

# LANDSCAPES IN PROCESS

2018-19



CD



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

Layout and production by  
Richard Weller, Darcy Van Buskirk,  
Abe Roisman, Kristy Crocetto and  
the landscape architecture students  
who provided images of their work.

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Fax: 215-573-3770  
Web: [www.design.upenn.edu](http://www.design.upenn.edu)

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## 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-third 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 twenty pages to highlight the work of the ten graduating MLA students who were nominated by the faculty to present their work to the ASLA Awards Jury on May 13, 2019. 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 and the North Philadelphia Delaware River Waterfront; several sites in New Jersey; and the Tri-Boro Line that runs through Brooklyn, Queens and the Bronx. Students also had the opportunity to work on studio sites in the Galapagos Islands; the Pearl River Delta in China; Prague, Czech Republic; Puerto Rico; Monterrey and Bogotá Colombia; Rajasthan, India; Quadra Island, British Columbia; and Beirut, Lebanon.

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 2019

## 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 1914-15 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) 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.

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

## PROGRAM PHILOSOPHY

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 and Professor James Corner was promoted to professor emeritus. In 2018 Sean Burkholder's appointment as assistant professor began. Sonja Dümpelmann was appointed to the standing faculty in July of 2019.

In February of 2019, the School of Design was named in honor of award-winning designer and footwear icon Stuart Weitzman, Wharton Class of 1963. The new name, University of Pennsylvania Stuart Weitzman School of Design, reflects Weitzman's enduring influence in the world of design and his extraordinary support of the School.

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 (2018-2019)

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), fine arts (MLA/MFA), or urban spatial analytics are also available. The MLA degree may be combined with many of the school's certificate programs. 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*  
Sean Burkholder, *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

Megan Born  
Nicholas Pevzner  
Keith VanDerSys

### Part-Time Lecturers

Anthony Aiello  
Kira Appelhans  
Molly Bourne  
Matthijs Bouw  
Greg Burrell  
Stephanie Carlisle  
Ed Confair  
Candace Damon  
Lindsay Falck  
Billy Fleming  
Oscar Grauer  
Tatum Hands  
Marie Hart  
Anneliza Kaufer  
Kristen Loughry  
Michael Luegering  
Mayur Mehta  
Todd Montgomery  
Misako Murata  
Cora Olgyay  
Laurie Olin  
Rebecca Popowsky  
Yadiel Rivera-Diaz  
Cynthia Skema  
Alex Stokes  
Abdallah Tabet  
Mark Thomann  
Brad Thornton  
Maria Villalobos  
Patty West  
Sally 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
<b>Studios</b>	
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
<b>Workshops</b>	
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
<b>Theory</b>	
LARP 535 Theory I: The Culture of Nature	1
LARP 540 Theory II: History and Theory of Landscape Architecture	1
<b>Media</b>	
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
<b>Studio Co-Requisites</b>	
LARP 761 Urban Ecology (co-requisite with LARP 601)	1
LARP 781 Contemporary Urbanism (co-requisite with LARP 602)	1
<b>Electives</b>	
Students must select four elective courses.	4
<b>TOTAL</b>	<b>28</b>

*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
<b>YEAR 1</b>	
<b>Fall</b>	
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
<b>Spring</b>	
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
<b>YEAR 2</b>	
<b>Fall</b>	
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
<b>Spring</b>	
LARP 602 Studio IV	2
LARP 781 Contemporary Urbanism	1
LARP 544 Media IV: Futures: Trends and Trajectories	1
Elective	1
<b>YEAR 3</b>	
<b>Fall</b>	
LARP 701 Studio V	2
LARP 612 Workshop IV: Advanced Landscape Construction	1
Elective	1
<b>Spring</b>	
LARP 702 Studio VI	2
Elective	1
Elective	1
<b>TOTAL</b>	<b>28</b>

