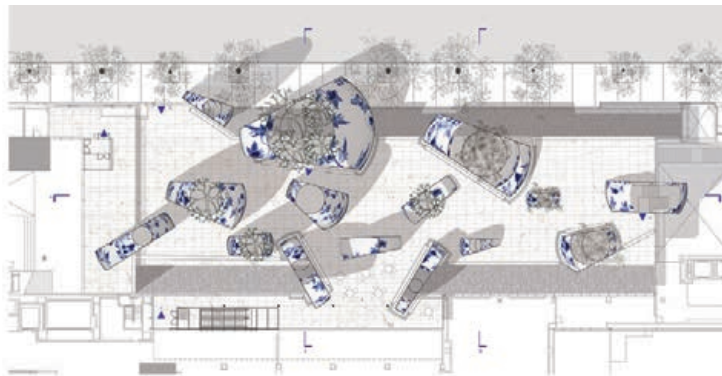
| CHINOISERIE | noun (pl. chinoiseries) the imitation or evocation of Chinese motifs and techniques in Western art, furniture, and architecture, especially in the 18th century.

The “Chinoiserie” studio involved two projects – the first in association with Jason Ho concerned small-scale interventions in a workers’ village (Nantou) in the city of Guangzhou. The results of this were exhibited in the 2017 Bi-City Biennale of Urbanism/Architecture in Shenzhen. The second was the design of a contemporary “Chinese Garden” in the Museum of Modern Art (MoMA) courtyard in Manhattan. The project concerned the hybridization of eastern and western philosophies of nature and aesthetics. Advising the studio were Professors Stanislaus Fung, (Chinese Hong Kong University), Jijun Zhao from Huanzhong University, Kai Guo from South Eastern University and Vladimir Sitta from the Technical University, Prague. The studio was in part funded by Penn’s China Research Engagement Fund (CREF). The studio was also conducted in collaboration with Professor Ken Lum, Chair of Fine Arts who, with fine arts students explored the role of public art in public space in contemporary China.





Douglas Breuer
 Chaowei "Wesley" Chiang
 Clay Gruber
 Yushan Huang
 Ishaan Kumar
 Hallie Morrison
 Sofia Nikolaidou
 Prakul Pottapu
 Xinxin Shen
 Xiaochi Tang
 Xiao Wu
 Hanting Xie

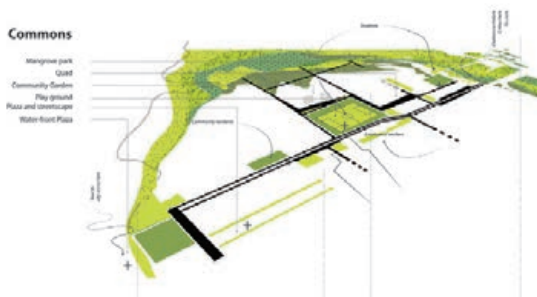


Chaowei Chiang, plan (opposite page);
 Yushan Huang, views (this page, top);
 Sofia Nikolaidou, views (above);
 Douglas Breuer, plan (bottom)

STUDIO V LANDSCAPES OF LEARNING: THE FEDERAL UNIVERSITY CAMPUS, RIO DE JANEIRO, BRAZIL

Critics Maria Villalobos and Oscar Grauer

This interdisciplinary studio focused on understanding university campus' typologies as landscapes capable of fostering environmental rehabilitation, networking among different urban actors, and social encounters; as well as and the production, and dispersion of knowledge extending their influence beyond university boundaries. Most of the largest and highly ranked universities in Latin America are publicly funded, thus the pivotal role they play as social equalizers, and the implicit pedagogical and strategic value they have in addressing a progressive social and environmental agenda. The testing site of these ideas was the Federal University in Rio de Janeiro, located in the Bay of Guanabara, a site created by landfills integrating once mangrove-populated islands. The campus was designed by some of the leaders of the Latin American Modern Movement. The University was originally conceived as an open campus, in which the different schools and facilities would interact with a mixed-use urban fabric, but only the university buildings were constructed, resulting in large swaths of open and under-designed spaces among them, and a fragmented and non-pedestrian friendly campus that virtually shuts down at sunset. Students were asked to address: 1) the impact of sea-level rise/flooding and habitat degradation; 2) the decay of the modern building stock and landscapes; 3) traffic congestion, due to limited points of accessibility; 4) isolation on the campus from adjacent large and challenged informal settlements; 5) the creation of a system of public spaces; 6) added value derived from relations between different university components, institutions, private enterprises and communities; 7) opportunities for densification and mixed uses as a means of creating a healthier, vibrant, and sustainable campus. Due to the large extension of the campus, participants were also asked to consider strategic moves as catalyzers of change.



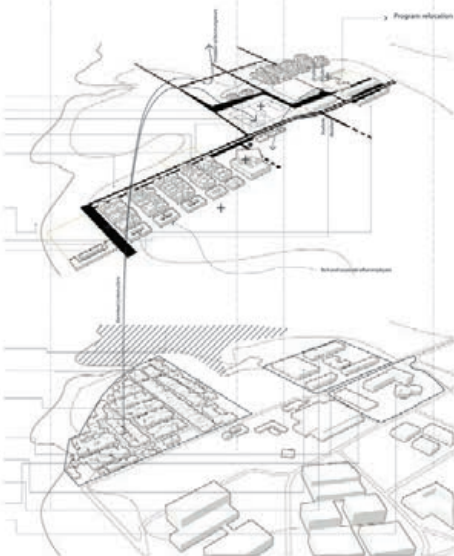
Armature + Programs

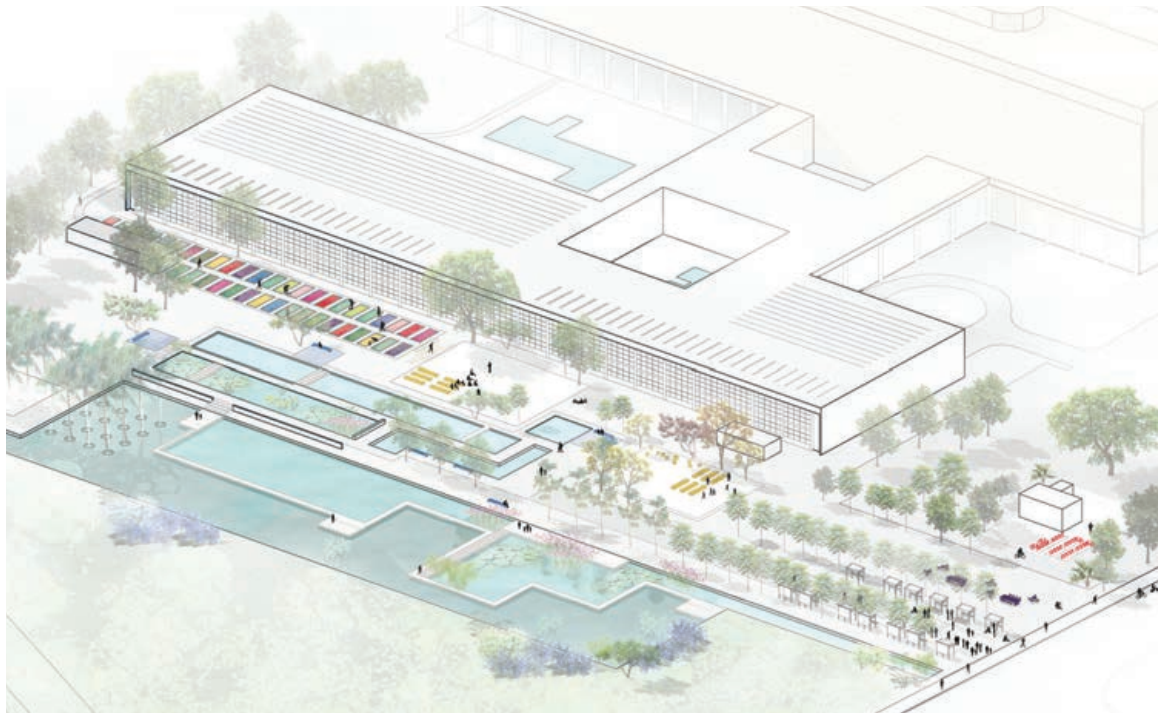
- Municipality school
- Community garden
- Play ground
- Recreation center
- New Community Housing

- Fish market
- Reprogrammed Student housing
- Mixed use Retail strip

Existing Actors

- Mangrove restoration project
- Workers Community Association de Vila Federalista de UFPA
- Community center
- Graduate School of Fine Arts UFPA Graphic design
- UFPA transition agency
- Medical center UNIC
- Restaurants
- UP for Tech park





Xiaolin Chen
 Katherine Engleman
 Jieru "Hedy" He
 Nicholas Jabs
 Cyrus Khan
 Allison Koll

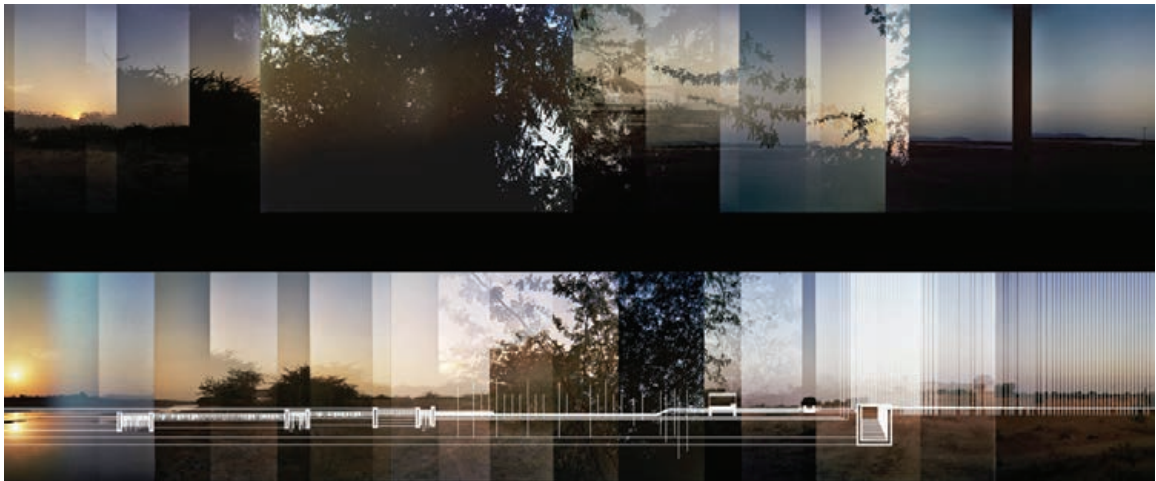
Kazi Saifee
 Sean Scott
 Rivka Weinstock
 Irena Wight
 Sarah Yassine

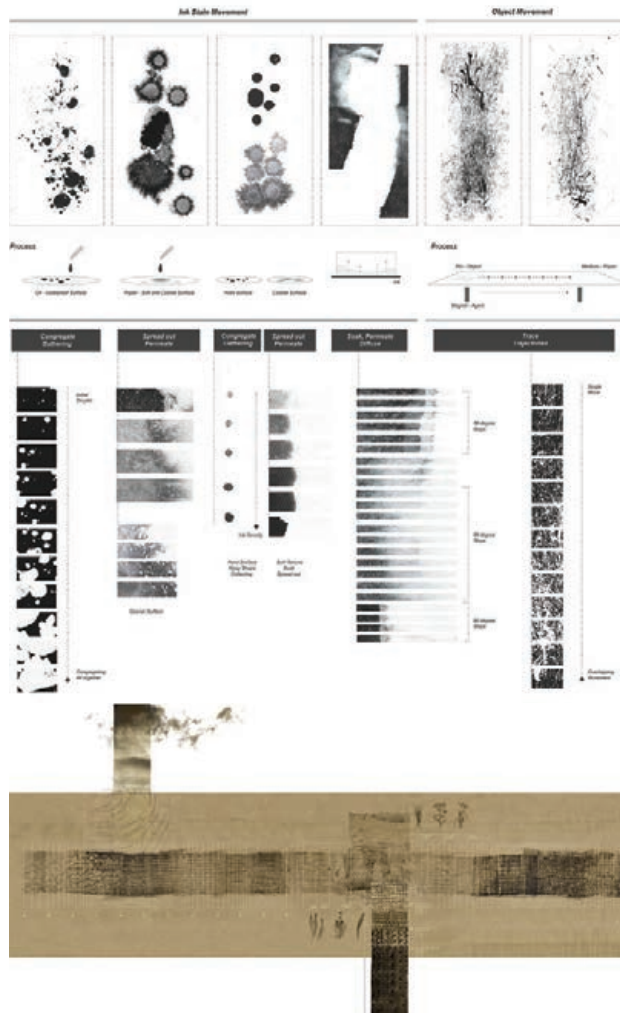
Cyrus Khan, site diagrams
 (opposite page);
 Allison Koll, axonometric renderings
 (this page, top and left)

STUDIO VI IMPRINTS / CROSSINGS: LANDSCAPES BEHIND THE SCENE BARMER / THAR DESERT, RAJASTHAN, INDIA

Critic Anuradha Mathur

Barmer, a district in Rajasthan in north-western India is a vibrant terrain where the imprint of movement – of wind, wetness, people, animals, goods, etc. – are inextricably woven with the cultural practices of people. Much of this imprint, however, lies behind the scene in the quiet relation of people and their livestock, networks of musicians and their patrons, extractions of minerals and their transformation into artifacts and structure. It lies in the depth of wells and holdings of rain, salt mines and “settled dunes,” orans, gauchars, and other unique ecologies that demand the cultivation of an eye that looks beyond the scene. The focus of the studio was the design of a crossing on the Luni adjacent to a settlement called Tilwara. Shown in maps as Rajasthan’s most prominent “river,” the Luni is really a richly inscribed open ground that bears the traces of many seasonal occupants besides water – cattle, goats, horses, camels, metal workers, weavers, printers and dyers, among others. Their trajectories extend the time and space of the town of Tilwara to places and events near and far, indeed once to locations on the famous Silk Route that ran through Central Asia between the Mediterranean and China. In the month of March each year, however, these trajectories do not extend so much as gather on the Luni for a fair that is reputed to have been in existence since the 1500s. It transforms Tilwara into a bustling market of people, goods, and animals. Students brought to the design of the crossing of the Luni at Tilwara a nuanced appreciation for a wide range of practices and crafts that speak to the particularity and uniqueness of Barmer.





Prakul Pottapu (opposite page);
 Jihee Choi, movement diagrams (this page, top left);
 Sofia Nikolaidou, plan and imprints (top right and above)

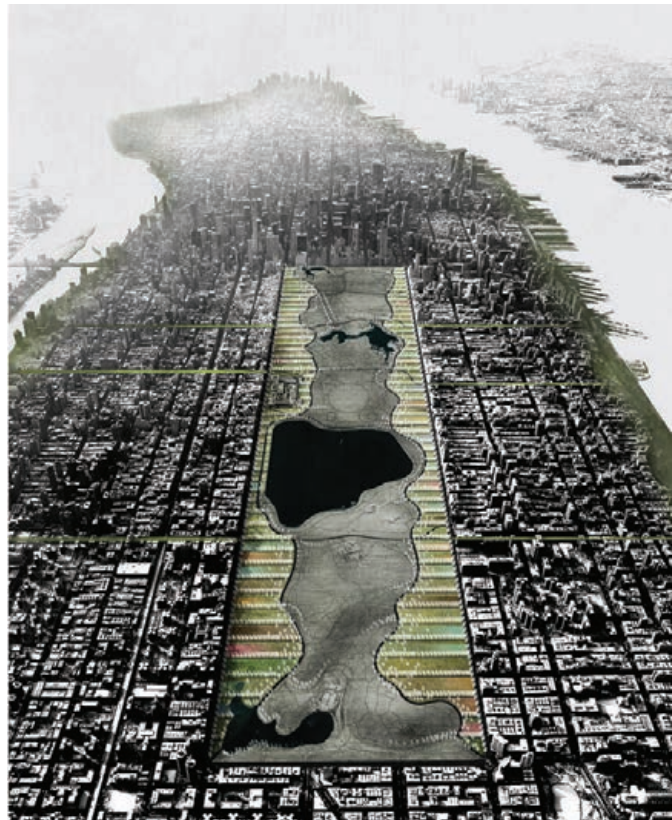
Jihee Choi
 Tiffany Gerdes
 Jingyi Hu
 Cyrus Khan
 Aaron King
 Hallie Morrison

Sofia Nikolaidou
 Jungjae Park
 Prakul Pottapu
 Benjamin Summay
 Ellen Xie
 Qinyi Zhai

STUDIO VI THE PEOPLE'S PARK X 2: A CASE STUDY FOR FINE ARTS AND LANDSCAPE ARCHITECTURE CENTRAL PARK, NEW YORK + TIANANMEN SQUARE, BEIJING

Critics Richard Weller, Misako Murata with Ken Lum

This studio involved two projects. The first was the redesign of Central Park in New York City and the second was the redesign of Tiananmen Square in Beijing. The students were asked to undertake both projects as if they were professional design competitions. Both projects concerned political and aesthetic questions of what is contemporary public space, what does it look like, how does it work, who is it for, and how is it culturally specific? The studio was in part funded by Penn's China Research Engagement Fund and included a field trip to Beijing during the spring break. The studio was conducted in collaboration with Professor Ken Lum, who, with fine arts students explored the role of public art in public space in China. Landscape architecture students attended several of Professor Lum's lectures.





Yushan Huang
Anni Lei
Naeem Shahrestani
Xinxin Shen

Xiaochi Tang
Hanting Xie
Huiyi Zhang
Yang Zhao



Yang Zhao, aerial perspective, Central Park (opposite page);
Xiaochi Tang, views, Tiananmen Square (this page)

STUDIO VI URBAN ACTION: KENSINGTON, PHILADELPHIA

Critics Alexa Bosse, Ari Miller, and Michael Miller

The recent trends in tactical urbanism have shown the potential of the pop-up movement to catalyze economic development and reorient perceptions around underused or overlooked urban space, however these interventions are sometimes focused more on driving real estate investment than building socially resilient communities. The students in this studio were charged with investigating the role of small scale public space and its ability to create a venue for social cohesion and resiliency. The Urban Action studio focused on the mechanics and theory of public interest design through the planning, design and implementation of a small scale intervention in the Kensington neighborhood of Philadelphia. This was an interdisciplinary studio offered to landscape and planning students and investigated the potential of urban vacancy as an opportunity for building stronger social structure around bespoke public open spaces. As part of this studio students participated in a public engagement process with the Kensington community, attending public meetings and presenting design options and ultimately working as a group to develop a single design for the space. Working with practicing landscape architects, planners, and contractors students developed a publicly informed design that was to be carried through the construction documentation process and implemented during the winter of 2018. A group of students that were selected by the instructors continued to refine the construction documents at the OLIN office following the end of the semester.





All of the students in the studio participated in the final project presented to the clients: Zoe Axelrod, Ya Chen, Cody Erhart, Qin Fang, Han Fu, Eric Riley, Nandi Yang, Tianjiao Ye, Ao Zhang, and Zhoufei Zhu (opposite page and this page, top)

Cody Erhart and Qin Fang, site plan (this page, left)

URBAN DESIGN RESEARCH STUDIO THE SAN JOSE DE COSTA RICA STUDIO

Critics David Gouverneur and Maria Villalobos

Costa Rica is one of the most bio-diverse countries in the world. National parks and protected areas support a vibrant eco-tourism industry. However, visitors avoid the Greater Metropolitan Area of San José (GMA), located in a fertile plateau and crisscrossed by deep ravines, a territory that for centuries sustained coffee production, the nation's main economic driver. The GMA is a sprawling, low density, spatially and socially fragmented, and car-dependent urban system. The "urban area" theoretically could accommodate double the current population which today stands at 2.8 million; thus urbanization (formal and informal) tends to occur as interspersed patchworks, frequently at the outer fringe, eroding fragile ecosystems, and remaining swaths of agricultural landscapes. This studio sought to guide urban growth while protecting and rehabilitating the environmental assets and the unique productive landscapes. Participants had the opportunity to comprehend the GMA through fieldtrips, lectures, and charrettes, interacting with faculty and students of local universities, public officials, mayors, and with faculty and students of the urban design program from City College of New York. This collective experience allowed setting forward sustainable goals and design criteria, while informing pilot projects that would shed light on conditions recurrent throughout the city, grouped into three categories: 1) transects and connectors, capable of articulating fragmented environmental systems, with existing and proposed urban areas; 2) areas of new centrality, as mixed use and socially integrated districts, taking advantage of large tracks of vacant or underutilized land, protecting natural and agricultural landscapes; and 3) acting at the fringe, keeping the urban systems from expanding onto the ecological and agricultural areas, making environmental and productive assets integral components of the urban scenario.





Arianna Armelli
Raume Bartuskaite
Douglas Breuer
Bo Dong
Hong Jiang
Da Hee Lee
Stefan Molinaro
Zhenya Nalywayko
Alejandra Ramos
Kazi Saifee
Qi Wang
Morgan Welch

Arianna Armelli, master plan
(above);
Qi Wang, sections (opposite page)
and plan (right)



WORKSHOP I ECOLOGY AND BUILT LANDSCAPES

Instructors Sarah Willig, Rebecca Popowsky, Marie Hart, and Lindsay Falck
Teaching assistant Hallie Morrison

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

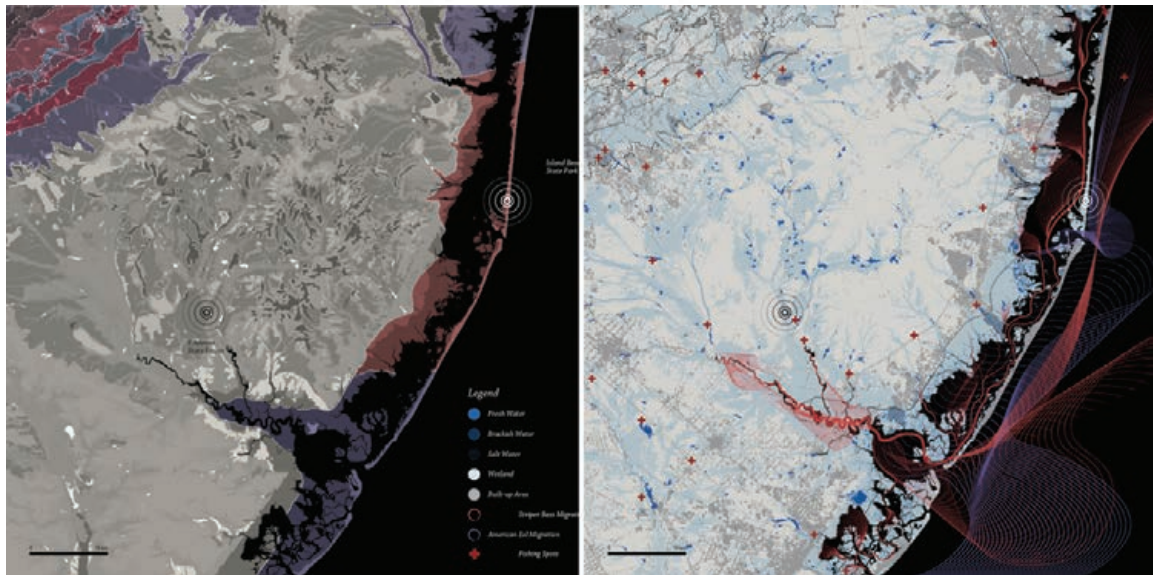
Fieldtrips included:

Island Beach State Park and Cattus Island County Park in New Jersey (Outer Coastal Plain);
Pine Barrens, New Jersey: Batsto Historic Village and Kayak Trip on the Wading River (Outer Coastal Plain);
Mt. Holly and Rancocas Nature Center in New Jersey (Inner Coastal Plain);
Upper Roxborough Reservoir in Philadelphia (Piedmont Uplands);
Nottingham County Park in Pennsylvania (Piedmont Uplands);
Ringing Rocks County Park (Gettysburg-Newark Lowland) and the Mariton Sanctuary (New England Province), PA;
Hawk Mountain Sanctuary in Pennsylvania (Valley and Ridge);
Groff's Lumber Yard in Quarryville, Pennsylvania.





Wenxin Deng, field drawing
(this page, top left);
Shuyang Wang, Yutong Zhan,
Lujian Zhang (below);
Marie Hart, Island Beach
State Park field trip photo
(opposite page)



WORKSHOP II LANDFORM AND PLANTING DESIGN

Instructor Cora Olgay

Assistant instructor Anneliza Kaufer

Teaching assistants Lindsay Burnette, Dorothy Jacobs, and Stefan Molinaro

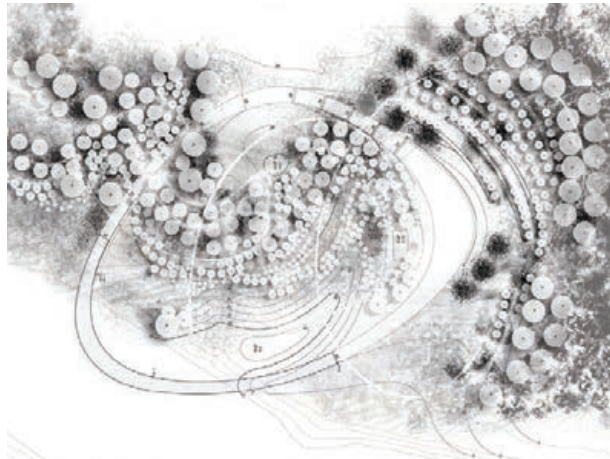
Workshop II examined two of the primary tools in the practice of landscape architecture: grading and planting design. The course incorporated a combination of lectures, guest speakers, discussions, field trips, and student presentations. Students had the opportunity to apply the principals of grading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

LANDFORM AND GRADING:

This portion of the course aimed to provide an appreciation of landform as an evocative component in the design vocabulary as well as a critical tool in solving difficult design problems. The basic techniques and strategies of grading design were introduced and reinforced so that grading design would become an integral part of the students' design approach. Landform and grading topics included: reading the surface of the earth (contours and signature landforms), grading basics (calculation of slope, interpolation, slope analysis), leveling terrain (creating terraces on slopes), the flow and management of water, circulation, grade change devices (stairs, ramps, and retaining walls), grading the road, and the process of grading design.

PLANTS AND DESIGN:

This component of Workshop II provided a working overview of the principles and processes of planting design. Plants were considered both as individual elements and as part of larger dynamic systems. Key ecological concepts from Workshop I – the natural distribution of plants, plant community, successional patterns, the relationship of planting and topography – were used as the initial framework. Planting design typologies were examined as an outgrowth of these “natural” patterns. The role of plants as a key element in the structural design of the landscape was explored through a combination of modeling, plan and section drawing, temporal studies, writing, and case studies. Emphasis was placed on process and evolution of planting design, the temporality of planting (daily, seasonal and annual changes), and the establishment and maintenance of plantings.



Mengyang Li, Shuyang Wang, Yutong Zhan,
Lujian Zhang, planting plan

WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructor Sarah Willig

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



Sally Willig, Franklin Parker Preserve field trip

Fieldtrips included:
Franklin Parker Preserve in Chatsworth, New Jersey (Outer Coastal Plain);
Moores Beach in Delmont, Commercial Township PSEG Site in Bivalve, and Burcham Farm in Millville, all in New Jersey (Outer Coastal Plain);
Palmerton Zinc Smelter Land Reclamation and Slate Heritage Trail, Pennsylvania (Ridge and Valley);
Rushton Woods Preserve and Willig home in Phoenixville, Pennsylvania (Piedmont Uplands);
Village of Arts and Humanities, Greensgrow, and Greenland Nursery, Philadelphia.

WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructors Anneliza Kaufer, Ed Confair, and Taran Jensvold
Teaching assistants Cody Erhart, Stefan Molinaro, and Ao Zhang

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



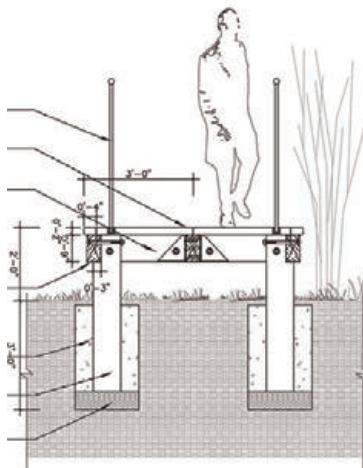
Mengen Xu, grading sections (above and below)



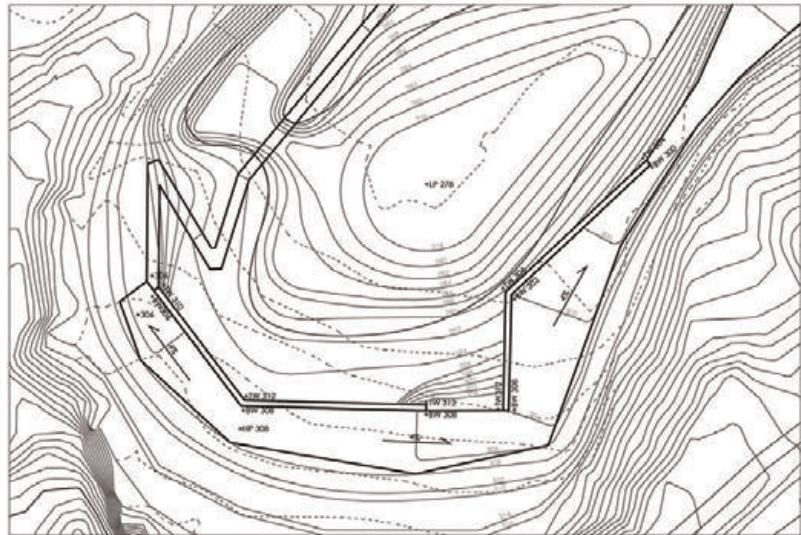
WORKSHOP IV ADVANCED LANDSCAPE CONSTRUCTION

Instructors Greg Burrell and Brad Thornton
Teaching assistant Zach Hammaker

Building upon the skills and concepts developed in the Workshop series, this final workshop focused on construction documentation, materiality, and the process of communicating a design concept through the life of a project. To highlight the importance of construction documents, the first half of the semester explored three major factors that influence the development and documentation of a project. First, students studied the complexities of the client, designer, and contractor relationships that must be fostered to achieve a successful project. Secondly, students reviewed contractual relationships, how projects get started, the phases of a typical job, and the various ways a project team can be structured. Finally, students reviewed a broad range of material systems, their physical characteristics, modes of production, assembly sequences, maintenance needs, and ultimate recyclability where appropriate. With a clear understanding of project relationships, material systems and process, students then developed a set of construction documents during the second half of the semester. As a basis for this work, students selected a past study project to develop further. The course included lectures, discussions, site walks, and two multi-stage assignments designed to build familiarity and proficiency in the documentation process.