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

*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
<b>Year 1</b>	
<b>Fall</b>	
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
<b>Spring</b>	
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
<b>Year 2</b>	
<b>Fall</b>	
LARP 701 Studio V	2
LARP 612 Workshop IV: Advanced Landscape Construction	1
LARP 535 Theory I: The Culture of Nature	1
Elective	1
<b>Spring</b>	
LARP 702 Studio VI	2
Elective	1
Elective	1
<b>TOTAL</b>	<b>19</b>

## MLA / MASTER OF ARCHITECTURE DUAL-DEGREE CURRICULUM

ARCHITECTURE [18 cu]		JOINT ARCHITECTURE / LANDSCAPE [4 cu]		LANDSCAPE ARCHITECTURE [17 cu]	
<b>Studio</b>				<b>Studio</b>	
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
	<b>6.0</b>				<b>6.0</b>
<b>History &amp; Theory</b>		Joint Studio or			
511 History & Theory I	1.0	LARP 701	2.0	<b>History &amp; Theory</b>	
512 History & Theory II	1.0			535 Theory I	1.0
611 History & Theory III	1.0	Joint Studio or		540 Theory II	1.0
	<b>3.0</b>	ARCH 704	2.0		<b>2.0</b>
<b>Visual Studies</b>			<b>4.0</b>		
521 Visual Studies I	0.5			<b>Media</b>	
522 Visual Studies II	0.5			533 Media I	1.0
621 Visual Studies III	0.5			542 Media II	1.0
	<b>1.5</b>			543 Media III	1.0
<b>Technology</b>				544 Media IV	1.0
531 Construction I	0.5				<b>4.0</b>
532 Construction II	1.0			<b>Workshops</b>	
535 Structures I	0.5			511 Workshop I	1.0
536 Structures II	0.5			512 Workshop II	1.0
631 Case Studies in Technology	0.5			611 Workshop III	1.0
633 Environmental Systems I	0.5			612 Workshop IV	1.0
634 Environmental Systems II	0.5				<b>4.0</b>
636 Material Formations	1.0			<b>Required 600-level</b>	
732 or 736 Tech Designated Elective	1.0			<b>Studio Co-Requisites</b>	
	<b>6.0</b>			761 Urban Ecology (with 601)	1.0
<b>Professional Practice</b>				<b>OR</b>	
671 Professional Practice I	0.5			781 Contemporary Urbanism (with 602)	1.0
771 Professional Practice II	1.0				<b>1.0</b>
	<b>1.5</b>			<b>Electives</b>	
<b>Electives</b>				None	
NoneI					
<b>Sub-total</b>	<b>18.0</b>	<b>Sub-total</b>	<b>4.0</b>	<b>Sub-total</b>	<b>17.0</b>
<b>TOTAL COURSE UNITS REQUIRED</b>	<b>39</b>				

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]	
<b>Core</b>		<b>Studio</b>	
500 Introduction to City Planning	1.0	501 Studio I	2.0
501 Quantitative Planning Analysis	1.0	502 Studio II	2.0
502 Urban Development and Infrastructure Finance 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 OR			<b>10.0</b>
505 Planning by Numbers* OR		<b>History &amp; Theory</b>	
504 Site Planning* OR		535 Theory I	1.0
508 Urban Research Methods OR		540 Theory II	1.0
560 Intro to Graphics	1.0		<b>2.0</b>
510 Urban Planning Theory	1.0	<b>Media</b>	
600 Planning Workshop	2.0	533 Media I	1.0
7XX Planning Studio	2.0	542 Media II	1.0
	<b>10.0</b>	543 Media III	1.0
		544 Media IV	1.0
			<b>4.0</b>
* These courses may not be used to meet BOTH core and concentration requirements		<b>Workshops</b>	
		511 Workshop I	1.0
		512 Workshop II	1.0
		611 Workshop III	1.0
		612 Workshop IV	1.0
			<b>4.0</b>
<b>Concentrations</b> (Please refer to each specific concentration requirements.)		<b>Required 600-level Studio Co-Requisites</b>	
CPLN Concentration	1.0	761 Urban Ecology (with 601)	1.0
CPLN Concentration	1.0	781 Contemporary Urbanism (with 602)	1.0
CPLN Concentration	1.0		<b>2.0</b>
CPLN Concentration	1.0		
CPLN Concentration or Elective	1.0	<b>Electives</b>	
	<b>5.0</b>	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.	
<b>Sub-total</b>	<b>15.0</b>	<b>Sub-total</b>	<b>21.0</b>
<b>TOTAL COURSE UNITS REQUIRED</b>	<b>36</b>		

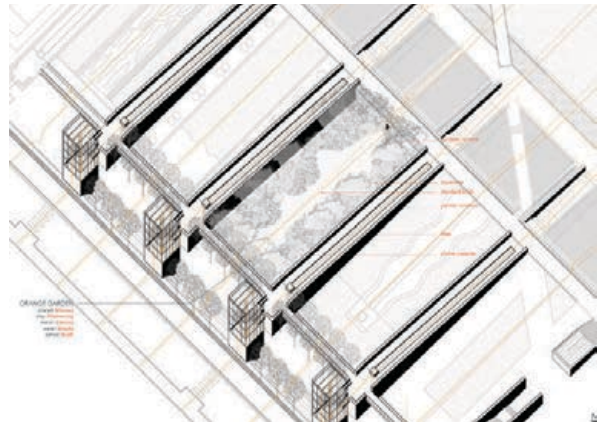
Waived Landscape Architecture course requirements must be replaced with Landscape Architecture elective courses. Dual-degree students should confirm their individualized study plans with both departments.

For more specific information on dual-degree and certificate programs, please consult the departments and the website: [www.design.upenn.edu](http://www.design.upenn.edu).

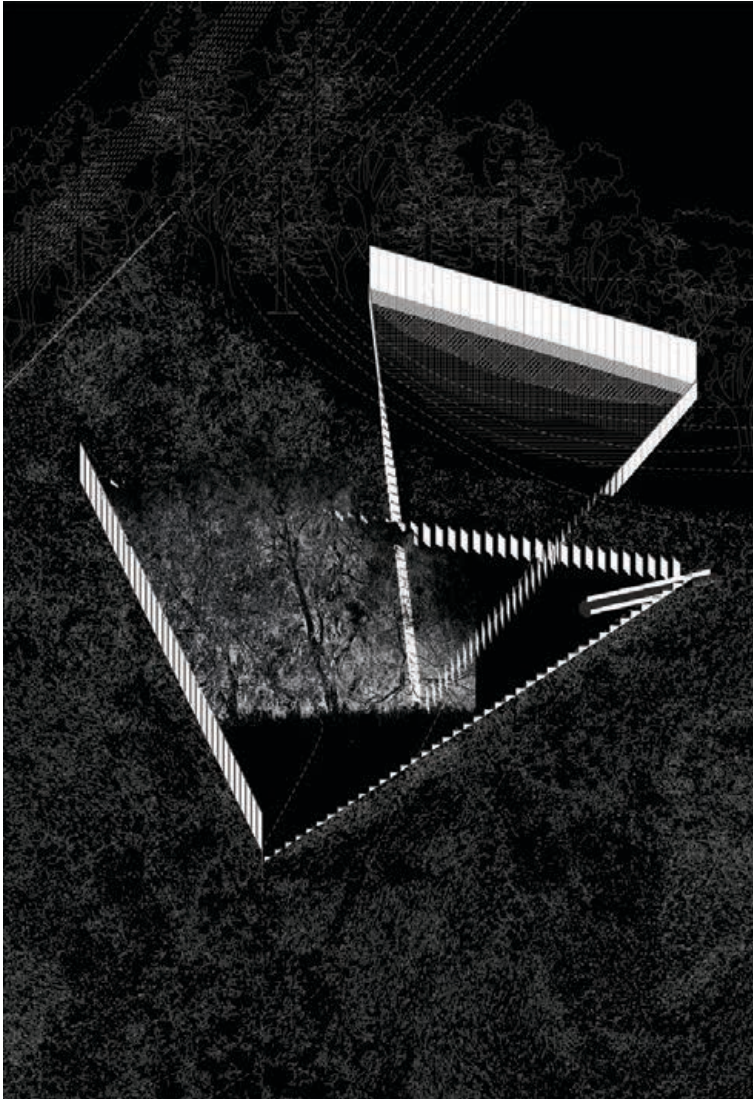
## STUDIO I LANDSCAPE PROCESS: IMAGINATION AND CRAFT UPPER ROXBOROUGH RESERVOIR, PHILADELPHIA