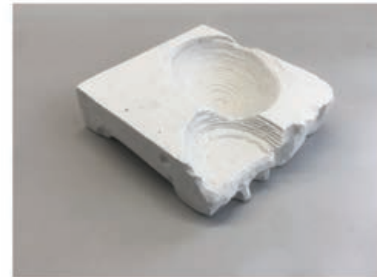
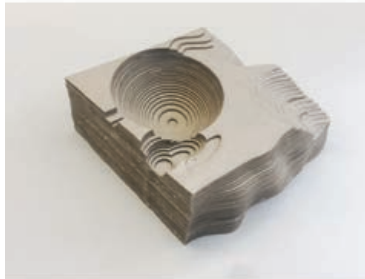
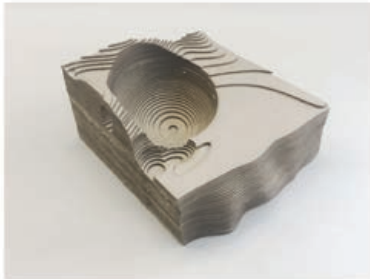
Yushan Huang, grading plan (right),
path section detail (above)



MEDIA I DRAWING AND VISUALIZATION

Instructors Rebecca Popowsky and Misako Murata
Assistant instructor Lindsay Falck
Teaching assistants Krista Reimer and Rivka Weinstock

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



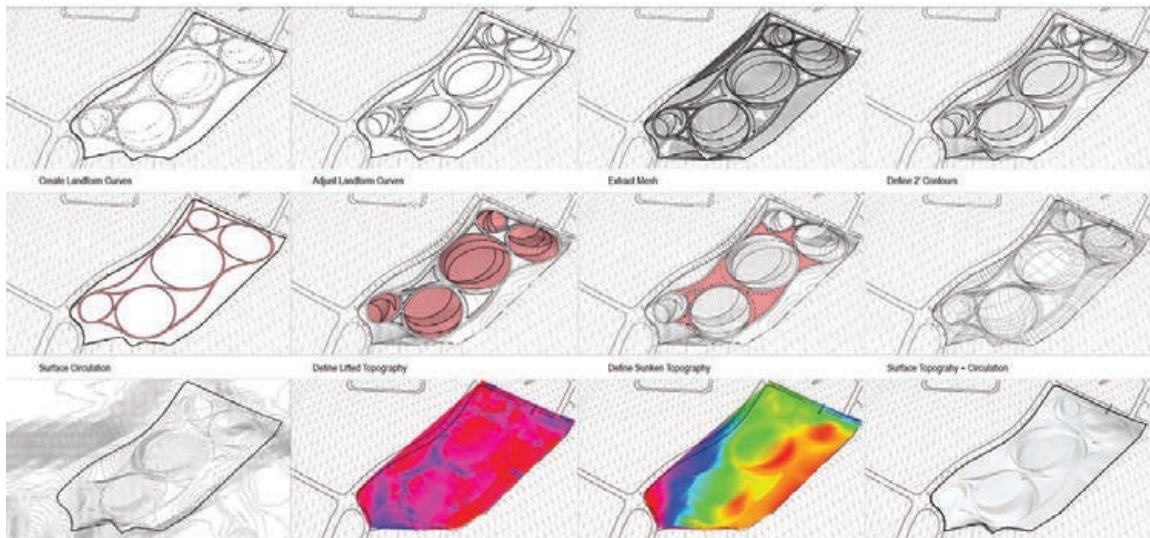
Yun Wang, operation models

MEDIA II DIGITAL VISUALIZATION

Instructor Keith VanDerSys

Teaching assistants Bo Dong and Yihua Fan

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

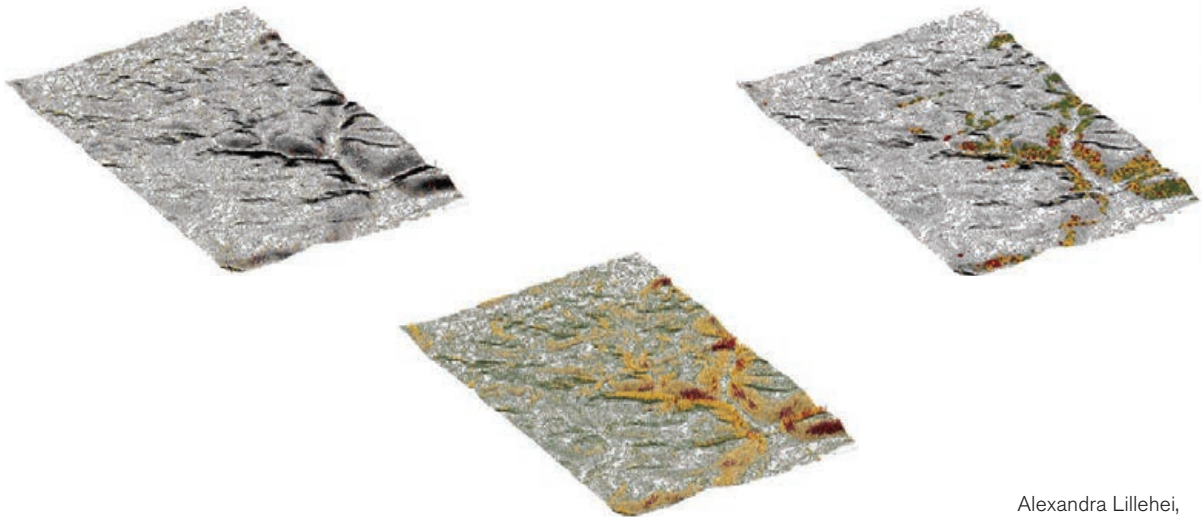


Cari Krol, playscapes matrix

MEDIA III FLOWS: LINEAR / NON-LINEAR

Instructors Keith VanDerSys and Michael Luegering
Teaching assistants Han Fu, Xinxin Shen, and Benjamin Summay

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



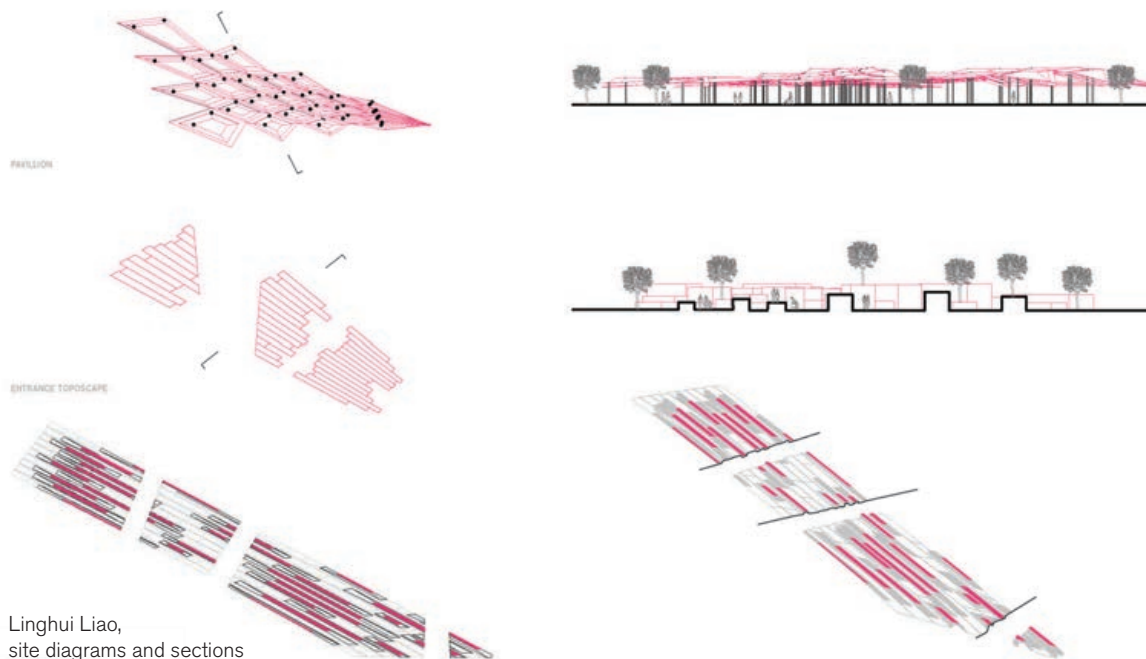
Alexandra Lillehei,
GIS mapping

MEDIA IV FUTURES: TRENDS AND TRAJECTORIES

Instructor Michael Luegering

Teaching assistants Krista Reimer, Xinxin Shen, and Benjamin Summay

The theme of Media IV, the final course in the Media sequence, was trends and trajectories. This course continued the use of the computational methods for analysis, representation, and generation of contextual, environmental, and geometric conditions that were established in Media II and III. Media IV broadened the use and refinement of these tools to understand the complex range of conditions that inform patterns of urbanization. The use of the particular tools and methods in this course were developed to broaden students' ability to evaluate as well as design through relational and conditional modeling. Parametric modeling offered the opportunity for students to rapidly iterate through a series of formal consequences spurred by criteria developed through the examination of established parameters founded in environmental, social, and political data. Constructing models and tools allowed students to refine their criteria for design evaluation. Material produced was a balanced composition of graphics and information, requiring a specific language and means to express spatial, temporal and cumulative qualities. The course primarily used Rhino, Grasshopper (including additional plug-ins) and AfterEffects.



Linghui Liao,
site diagrams and sections

THEORY I THE CULTURE OF NATURE

Instructor Richard Weller

Teaching assistants Billy Fleming and Zuzanna Drozd

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

Topics included:

Words: nature, culture, anthropocene;

Paradise: allegory, agriculture;

Utopia: utopia, dystopia, ecomodernism;

Geometry: cosmology, maps, space and time;

Machines: scientific and industrial revolutions, modernity;

Arcadia: romanticism, landscape aesthetics, conservation;

Ecology: evolution, matter;

Sustainability: postmodernity, environmentalism, gaia, stewardship;

Genius Loci: art, landscape architecture, place;

Cyborg: planetary urbanism, post-human, bio-art;

Anthropocene: Earth systems, history, ethics



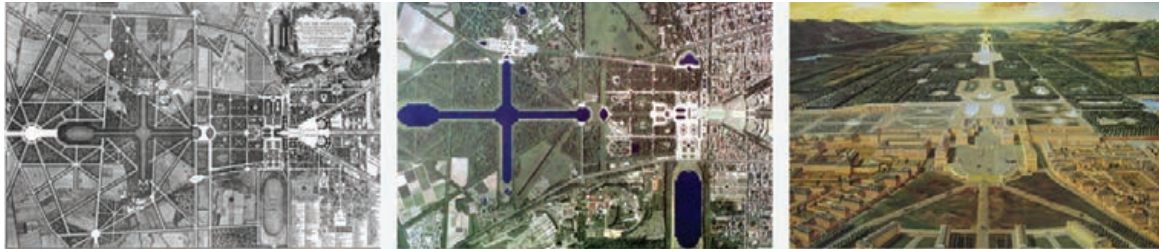
Course exhibition installation

THEORY II HISTORY AND THEORY OF LANDSCAPE ARCHITECTURE

Instructor Raffaella Fabiani Giannetto

Teaching assistants Miranda Mote, James Billingsley, and Hallie Morrison

This theory course unfolded several contemporary issues that shape the profession, 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. Among the topics of discussion, this course also took into account recent phenomena such as the turn of the century increase in world population, sprawl, and environmental pollution, and how these have changed the reality described by the very word "nature" and have contributed to expand the domain of landscape architecture. This course was as much about landscape architectural discourse as it was about creativity and how the latter may be enhanced by a deep knowledge of past and present accomplishments. Talks presented by the instructor addressed the roots of contemporary ideas in earlier theoretical formulations while in-class exercises explored the propensity for the issues, constraints, meanings and design solutions of the past and present to generate new ideas. Topics included: landscape as representation and the representation of landscape; landscape as process; ecological design; landscape urbanism; the sublime; gardens as art; balance without symmetry; modernism; ordering principles; landscape as experience; and from nature to culture.



Plan of *Bosquets* at Versailles



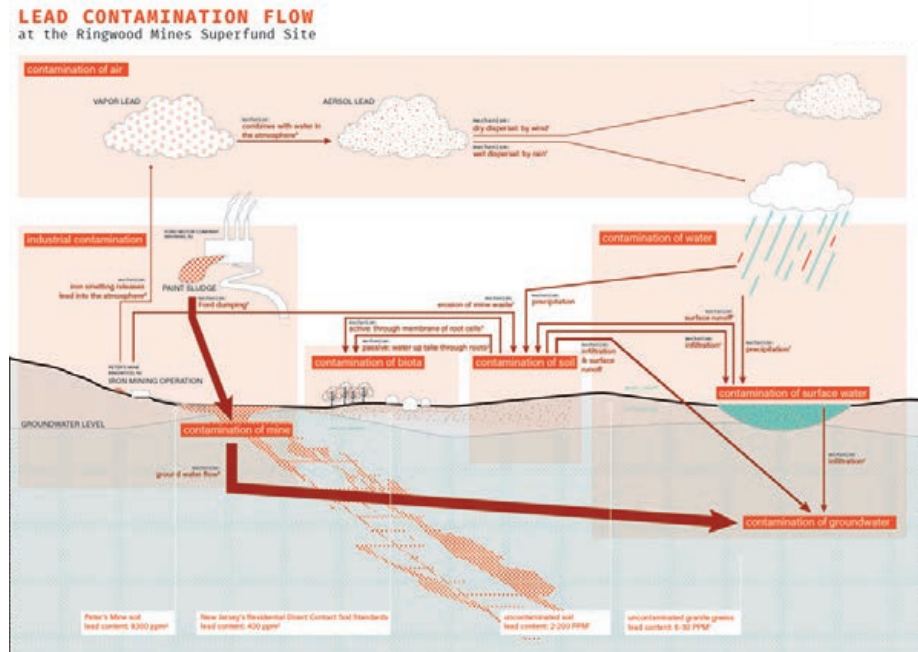
Shuyang Wang, historic images of Versailles

URBAN ECOLOGY

Instructors Stephanie Carlisle and Nicholas Pevzner
Teaching assistant Xiao Wu

This course introduced students to the core concepts, processes and vocabulary of contemporary urban ecology. It aimed to provide a conceptual framework and grounding in an understanding of ecological processes, in order to empower students to develop and critique the function and performance of landscape interventions. Urban ecology describes the interaction of the built and natural environment, looking at both ecology in the city, as well as ecology of the city. Lectures, case studies, critical reading, and design exercises enabled students to increase their ability to analyze and interpret ecological systems and processes. By analyzing the application of ecological concepts in the design and management of urban landscapes, urban ecology was explored as a dynamic, human-influenced system. Throughout the semester, invited speakers visited the class as part of a series of applied ecology panels on focused topics. Through a series of assignments, students interrogated a sequence of sites and applied principals gained in class to

diagram and analyze the processes and mechanisms shaping site conditions. The course was designed to complement and support the work undertaken by students in the concurrent Studio III: Green Stimuli.



Anna Darling,
diagram

CONTEMPORARY URBANISM

Instructors Richard Weller and David Gouverneur with Maria Villalobos
Teaching assistants Billy Fleming and Xiaochi Tang

Over half of the world's population today lives in cities, many of them large metropolitan areas, megacities, and urban regions. The urbanization trend is expected to continue throughout the 21st century, particularly in the nations of the Global South. Climate change, scarcity of cheap energy, food and water shortages, and social and political conflicts will be major urban issues. In order to be responsive to such challenges it is critical for architects, planners, and landscape architects to understand the theoretical frameworks and related practices that have influenced city making throughout history. With an emphasis on the period from 1900 to the present day this course equipped students with a working understanding and appreciation of the major theories and practices of urban design. This course was divided into two parts. The first, "The City in Theory" concerned the history and theory of urban design in the developed world and was based on a series of five lectures by Richard Weller, with a wrap-up lecture by David Grahame Shane. The second, "Applying Urban Theories in the Global South," concerned urbanization in the Global South and was led by David Gouverneur and Maria Villalobos. The course was designed for students enrolled in PennDesign's Urban Design Certificate and students enrolled in Studio IV The Tri-Boro Line but welcomed students from other disciplines.

Aaron Edelson,
Alejandra Ramos, and
Kazi Sumaiya Saifee,
montage



ELECTIVE COURSES

Urban Design Certificate (spring)

IMPLEMENTATION OF URBAN DESIGN

Instructors Candace Damon and Alex Stokes

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

Topics in Representation (fall)

LANDSCAPE DRAWING

Instructor Valerio Morabito

During this course, students used representation to explore the theme of time and its relationship to the city. Through a series of drawing exercises, students developed the vocabulary to represent an imagined city, beginning with mapping and then forming an armature of diagrams, axis, information, and symbols. The course emphasized use of intuition and gesture to represent the ideas of landscape and time.

Topics in Representation (spring)

PRINTMAKING AND MAKING LANDSCAPE: TERRAINS OF WETNESS

Instructors Anuradha Mathur and Matt Neff

This interdisciplinary seminar/workshop invited students from the fine arts and landscape architecture departments to explore techniques in printmaking (intaglio in particular) as well as alternative printing techniques to engage time and materiality in landscapes. Rather than pictorial depiction, the focus of the course was in observing processes of transformation in the field and engaging processes of printmaking in the studio in an analogous relationship. The course emphasized iterative and serial ways of working, rather than the production of singular pieces of work.

Sofia Nikolaidou, landscape drawing

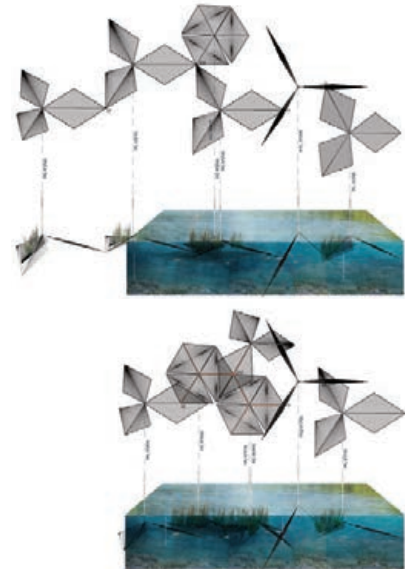


Topics in Professional Practice (fall)

TRANSFORMATIONAL LEADERSHIP: RESEARCH AND ACTION FOR DESIGNERS

Instructor Lucinda Sanders

Leading transformation in the 21st century is a complex process requiring individuals who are conscious, collaborative, secure in their vision, able to creatively extrapolate from traditional understandings of theory and practice, and have a balance of rational, intuitive, and spiritual skills and aptitudes. Transforming perceptions is crucial to successful innovation and the key objective to change. The world of the 21st century needs more people who think like landscape architects and other conscious designers. This course aimed to deepen criticality and expose emerging landscape architects to the power of their own voices, and by doing so, to inspire more landscape architects to step forward and lead the significant conversations of the 21st century. This course provided a platform from which students could further this journey of transformation. The course format relied upon active participation in discussions, weekly writing assignments, and the development of a semester-long draft research proposal presented at the conclusion of the course.



Cody Erhart, Xinxin Shen, Xiaochi Tang,
transformational leadership modulation diagrams

Topics in Digital Media (fall)

SIMULATED NATURES

Instructor Keith VanDerSys

This seminar explored the value and potential of computer-aided analysis, simulation, and design in landscape architecture. Computation has greatly expanded the means by which designers can engage the temporal and relational qualities inherent to the dynamic medium of landscape. Students engaged in combining the computational capacities of geospatial analysis (GIS), computational fluid dynamics (Aquaveo SRH-2d, SLOSH, Ecotect, Ladybug), and parametric software (Grasshopper) to investigate new modes of defining, articulating, and reorganizing vacant sites along the banks of the Delaware River. Demonstrations of the essential tools and techniques were presented and discussed throughout the semester, along with relevant project examples, readings, and guest lecturers. Students explored the creation of living shorelines as new types of “environmental art forms” and worked closely with the Delaware River Waterfront Corporation.

Topics in Digital Media (fall)

GEOSPATIAL SOFTWARE DESIGN

Instructor Dana Tomlin

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

Topics in Digital Media (spring)
MODELING GEOGRAPHICAL SPACE
Instructor Dana Tomlin

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

Topics in Digital Media (spring)
ADVANCED TOPICS IN GIS
Instructor Dana Tomlin

This course offered students an opportunity to work closely with faculty, staff, local practitioners and each other on independent projects that involved the development and/or application of geographic information system (GIS) technology. These projects often took advantage of resources made available through Penn's Cartographic Modeling Lab. The course was organized as a seminar – a series of weekly meetings and intervening assignments that ultimately led to the implementation and presentation of student-initiated projects. Topics for these projects ranged from the basic development of geospatial tools and techniques to practical applications in a variety of fields.

Topics in Construction, Horticulture and Planting Design (spring)
DETAILING IN LANDSCAPE DESIGN
Instructors Lindsay Falck and Abdallah Tabet

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

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

ISSUES IN ARBORETUM MANAGEMENT I AND II:
UNDERSTANDING PLANTS / EVALUATING PUBLIC GARDENS

Instructors Cynthia Skema and Anthony Aiello

This year-long course, which met at the Morris Arboretum in the Chestnut Hill section of Philadelphia, was designed as an introduction to all aspects of public gardens. Utilizing the plant collection of the arboretum as a living laboratory and the expertise of arboretum staff, students learned about plants from varied perspectives including the organismal, applied/practical, aesthetic, environmental, and evolutionary. The course also covered the human element of public gardens, in the consideration of education, development, finance, and public programs. This interdisciplinary course looked at public gardens as a whole, integrating both theoretical and hands-on, practical coursework.

Topics in Ecological Design (spring)

RECLAMATION OF LARGE-SCALE SITES

Instructor William Young

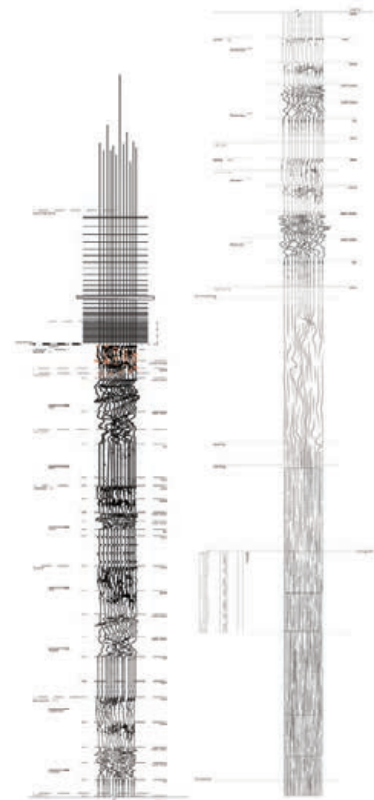
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. The course began by introducing a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration. This course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design.

Topics in Theory and Design (fall)

DESIGN IN THE TERRAIN OF WATER 1

Instructor Anuradha Mathur

Designers largely imagine, imagine, and build on dry ground even when they are in water. They work with maps and images that are generally conceived when the rain has passed, ice has melted, and clouds have cleared and when water appears contained within or separated from land. To consider wetness as the terrain of design is a shift in emphasis to a sensibility that privileges ambiguity over clarity, fluidity over containment. In this seminar/workshop students explored traditional and contemporary practices through this sensibility, and, in parallel, developed artistic practices that engaged wetness as the ground of design. Material engagement and observation initiate ways of articulating the world and constructing the very basis of theory. With this in mind students explored places and projects that introduce new sensibilities to how we walk, draw, record, think, build, and consider design in the terrain of water. Students engaged with fieldwork, films, readings, class discussions, presentations, and demonstrations to build a body of work and a manifesto.



Kazi Sumaiya Saifee,
design in the terrain of water

elective courses

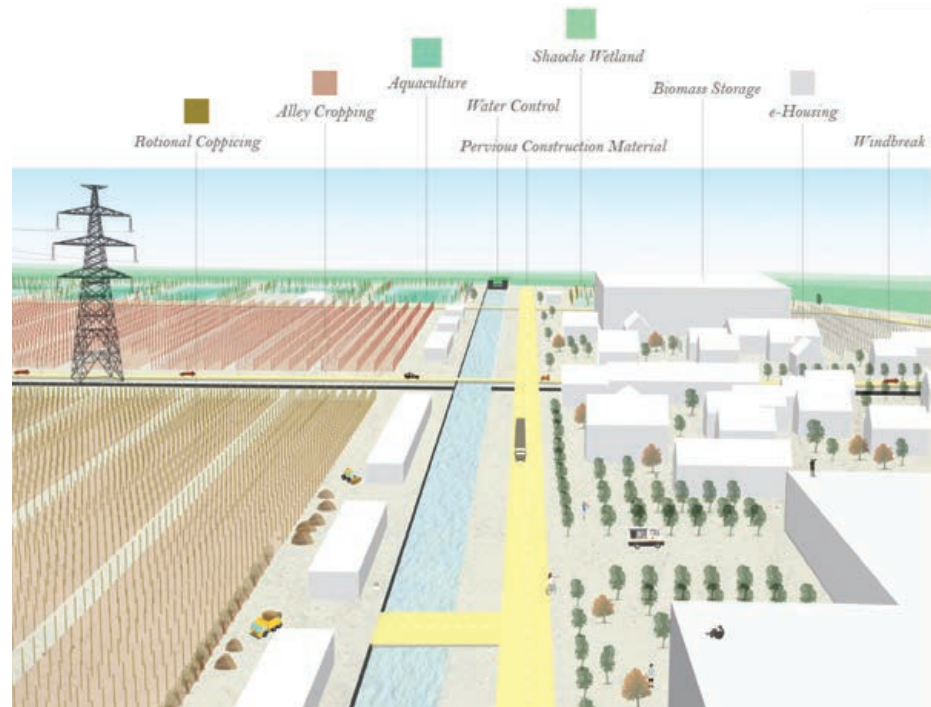
Topics in Design and Theory (spring)

LANDSCAPES OF EXTRACTION AND SEQUESTRATION

Instructor Nicholas Pevzner

This seminar was about energy infrastructure and its deeply-held cultural narratives, and about some promising carbon sequestration practices and their cultural landscapes. They are two sides of an expanded concern with the resource territories required to power the industrialized world, and to deal with its byproducts. The first part of the course was about landscapes of extraction. Be it for coal, oil, timber, or hydropower, extraction has been inseparable from the rise of our way of life. The course specifically looked at how the large-scale infrastructure projects built to enable that extraction have long acted as powerful organizers of territory. Students studied some classic examples of how energy infrastructure projects have historically been used to project power, extract value, and reshape patterns of labor and settlement – whether it's the canals that were built to support coal extraction in Pennsylvania, the geography of oil pipelines and oil ports, or emerging kinds of energy sites that continue to carry old legacy patterns. The second half of the course – landscapes of sequestration – surveyed a range of landscape strategies with the potential

to “draw down” the atmospheric carbon pool – from new technological approaches, to new kinds of agriculture and forestry management, to coastal mangrove restoration and the farming of “blue carbon.”



Jiacheng Chen,
extraction and
sequestration diagram

Topics in Design and Theory (spring)

CHINA IN AFRICA

Instructors Christopher Marcinkoski and Javier Arpa

This seminar explored the role of formal (state) and informal (private and institutional) investment by China-based actors into physical urbanization activities being undertaken throughout Africa with a focus on initiatives in a handful of specific countries including Angola, Ethiopia, Kenya, Nigeria, Senegal and South Africa. Special attention was paid to the instrumentalization of physical settlement and infrastructure building initiatives in official state development policy, as well as the motivations behind, and impacts of similar activities by private actors such as real estate developers and institutional investors. Close attention was paid to the social and environmental consequences of these programs, as well as how these initiatives are framed by the media in three distinct contexts (domestic Chinese media, domestic African media, and Western media). The format of the seminar mixed lectures by outside experts, discussion of assigned readings and a semester-long design-research project developed individually by students. The work produced as part of the seminar was developed into content for exhibitions in Europe and China. This seminar and corresponding exhibition of work were generously supported by the PennDesign China Research Engagement Fund (CREF).

Topics in Theory and Design (spring)

DESIGNING WITH RISK

Instructor Matthijs Bouw

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

Topics in Theory and Design (spring)

ENVIRONMENTAL READINGS

Instructor Frederick Steiner

This seminar explored the influence of literature on design and planning theory. The first part of the course focused on the three most important theorists in environmental planning and landscape architecture: Frederick Law Olmstead Sr., Charles Eliot and Ian McHarg. The second part of the course critically explored current theories in environmental planning and landscape architecture. The topics included: frameworks for cultural landscape studies, the future of the vernacular, ecological design and planning, sustainable and regenerative design, the languages of landscapes, and evolving views of landscape aesthetics and ethics. In the third and final section of the course, students built on the readings to develop their own theory for ecological planning or landscape architecture.

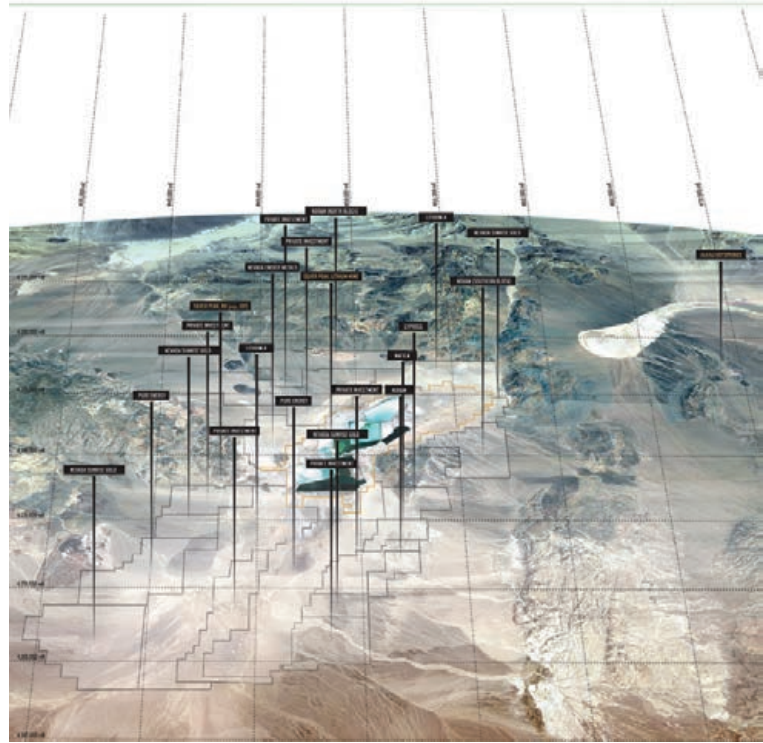
INDEPENDENT THESIS STUDIO

21ST CENTURY BOOMTOWN: DESIGNING FOR A WORLD WITHOUT WORK

Student Clay Gruber

Faculty supervisors Annette Fierro and Richard Weller

At the onset of the 4th Industrial Revolution, a threat being coined as the “crisis of work” is about to enter our social and political milieu. With advances in automation and artificial intelligence, researchers have projected that 47% of US Jobs are at a high risk of being automated in the next two decades. The consequences of which will change the economic and existential realities of communities across the world. This joint Landscape Architecture and Architecture thesis project investigated how design can play a role in making the transition to an increasingly automated 21st century labor force more humane. In testing out this question, the project anticipated the boom and bust of the lithium and solar industries in central Nevada. The findings of this exercise uncovered design considerations for how industrialists, city governments, and landscape architects can reduce the environmental and existential threat of mass scale job loss on the most vulnerable communities.



Plan (above) and projections (right)

INDEPENDENT THESIS STUDIO

IN-BETWEEN WATERS / INTERCEPTING WETNESS: INVENTING WETNESS IN MINING LANDSCAPES OF NORTH CHINA

Student Jieru "Hedy" He

Faculty supervisor Anuradha Mathur

The site of concern for this independent studio was the Shanxi Province in China, where coal-mining has resulted in heavy air pollution, ground-water recession and other imbalances in the landscape. Rather than looking at the mining operation as a singular problem to solve, the work undertook an approach where strategic design interventions initiated multiple trajectories of engagement with diverse environmental, cultural, economic, and infrastructural conditions towards building greater resilience in the region. The underlying thread was how water was engaged to prevent excess flooding and drought. The studio was the final portion of a one-and-a-half year landscape research and design project which explored two seemingly contrasting terrains with the only apparent similarity being mining -- the Western Ghats in India and the Shanxi Province. The studio sought to initiate an alternative future for arid Shanxi Province by making visible the water being polluted and wasted during the mining process by recovering the embedded wetness in the terrain and engaging it to cultivate new ecological, economic and cultural practices.



Section views

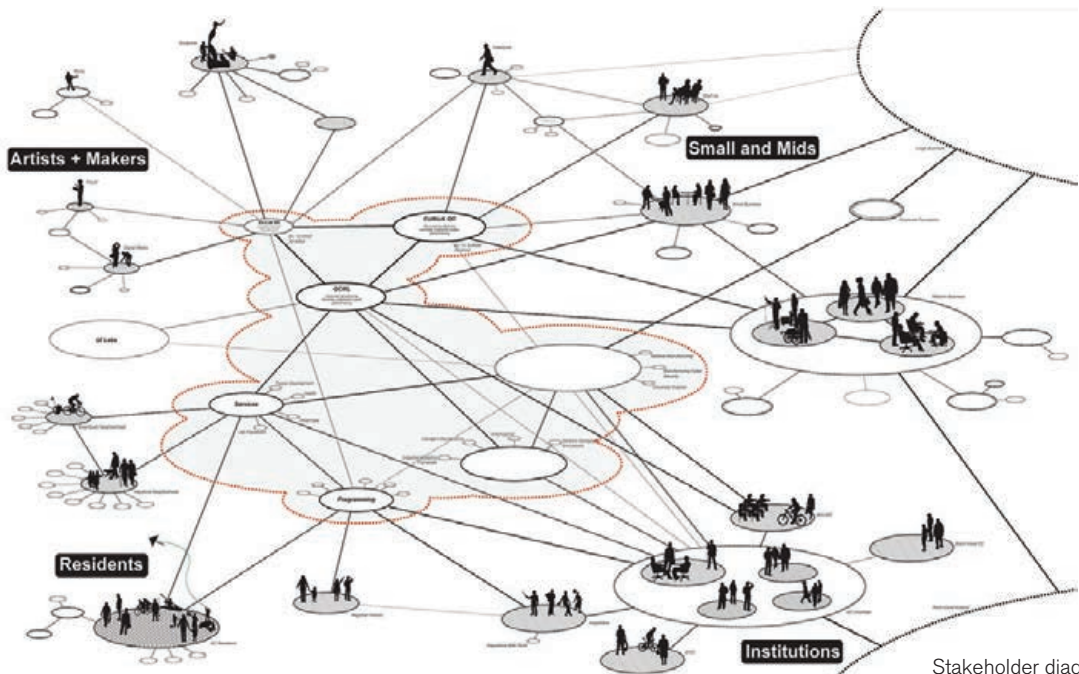
INDEPENDENT THESIS STUDIO

TOWARDS AN URBAN LANDSCAPE: NEW MANUFACTURING IN MIDDLE AMERICAN CITIES

Student Nicholas Jabs

Faculty supervisor Christopher Marcinkoski

This independent studio aimed to reconceptualize the agency of design within the landscapes of economic change in Middle American cities through an investigation of collaborative networks, new urban manufacturing typologies, and public realm-driven development frameworks. These areas are poised to experience new types of industrial, economic, and physical growth in the 21st century. As Middle American cities evolve, landscape architects need to adjust their design frameworks and practice methodologies in order to position themselves in the center of this next wave of development and advocate for environments that can adjust to the inherent volatility of the global economy while maintaining a coherent identity and functionality. This studio site was the Iowa/Illinois Quad City Metro border area which included Davenport and Bettendorf in Iowa and East Moline and Rock Island in Illinois. The site was an approximately 200-acre parcel of land currently occupied by a number of loosely connected public programs like a dog park, state park, sports fields, and a boat launch. The studio project had two primary components -- the creation of coalitions and a regional economic agenda, and a more speculative agenda around creating innovation districts.



Stakeholder diagram

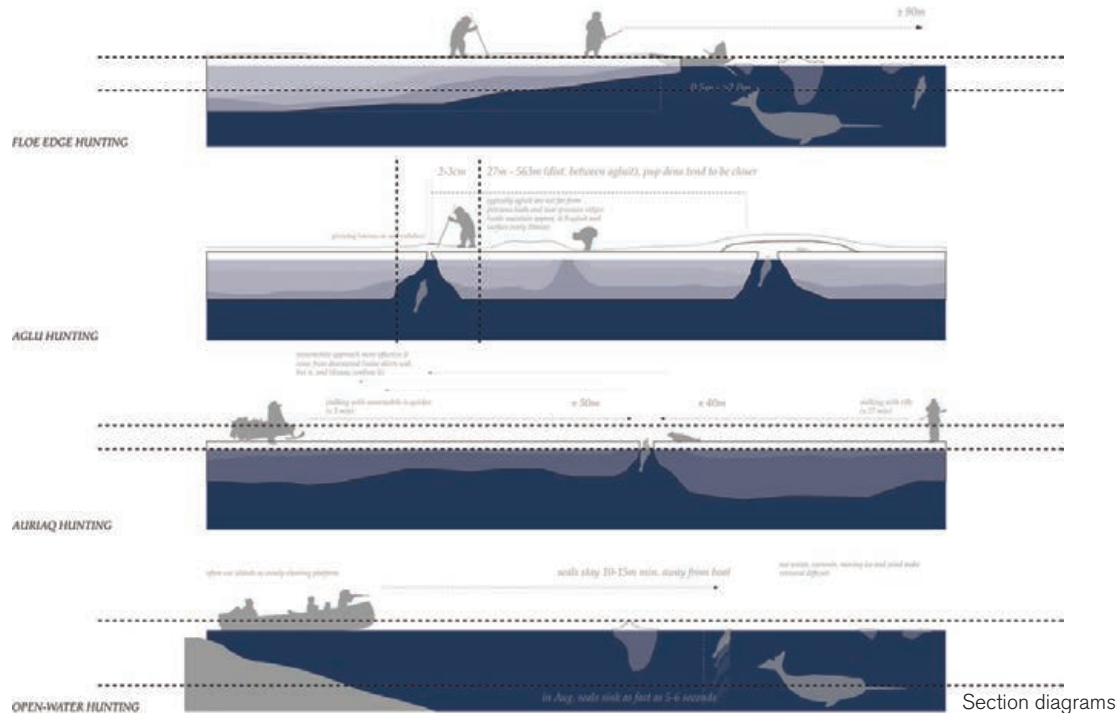
INDEPENDENT THESIS STUDIO

POLAR-IZED INTERESTS: SPECULATING EXTRACTIVE INDUSTRIES' INTERSECTION WITH REGIONAL INUIT MOBILITY PLANS ON BAFFIN ISLAND, NUNAVUT, CANADA

Student Luke van Tol

Faculty supervisors Karen M'Closkey and Lucinda Sanders

This independent studio looked at the competing interests between the Inuit and the extractive industries in Arctic Canada, the only big investors in the region. The Inuit want to support these industries, but the way they are currently spatially configured is a direct threat to traditional hunting patterns. The studio addressed the potential infrastructural investments that could overlap with and reinforce regional Inuit landscape systems. Listening to multiple perspectives with an open mind was a driver for the methodology. Mappings, plans, and sections of sea ice were drawn from the National Snow and Ice Data Center (and GIS) to provide a catalog of information about the ice extent and thickness from multiple years to inform decisions when projecting future changes. Speculative design decisions could be based on this information. The studio goal was a pragmatic proposal accessible to local Inuit and extractive industries, through using engaged action research, interviews, and observation as interpretive strategies.



Section diagrams
independent thesis studio

INDEPENDENT THESIS STUDIO

HERE/THERE: REIMAGINING THE NATURALIZED WAR LANDSCAPE OF MIDDLE EAST BORDERLANDS

Students Rivka Weinstock and Sarah Yassine

Faculty supervisor Lucinda Sanders

This joint independent studio investigated, visualized and reimagined the naturalized war landscape of the Lebanon and Israel/Palestine borderlands. The studio proposed to address the role of design in visualizing territories of naturalized war and bisected landscapes, and to identify opportunities for future cross-border strategies. Through visualization and analysis of both discontinuities and continuities from either side of the border, the students attempted to represent a more holistic understanding of this otherwise cut-up and uncrossable territory, with the aim of laying a framework for opportunities for dialogue around landscape and identifying potential physical-spatial and cultural opportunities for cross-border action and exchange. The studio was specifically interested in the manifestation of naturalized war which occurs "in between bombs," a "waiting" time of relative calm; though was, due to its persistence in the past and imminence in the future, is still ever present physically and mentally. The students positioned their work as a response to the call of Leila Shahid, a Palestinian diplomat who stated at a 2016 talk in Paris between a Palestinian and Israeli filmmaker "it is through artists, musicians, designers and poets that the likelihood of a conversation towards peace and understanding can begin, as traditional politics has undeniably completely failed."

Through the medium of landscape, the tools and power lay in deep and wide readings of place, novel visualizations of landscape, and transformative projections about what places can become. Ahead of politics, the studio incorporated these tools to begin a conversation about possible new cross-border futures.

Final exhibition and presentation



INDEPENDENT STUDY

THE ECOLOGICAL VALUE AND FITTING ELEGY OF THE SUNDARBANS' MANGROVES (spring)

Student Cyrus Khan

Faculty supervisor Maria Villalobos

The Sundarbans, on the border between Bangladesh and India, is the single largest block of mangrove forest on the planet and is on the UNESCO World Heritage list. It faces issues of sea-level rise, poaching, rising population, and urban and agricultural pressures. An eminent ecological crises looms as a coal fired power plant starts operating just upstream in 2018. The objective of this independent study was to recognize and reinterpret the nature of the mangroves, its soils, geology, topology, flora, fauna, and native communities of people, to understand the ecological value, environmental justice, and to create an elegy for the inconsequent death of the Sundarbans, or a remedy.

RE-PRESENTING REPRESENTATION: AS A PROCESS FOR LOOKING, NOT SHOWING (spring)

Student Prakul Pottapu

Faculty supervisor Richard Weller

Designers use drawing to convey ideas and designs to others. Over time representation has been standardized and these representational standards have limited the way in which things are seen and perceived. This independent study explored how representation may not be just a way to convey ideas to others but also for the designer to look for new ideas. The works of Ian McHarg, Lawrence Halprin, James Corner, Mathur/da Cunha, PEG-ola, Perry Kulper, and Zaha Hadid were considered.

TRANSFORMATIONAL LEADERSHIP: CONTINUED RESEARCH (spring)

Faculty supervisor Lucinda Sanders

Following initial research conducted during the fall Transformational Leadership course taught by Lucinda Sanders, these students elected to use independent study as a means to further develop their projects during the spring semester. The students met with Sanders over the course of the semester; the work culminated in final presentations of their research to a panel of invited critics.

Arianna Armelli

Topic: How can I create a more efficient system for disaster preparedness and relief?

Aaron King

Topic: Health Frontiers: How landscape architecture can address emerging infectious disease in West Africa

Allison Koll

Topic: Where Food Grows on Water: Exploring the role of design in the protection of Native American cultural and productive landscapes; additional faculty supervisor, Randall Mason

Stefan Molinaro

Topic: Agricultural Rural America and Landscape Architecture: A discipline expansion and basis for perspective

Benjamin Summay

Topic: How has space been used as a means of reconciliation?

SUMMER INSTITUTE JULY 31 - AUGUST 24, 2017

For Entering 3-Year MLA Students

INTRODUCTION TO DESIGN LANGUAGE

Instructor Rebecca Popowsky

This one-week course was for entering three-year MLA students who did not have a background in architectural, or landscape architectural design or related design fields. The workshop introduced students to architectural terminology, concepts and conventions, as well as to basic analog and digital drawing techniques, in order to bring all students to a minimum level of proficiency, prior to the start of the more intensive Summer Institute coursework. Exemption from this requirement was granted upon request, based on academic record, professional experience and admissions portfolio.

NATURAL SYSTEMS

Instructors Sarah Willig and Marie Hart

Teaching assistant Prakup Pottapu

This five-day session for entering three-year MLA students provided an introduction to the varied physiographic provinces and associated plant communities of the greater Philadelphia region. Through a review of available mapping and on-site study students characterized and considered the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance, both natural and anthropogenic. With a focus on plants students began to develop a familiarity with the local flora (native and non-native) including plant species identification, preferred growing conditions, and potential for use. Field trips included visits to the Inner Coastal Plain and Piedmont.

LANDSCAPE OPERATIONS

Instructors Rebecca Popowsky and Ed Confair

Teaching assistant Zach Hammaker

This one-week course, for entering three-year MLA students, introduced concepts and techniques for analyzing, representing, and operating on landform, the fundamental medium of landscape architecture. Students learned representational and model-making techniques for conveying topography, and described a series of landscape interventions on a topographic surface. Through models and drawings, students developed an appreciation for the spatial implications of landform, for landscape narrative, for the movement of water and people across the landscape, and for the operation of reshaping the ground. The week included an introduction to the Fine Arts Library.

INTRODUCTION TO DIGITAL MEDIA

Instructors Agnes Ladjevardi and Misako Murata

This week long introductory course was intended to enable students to orient themselves to digital media facilities, programs, and workflows. The course was focused around daily projects building up to a final pinup. Each daily project illustrated a different set of work paths between digital programs, as well as taught students how to use different software applications key to the practice of landscape architecture today. The focus of this course was to enable students to understand what each digital software application offers to the landscape process, and how to build change and iteration into digital workflows.

summer institute

For Entering 2-Year MLA Students

LANDFORM AND GRADING WORKSHOP

Instructors Cora Olgay and Anneliza Kaufer

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. The act of grading design – the manipulation and sculpting of the earth – is both art and science. This week-long course for two-year MLA students aimed to provide an appreciation of landform as both an evocative component in the design vocabulary and as a critical tool in resolving difficult design problems. Basic techniques and strategies of grading design were introduced and reinforced, so that grading design becomes an integral part of the students' design approach. This workshop was intended to provide a concise overview of the principles and process of landform and grading design, and was designed to prepare the entering two-year students for Workshop III. Students investigated the integral relationship between landscape components: geology, topography, soils, climate, hydrologic processes, vegetation, disturbance, and finally human inhabitation and intervention. This framework of natural systems provided the setting for the primary focus of the course: the intentional manipulation of topography through grading design.

NATURAL SYSTEMS

Instructors Sarah Willig and Kate Farquhar

Teaching assistant Cyrus Khan

This five-day session for entering two-year MLA students provided an introduction to the varied physiographic provinces and associated plant communities of the greater Philadelphia region. Through a review of available mapping and on-site study students characterized and considered the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance, both natural and anthropogenic. With a focus on plants students began to develop a familiarity with the local flora (native and non-native) including plant species identification, preferred growing conditions and potential for use. Field trips included visits to the Coastal Plain and Piedmont of New Jersey and Pennsylvania.

INTRODUCTION TO DIGITAL MEDIA

Instructor Keith VanDerSys

Teaching assistant Bo Dong

This four-day session included two concurrent courses. This Digital Media course introduced 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. The week culminated with an individual project.



Sally Willig, field trip photo

LECTURES

Barbara Wilks

Founding Principal, W Architecture +
Landscape Architecture, Brooklyn
"Structuring Confluence"
September 21, 2017

Stanislaus Fung

Associate Professor, Director, MPhil-PhD
Program, School of Architecture,
Chinese University of Hong Kong
"Landscape Design Beyond Linear Perspective:
Some Extant Gardens of Suzhou, China"
November 9, 2017

Vladimir Sitta

Terragram, Landscape Architecture +
Urban Design, Prague
"Dual Trajectories: Autopsy and Speculations"
November 20, 2017

Phoebe McCormick-Lickwar

Founder, Principal, Forge Landscape
Architecture, Fayetteville, Ark
"Adaptations in Time"
February 22, 2018

Alan Berger

Professor, Advanced Urbanism, Massachusetts
Institute of Technology, Cambridge
"Infinite Suburbia"
March 14, 2018

Susan Herrington / Cornelia Oberlander

School of Architecture and Landscape Architecture
University of British Columbia, Vancouver
"Design in the Age of Climate Change"
March 22, 2018

Jeff Goodell

Author, contributing editor, Rolling Stone Magazine
The Annual Ian McHarg Lecture
"The Water Will Come: Redesigning the Coast"
March 29, 2018
Presented by the Ian L. McHarg Center

Jenny Osuldsen

Partner and Director, Snøhetta, Oslo
"Design in the Age of Climate Change"
April 2, 2018

SYMPOSIUM

The Culture of Cultivation: Designing with Agriculture

Organized by Raffaella Fabiani Giannetto
Participants: Jacques Abelman, Tal Alon-Mozes, Jody
Beck, William Hartman, Elizabeth Hyde, June Komisar,
Laura Lawson, Joe Nasr, Matthew Potteiger, Prairie
Studio, Mario Schjetman, Flavio Sciaraffia, Meredith
Taylor, Tom Williamson, and Thomas Woltz
Penn faculty speakers/moderators: Frederick Steiner,
Raffaella Fabiani Giannetto, John Dixon Hunt, Ellen
Neises, Dominic Vitello, and Aaron Wunsch
November 17-18, 2017

EXHIBITIONS

Atlas Squared

Exhibition of research projects
Richard Weller: Atlas for the end of the World
Christopher Marcinkoski: Atlas of African Speculation
Prakul Pottapu/Zhexuan Liao: LA+ Islands Competition
LARP Culture of Nature students' work
October 25-27, 2017

Terrains of Wetness:

A Workshop in Printmaking & Making Landscape
Exhibition of student work from the course taught by
Anuradha Mathur and Matt Neff
April 23, 2018

EVENTS

PennDesign Alumni Association, Career Services, and Professional Development and Leadership Events Fall 2017

Pizza with Career Services, August 30
Firm visits in Philadelphia and New York:
Locus Partners and Ballinger, September 22
Deborah Berke Partners and Roger Partners, September 29
Field Operations and KPF, October 13
Blackney Hayes and Ewing Cole, October 20
OLIN and MGA Partners, November 3
Workshop: Getting to the top of the Pile: A Conversation with Industry Hiring Experts, October 9
Strengthen Your Networking Skills Through LinkedIn, October 18
Preparing for the Job Market: Self-Marketing and Interviewing Skills Workshop, September 29, October 13 and 20
Preparing for the Job Market: Practicing Your Interviewing and Networking Skills with PennDesign Board of Overseers, October 26
Alumni & Student Council Networking Happy Hour, November 3
Workshop: Best Practices in Internship Searching, November 29

Spring 2018

Wednesday Walk-Ins, January 17 - April 30
PDAA Portfolio/Resume Review, January 26
Behind the Scenes Tour of 40th & Baltimore Trolley Portal Transformation, January 31
Networking for PennDesign Students, February 7
Forging Your Own Path: Alternative Careers in Design, February 7
PDAA Firm Crawl #1: Digsau, Interface, Studio Bryan Haynes, February 9
Negotiating for Faculty Positions and Postdocs, February 13
US Employment for International Students, February 21
Speak up! Public Speaking Series, February 23 and March 2
Career Connection Day, Career Fair, March 16

PDAA Firm Crawl #2: Philadelphia City Planning Commission, Philadelphia Historical Commission, WRT Careers in Architecture and Landscape Architecture Alumni Panel, March 29
PDAA Pizza & Prosecco graduation celebration, April 27

PennDesign Events

Fall 2017

ASLA Alumni and Friends Reception
Los Angeles, October 21
Thanksgiving Dinner, November 16

Spring 2018

Lunar New Year Celebration, February 23
Year-End Show Opening Reception, May 11
Awards Ceremony, May 12
Diploma Ceremony, May 13
University Commencement, May 14

Student Brown Bag Series Events

Organized by Krista Reimer and Prakul Pottapu
Fall 2017

Student summer travel presentations: Cody Erhart, James Billingsley, Rivka Weinstock/Sarah Yassine, September 6
Valerio Morabito, September 27
Randall Mason, October 11
Nicholas Pevzner, October 25
Richard Weller, November 29

Spring 2018

Student summer intership/travel experience, January 24
David Gouverneur, February 7
Maria Villalobos, March 28
Ellen Neises, April 4
Orkan Telhan, April 11
Karen M'Closkey, April 13

PD ASLA Student Chapter / MLA Student Reps

Christopher Feinman - 500s Rep
Anna Darling - 600s Rep
Hallie Morrison - 700s Rep
Shuyang Wang - International Rep

ANNOUNCEMENTS

PennDesign's Master of Landscape Architecture Program was ranked second in **America's Best Architecture & Design Schools 2018**, a national survey of professionals with direct experience hiring and supervising recent architecture and design graduates. The research is conducted annually by **DesignIntelligence** on behalf of the Design Futures Council.

Departmental publications

LA+ Interdisciplinary Journal of Landscape Architecture continues to be published twice a year by ORO Editions. The sixth issue *LA+ Risk* came out in the fall of 2017, the seventh issue *LA+ Imagination* was published in the spring of 2018, and the eighth issue *LA+ Time* is due out in the fall of 2018. Editor-in-chief Tatum Hands and faculty advisor Richard Weller are working with student graphic teams on *LA+ Design*, *LA+ Iconoclast*, and *LA+ Vitality*. Students **James Billingsley**, **Susan Kolber**, **Alexandra Lillehei**, and **Andrew Ward** are working on the Design issue, **Nikki Chang** and **Eva Cai** are working on the Iconoclast issue, and **Lindsay Burnette**, **Christine Chung**, **Farre Nixon**, and **Lujian Zhang** are working on the Vitality issue.

LA+ is generously supported by the following donors – **Gold Patrons**: James Corner Field Operations, Hollander Design, Mathews Nielsen, OLIN, Starr Whitehouse, W Architecture and Landscape Architecture; **Silver Patrons**: bionic, McGregor Coxall, Stoss, Terrain Studio, Marilyn Jordan Taylor; **Bronze Patrons**: AHBE Landscape Architects, PEG+ola, Snøhetta, T.C.L. Landscape Architecture, TOPOTEK 1, and WRT.

PennDesign and the digital publication *Scenario Journal* continue their affiliation. Lecturers **Stephanie Carlisle** and **Nicholas Pevzner** are the editors-in-chief. The journal investigates complex urban landscape and infrastructural issues.

Students

Douglas Breuer, MLA '18, received an ASLA 2018 Student Honor Award for his project "Sharawadgi Garden: A New Understanding of Chinoiserie for a Chinese Garden at the MoMA." His faculty advisors were **Richard Weller** and **Valerio Morabito**. The award was presented at the ASLA annual meeting in Philadelphia in October 2018.

MLA student **Lindsay Burnette** was the winner of the School of Design's 2018 Mr. and Mrs. William L. Van Alen Traveling Fellowship for summer travel to Italy and Germany to study aging rural towns that are creating new identities by embracing a large number of refugees.

MLA student **Christine Chung** received 2018 LAF Honor Scholarship in Memory of Joe Lalli, FASLA for her engagement with heritage preservation practices in cultural landscapes and urban communities.

MLA student **Christopher Feinman** was the winner of the School of Design's 2018 Susan Cromwell Coslett Traveling Fellowship for his summer travel proposal "Those Who Walked Away from Omelas: An Analysis of Radical Ideologies and their Built Urban Typologies." The project is about investigating the relationship between ideological structures and the physical constructions that people create to actualize them. He traveled to Freetown Christiania, Copenhagen; Chiapas, Mexico; Twin Oaks, Virginia; and ArcoSanti, Arizona to make maps and conduct interviews.

Nicholas Jabs, MLA '18 was PennDesign's nominee to the Landscape Architecture Foundation's Olmsted Scholars Program in 2018. Nick was selected as one of the three graduate student finalists by the LAF in May 2018.

Cyrus Khan, MLA '18, received an ALSA 2018 Student Honor Award for his project "Wetness Behind the SC/EEN: Re-wetting the Oran" in Tilwara, Rajasthan, India. His faculty advisor was **Anuradha Mathur**. The award was presented at the ASLA annual meeting in Philadelphia in October 2018.

Faculty

Sean Burkholder was appointed as Assistant Professor of Landscape Architecture at the School of Design for a term of six years beginning July 1, 2018.

Emeritus Professor **James Corner** received an honorary doctorate from the Technical University of Munich (TUM) in May 2018.

Raffaella Fabiani Giannetto's term as Assistant Professor of Landscape Architecture ended on June 30, 2018.

In September 2017 Emeritus Professor of Practice **Laurie Olin** was recognized as the 17th Laureate of the Vincent Scully Prize by the National Building Museum in Washington. The prize recognizes excellence in practice, scholarship, or criticism in architecture, historic preservation, and urban design.

Adjunct Professor **Lucinda Sanders** was reappointed for another term of five years effective July 1, 2018.

Professor and chair, **Richard Weller** received an ASLA 2018 Professional Awards, Research Honor Award for his research project and website "Atlas for the End of the World, Atlas for the Beginning of the Anthropocene." Project credits include **Mike Biros, Dr. Tatum Hands, Claire Hoch, Chieh Huang, Renhui Zhao, Nanxi Dong, Zuzanna Drozd, Josh Ketchum, Rong Cong, Darcy Van Buskirk, Krista Reimer, Katie Black, and Matthew Wiener**. The award was presented at the ASLA annual meeting in Philadelphia in October 2018.

Richard Weller was named a Most Admired Educator for 2018-2019 by Design Excellence. DesignIntelligence honors excellence in architecture and design education, and education administration, by naming outstanding professionals from these fields. Educators and administrators from the disciplines of architecture, interior design and landscape architecture are considered for inclusion. The Most Admired Educators are selected by DesignIntelligence staff with input from thousands of design professionals, academic department heads, and students.

Staff

Department Coordinator, **Diane Pringle** retired on June 15, 2018 after twenty-two years of service in the Department of Landscape Architecture.

Academic Coordinator, **Darcy Van Buskirk** was promoted to the Coordinator position effective June 18, 2018.

Kristy Crocetto joined the department as the new Academic and Administrative Coordinator on June 18, 2018.

Megan Kelly served the department in the newly created position of Administrative Assistant from November 6, 2017 through August 15, 2018.

Abe Roisman served as the interim Administrative Assistant beginning in August 2018 until a permanent administrator was hired.

STUDENT AWARDS

Ian L. McHarg Prize

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

Awarded to **Nicholas Jabs and Luke van Tol**

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 Professor of Practice Olin who has served on Penn's faculty of landscape architecture since 1974. Awarded to **Sofia Nikolaidou**

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 **Douglas Breuer**

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 **Zhexuan "Joyce" Liao**

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 **Jieru "Hedy" He**

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 **Anni Lei**

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 **Zhoufei Zhu**

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 **Prakul Pottapu**

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 **Lindsay Burnette**

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 **Jieru He, Sofia Nikolaidou, and Prakul Pottapu**

Certificates of Merit awarded to **Douglas Breuer, Zhexuan Liao, and Luke van Tol**

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 **Yaqun Cai**

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 **Anna Darling**

Faculty Acknowledgement Award for Service

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

Faculty Acknowledgement Award for Design Progress

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

Faculty Acknowledgement Award for Design Progress

Inaugurated in 2018. Awarded to a graduating student in the Master of Landscape Architecture program who has demonstrably advanced the furthest in their design capability across their years of study. Awarded to **Ishaan Kumar**

Susan Cromwell Coslett Traveling Fellowship

Established in memory of former Assistant Dean, Susan Coslett. It is awarded to a School of Design student for summer travel to visit gardens and landscapes. Awarded to **Christopher Fineman**

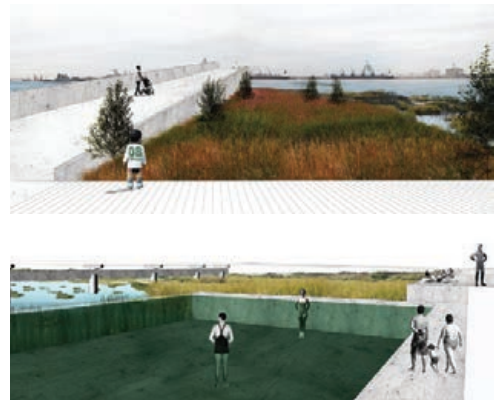
ASLA HONOR AND MERIT AWARDS NOMINEES

May 7, 2018

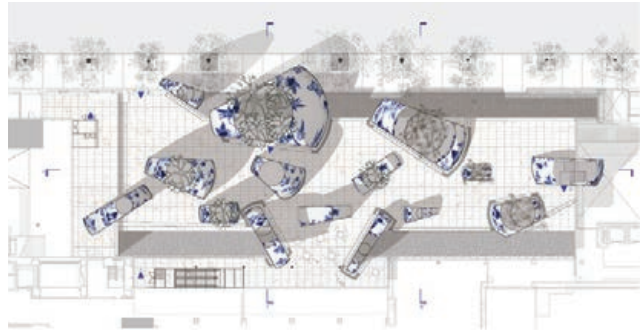
Jurors: **Rebekah Armstrong**, ASLA, Studio Bryan Hanes; **Taro Cai**, ASLA, OLIN Studio; **Zhuangyuan Fan**, ASLA, OLIN Studio; **Yadan Luo**, ASLA, OLIN Studio; and **Joe Sikora**, ASLA, Sikora Wells Appel
Moderator: **Richard Weller**, Professor and Chair

Nominee + Merit Award Winner: **Douglas Breuer, MLA, MArch 2018**

Statement: Three major themes have followed me through my design interests and explorations. First, with an undergraduate degree and interest in psychology, I am interested in designing for human experience. I enjoy thinking about intimate experiences, whether they are small projects, such as the team Social Impact Project, Waste Not//Redux or my Chinoiserie MoMA Garden project, or intimate moments in otherwise very large projects. I am also interested in challenging boundaries – disciplinary and otherwise – and have worked between architecture and landscape architecture in many of my projects. In my architecture housing studio, I came to realize that the way I was thinking about surface and form was similar to the way one works with landform, and in my landscape projects, such as the Chinoiserie MoMA Garden, I have had the opportunity to blur landscape and architecture. Finally, I am interested in interrogating waste and the wasteful way that humans interact with the world. This theme has carried through several of my projects – my landscape 601 studio, which situated public space at the site of a working landfill – and through my social impact project, which used recycled materials to both create an intimate space and also interrogate waste in a context experiencing rapid development.



First-year studio project, Delaware River waterfront park



601 Green Stimuli studio
project, landfill park concept
view and plan (above)

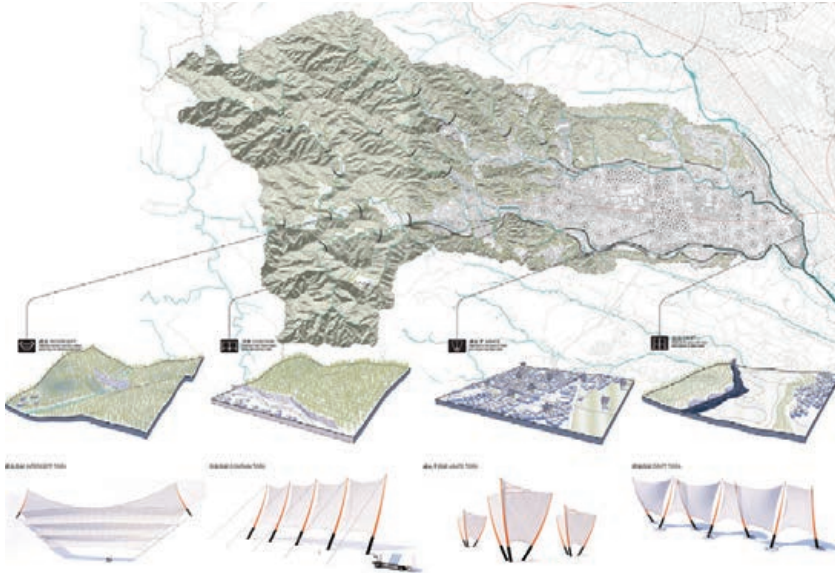
701 Chinoiserie studio
MoMA garden project, detail
model, plan and conceptual
drawings (right)



ASLA HONOR AND MERIT AWARDS NOMINEES

Nominee: Cody Erhart, MLA 2018

Statement: The diversity of investigative approaches, urban and rural problems to address, geographic locales, and scale of interventions has been a primary joy of progressing through the two-year MLA program studios at PennDesign. As one interested in a range of topics and environmental issues – from the site specific to the regional – it is enabling to take a variety of coursework that explores many creative interests across a spectrum of projects. The work presented here showcases the diversity of these experiences. On the one hand, several large-scale regional investigations look into the consequences of and solutions to the short-sighted geoengineering and land-use management decisions made in rural Tokyo following WWII. Another mapping visualizes several critical, large-scale resiliency interventions necessary to rescue a city in Central Java, Indonesia, from succumbing to subsidence and sea-level rise. On the other end of the spectrum, a final studio project focuses on the form, craft, materiality, and cultural significance of a three-quarter acre pocket park in urban Philadelphia. The issues addressed and topics covered in these studios could not be more diverse and, yet, emphasizes the strengths of the Penn MLA program, its faculty, and research.



Central Java, Indonesia project



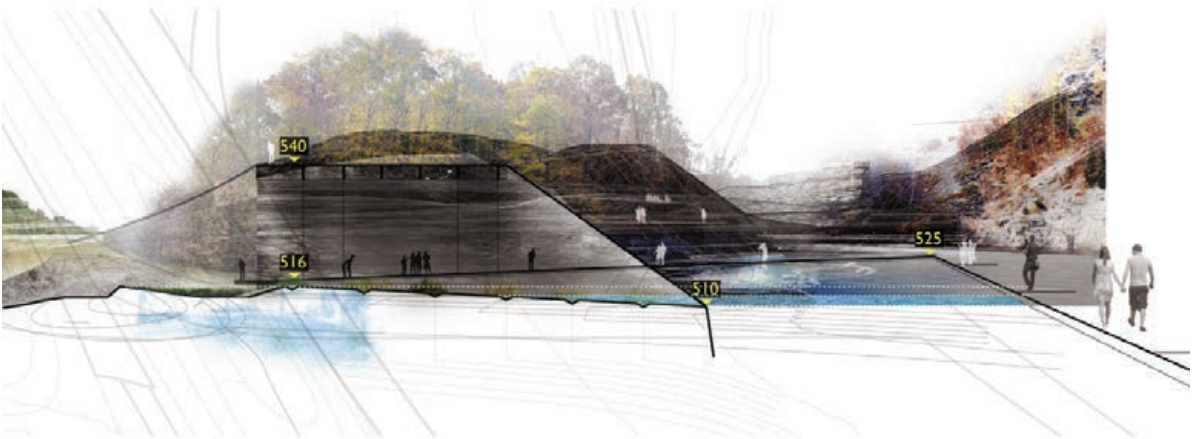
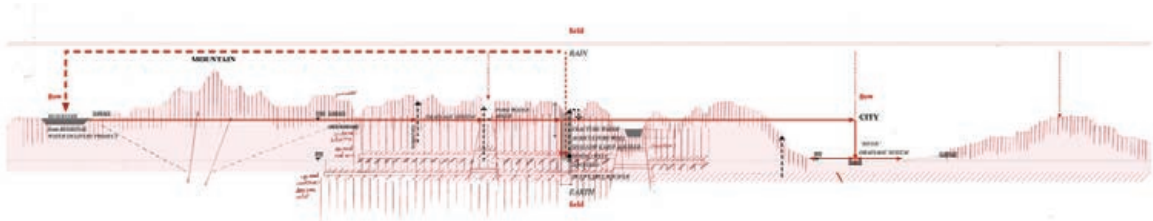
602 Port of Los Angeles studio project (top)

702 Urban Action studio pocket park, urban Philadelphia (above middle and left)

ASLA HONOR AND MERIT AWARDS NOMINEES

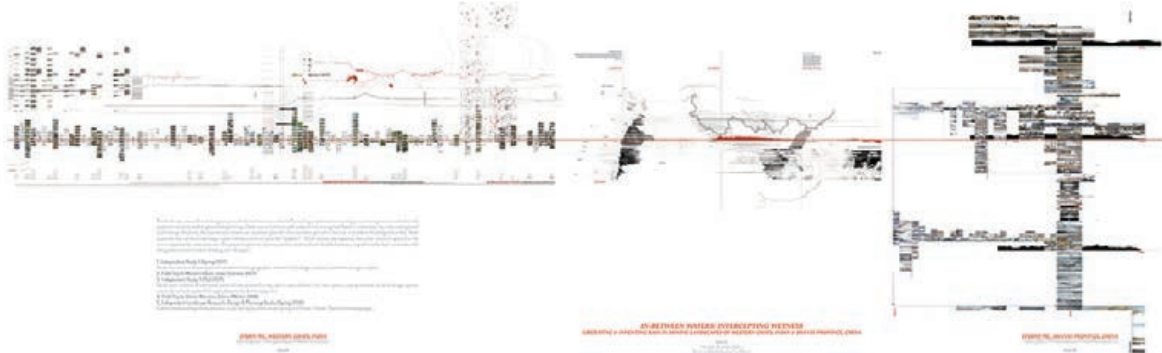
Nominee + Honor Award Winner: Jieru “Hedy” He, MLA 2018

Statement: I enrolled at Penn three years ago after several years' work experience in Shanghai. I realized, after this three-year period of learning, I could be someone who could bridge the divide between engineering (my bachelor's degree is in environmental engineering), science, and design. Through three years at Penn, I have continued to require myself to think about the integration between research, representation, planning, and design with an ambition to change the language that is currently used in landscape design, development discourse, and the planning profession. My final thesis project investigated and invented new ways of water infrastructure in contrasting mining landscapes which both are facing challenges of drought and floods. While environmental engineering shares a similar spirit of protecting nature, I claim that design is on the frontier of deciding the trajectory of human development with our environment through Infrastructure, urban design, and regional planning.





Final thesis studio project images



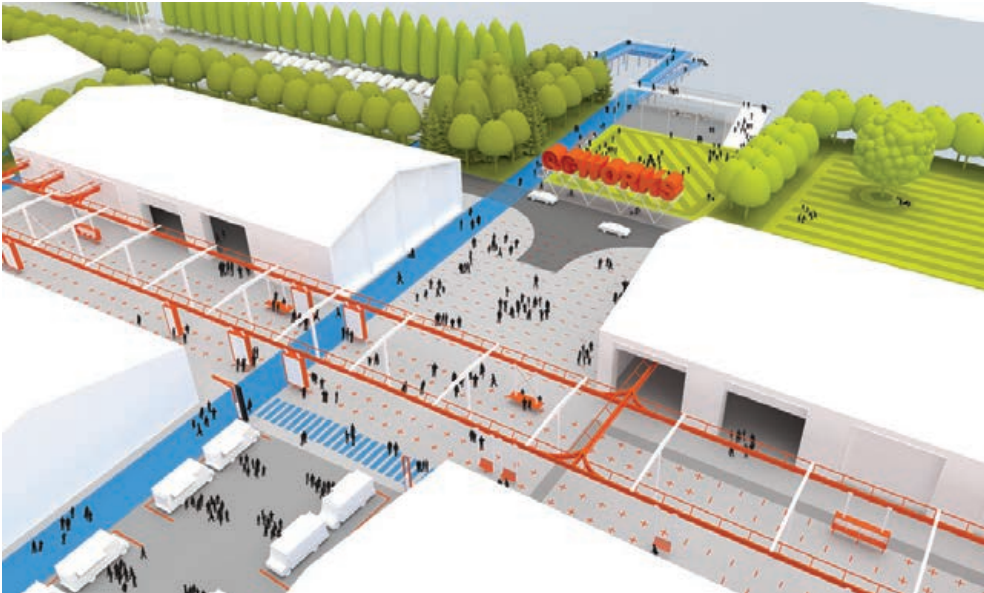
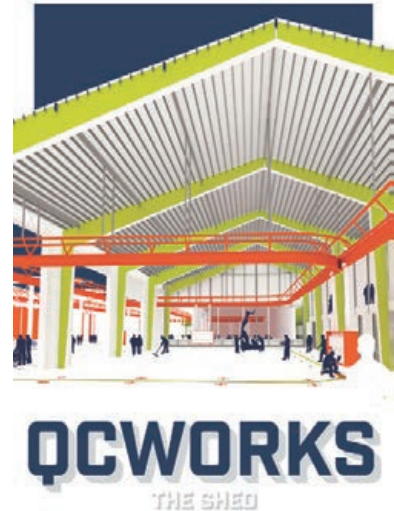
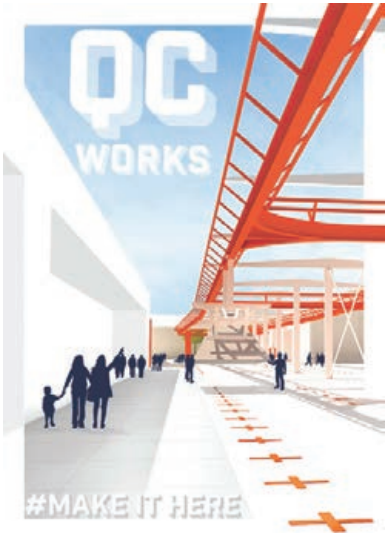
ASLA HONOR AND MERIT AWARDS NOMINEES

Nominee: Nicholas Jabs, MLA 2018

Statement: This studio aimed to recontextualize the agency of design within the landscapes of economic change in Middle American cities through an investigation of collaborative networks, new urban manufacturing typologies, and public realm-driven development frameworks. The premise for this work is built around the observation that manufacturing has been a primary driver in shaping the physical and cultural urban landscape of Middle America. Throughout that history, the relationship between workers, the work being done, and the city has changed as the national and then global economy has advanced through various stages of capitalism. Now, new forms of small scale manufacturing represent an opportunity for urban investment that builds on the foundation of the region's legacy of making and innovating. The project explored the capacity for one metro area, the Quad Cities of Iowa and Illinois, to respond to this evolving paradigm. Using a combination of economic, ecological and cultural influences, the design demonstrated an alternative industrial future for the region; one that combines important social programming, creative productive spaces, and a robust public realm agenda that connects the city to its waterfront.



Middle American project plan

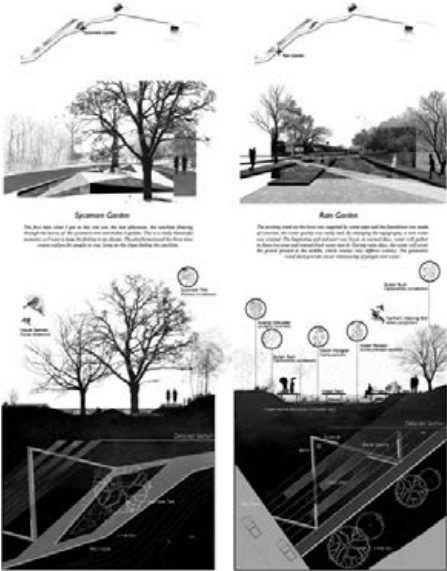
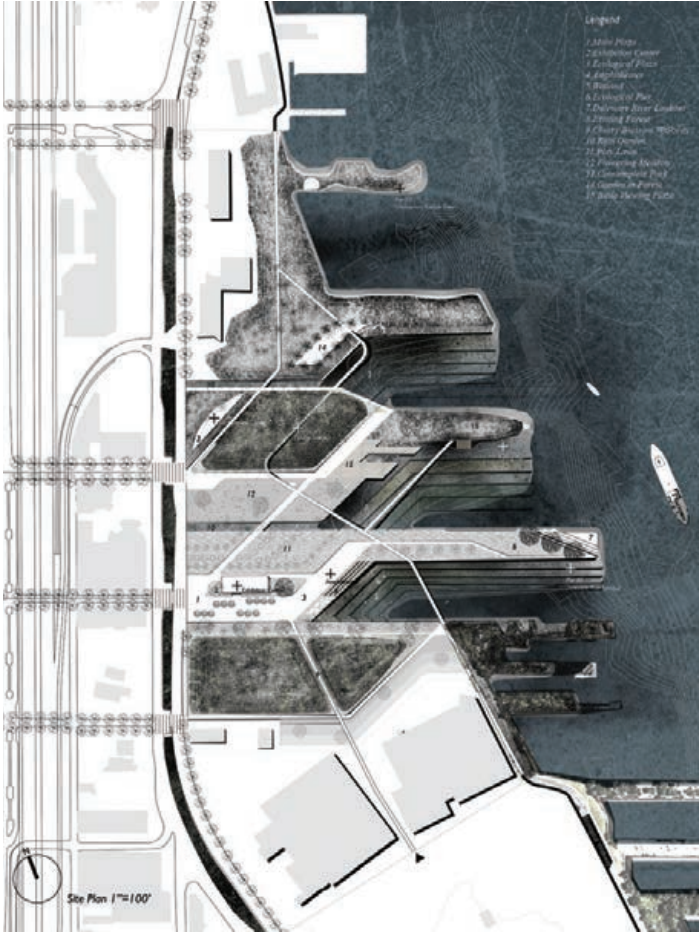


Posters
(above); aerial
perspective
(left)

ASLA HONOR AND MERIT AWARDS NOMINEES

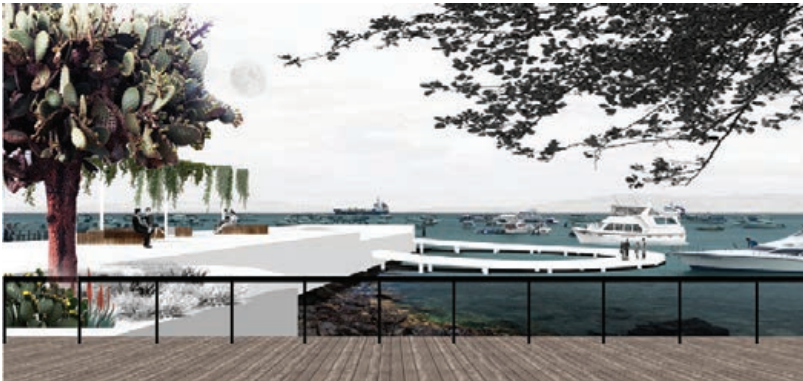
Nominee + Merit Award Winner: Zhexuan “Joyce” Liao, MLA 2018

First year 502 studio Delaware Riverfront project





Second year 601 Green Stimuli studio project (above)
Third year studio projects, waterfront dock and Galapagos
mapping diagram (below and right)



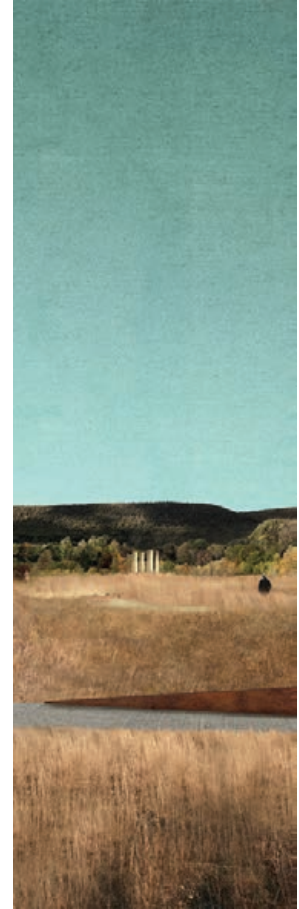
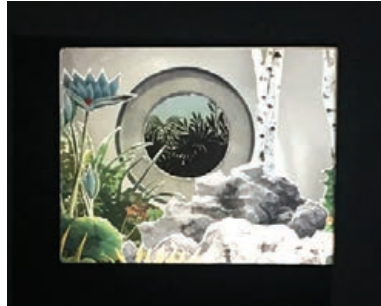
ASLA HONOR AND MERIT AWARDS NOMINEES

Nominee + Honor Award Winner: **Sofia Nikolaidou, MLA 2018**

Statement: My interests lie in the embodied sensorial and emotive aspects of space and the ways that these inform the design process. During my two years of graduate study at Penn, I grappled with questions of urbanity, ecology, sustainability, representation, and aesthetics. I engaged with various methodologies, tools, and scales of design, from large-scale systemic and ecological thinking in studios 601 (Memorial Landscape) and 702 (Holding and Releasing), to smaller scale design in the 701 studio (Chinoiserie: a Garden of Constructed realities). Through these projects I developed an inclination towards the dialectics between ecology and synthesis, imagination and representation in landscape design. Overall, through my design work I aspire to bring aesthetic sensibility in ecological debates as a way to shape, preserve, and strengthen the relationship between human and topos. I am strongly drawn to projects that combine landscape architecture with sustainability and ecology by considering the ever-changing conditions of each site and emphasizing on the individual perceptions and experiences of the inhabitants. I believe that an emphasis on representation, experience, poetics as well as simplicity, integration and continuity with nature can play a very important role in sensitizing people to ecological challenges.



701 Chinoiserie studio MoMA garden project
views, plan, and section



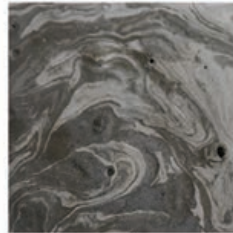
Clockwise from top left:
 two images from the
 Chinoiserie garden project;
 601 studio memorial landscape;
 702 studio project; and
 manifesto drawing

ASLA HONOR AND MERIT AWARDS NOMINEES

Nominee + Honor Award Winner: **Prakul Pottapu, MLA 2018**

Statement: The material of landscape has always fascinated me. The way we make, inhabit, and remake landscapes is determined by our relationship to its biotic and abiotic materials and vice versa. This idea of landscape has been a part of my design explorations during my years at PennDesign. I started simply by studying the material of the ground plane in East Fairmount Park and exploring our ecological relationship with landscape through phytoremediation in a post-industrial site on the Delaware River. With projects in the Slate Belt of Pennsylvania and the Port of Los Angeles (teamwork with Sarah Lily Yassine) I was interested in the idea of using landscape materials to enhance or create temporal spatial identities – slate and pioneering vegetation in the Slate Belt, a native Californian plant nursery for the Port of Los Angeles. Exploring practices of making and inhabiting the desert in Rajasthan, India and the design of a garden that combined modernist and traditional Chinese garden and landscape ideas were other projects that continued this thread of interest in the material of landscape that offers a wide range of ways to interact, interpret, and build relationships.





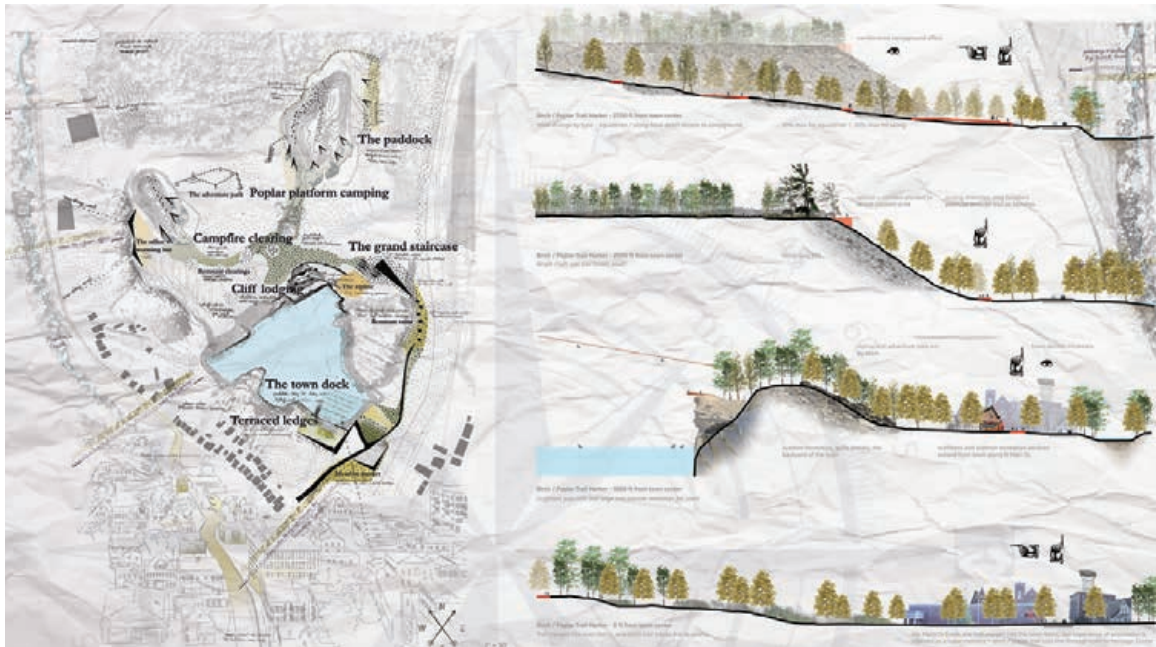
701 Chinoiserie studio MoMA sculpture garden project (opposite page and this page, left)

601 Green Stimuli Slate Belt studio project (above)

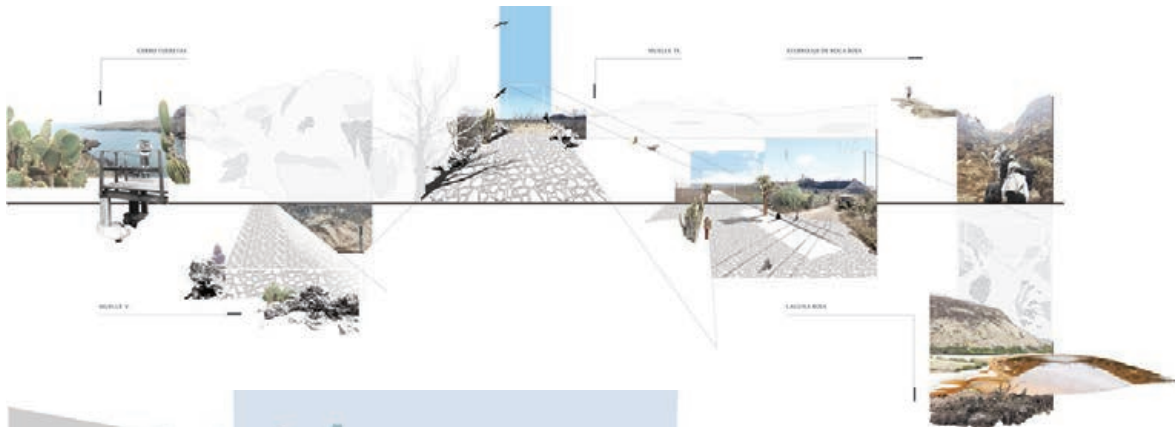
ASLA HONOR AND MERIT AWARDS NOMINEES

Nominee + Merit Award Winner: Luke van Tol, MLA 2018

Statement: One of the biggest inspirations in design, for me, comes from engaging with communities, listening to their stories and ideas for the future, and developing a sensitivity to who they are, their identity and their relationship to their landscapes. The diversity in my representations demonstrates my care to develop for each project a representation that speaks to, and tries to be sensitive to, the identity of people and places. Looking back at my work over the past three years I can see how my love for listening to people's stories, as a way into design, has translated into views that immerse the viewer into the experience. Catching your breath as you hike up a monumental quarry staircase, pausing on an elevated promenade as your dog tugs on its leash to look across to the Port of Los Angeles, or digging your toes into the sand of a lookout into Galapagos' National Park are drawings that are not just final products, but are also integral to the design process: they have a sense of joy and craft that allow people to both inhabit a story and imagine new futures.



601 Green Stimuli studio project plan and sections

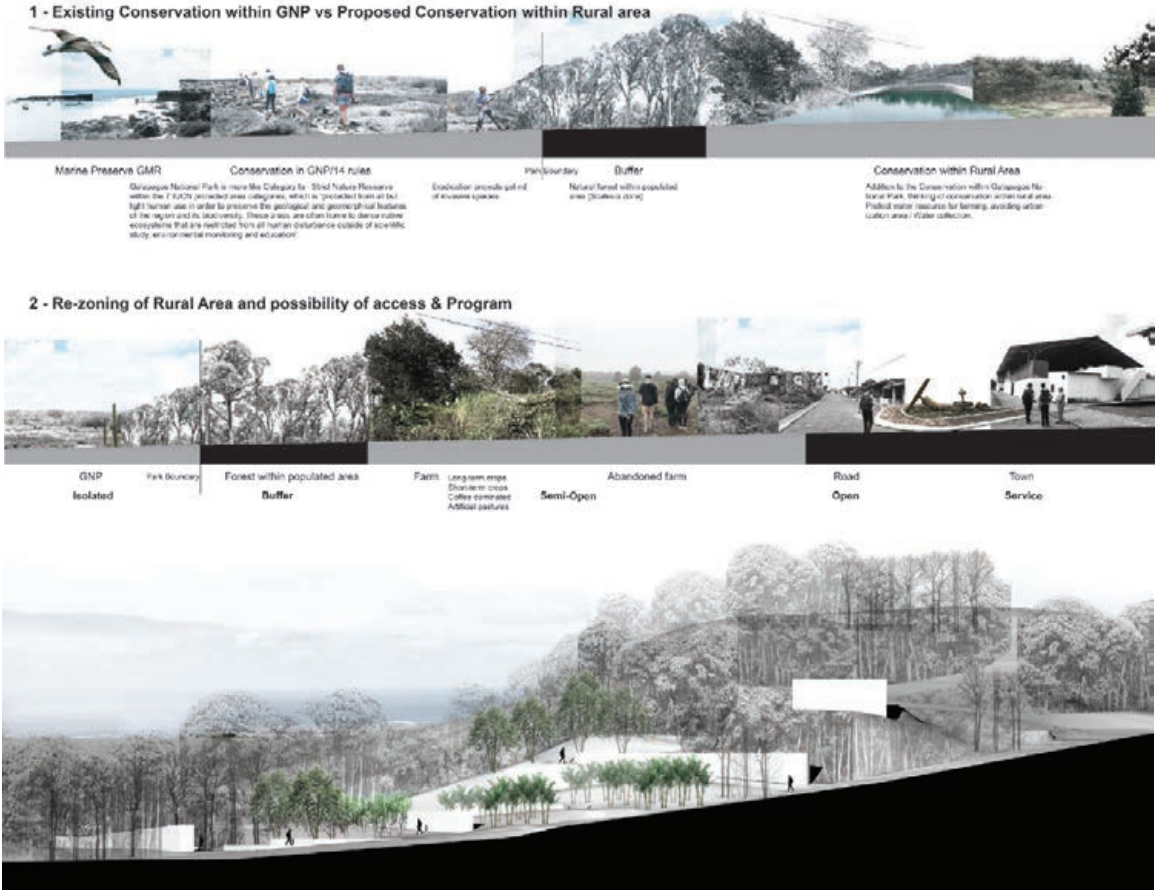


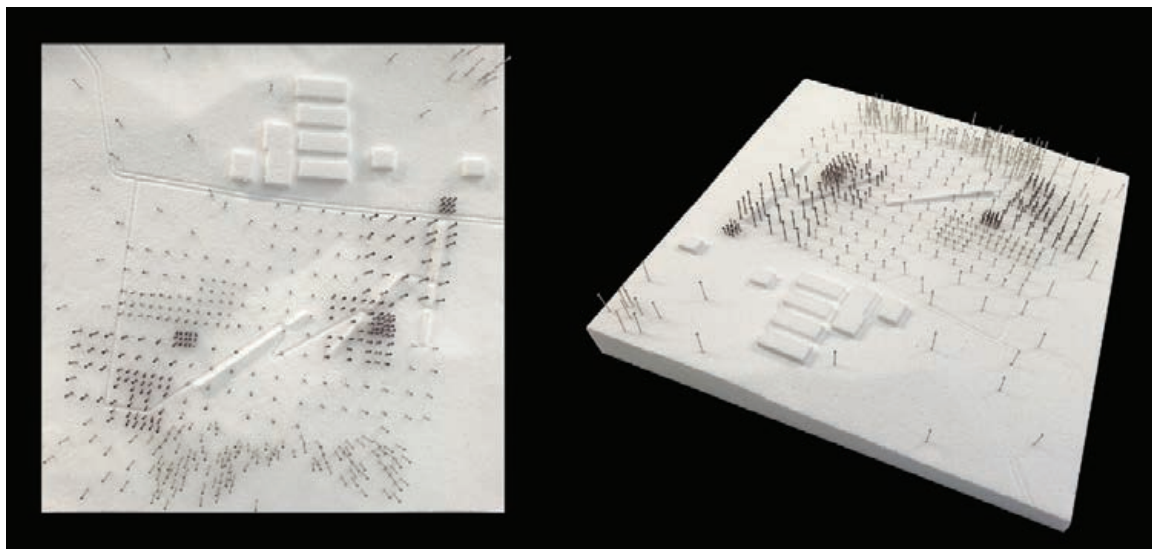
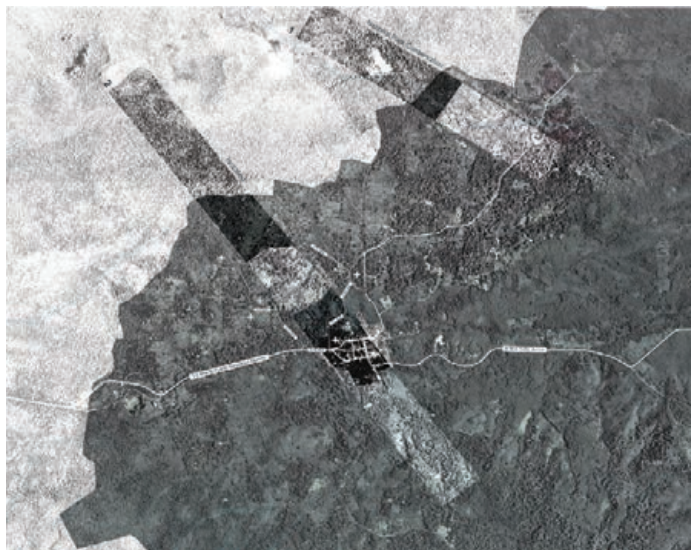
701 Galapagos studio project (top);
602 Port of Los Angeles studio view and axonometric diagram (middle);
601 Green Stimuli studio project view (left)

ASLA HONOR AND MERIT AWARDS NOMINEES

Nominee: Zhoufei Zhu, MLA 2018

701 Studio V FANTASY ISLAND: Galapagos Archipelago, Ecuador
 Sections, plan, perspectives, and models





GRADUATES

Master of Landscape Architecture

December 2017

Ishaan Kumar
Zhexuan “Joyce” Liao

May 2018

Arianna Armelli
Douglas Breuer
Chaowei “Wesley” Chiang
Ya Chen
Jihee Choi
Bo Dong
Katherine Engleman
Cody Erhart
Qin Fang
Han Fu

Tiffany Gerdes
Clay Gruber
Jieru “Hedy” He
Jingyi Hu
Yushan Huang
Nicholas Jabs
Cyrus Khan
Aaron King
Allison Koll
Da Hee Lee
Stefan Molinaro
Hallie Morrison
Sofia Nikolaidou
Jungjae Park
Prakul Pottapu

Kazi Sumaiya Saifee
Naeem Shahrestani
Xinxin Shen
Benjamin Summay
Xiaochi Tang
Luke van Tol
Rivka Weinstock
Hanting Xie
Nandi Yang
Sarah Yassine
Tianjiao Ye
Qinyi Zhai
Ao Zhang
Huiyi Zhang
Zhoufei Zhu



MLA Class of 2018; photo Megan Kelly

Department of Landscape Architecture
University of Pennsylvania School of Design