Critics Rebecca Popowsky and Megan Born  
Teaching assistants Cari Krol and Chendi Zhang

This studio explored the design language of landscape. It introduced students to strategies for seeing, interpreting, representing and designing within the context of natural and constructed environments. As the first core studio of the Landscape Architecture curriculum, this studio was particularly focused on seeing and experiencing landscape through drawing, on representation as a fundamental driver of design. The studio also focused on the design of spatial experience. Studio projects evolved out of the fusion of repeated site experiences, the representation strategies that document and explore those visits, lessons learned through precedent studies, and imaginative formal and conceptual explorations. Projects were not only understood as complete or final constructs, but also as negotiations of fixity and change that engage existing site dynamics, the passage of time, and the design imagination. At the same time, spatial and material specificity was expected in all proposed design interventions. The site for this studio was a decommissioned reservoir situated between the working-class neighborhood of Roxborough and the Schuylkill River. Students were asked to traverse and record the found landscape, and to then reimagine and project a transformed landscape. Using site-based investigations, mappings, drawings, and models, students experimented with new ways of seeing, experiencing, and transforming space. Via in-depth analysis and subsequent design explorations, each student developed his/her own agenda for the site, drawing out and building upon particular qualities of the landscape.







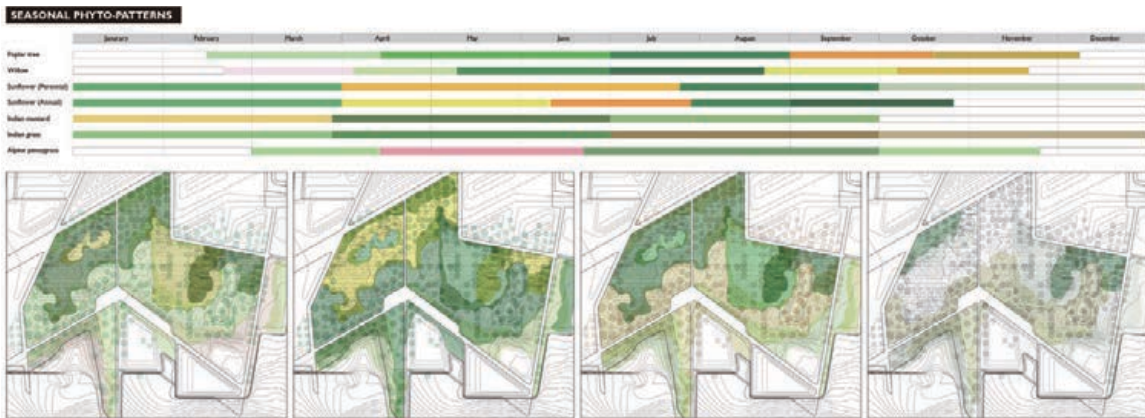
Palak Agarwal  
Dyan Castro  
Tone Chu  
Ian Dillon  
Huiyou Ding  
Yi Ding  
Yingzhe Du  
Jayson Latady  
Xin Li  
Miriam Ramirez Mendes  
Michele Schiano Lo Moriello  
Melita Schmeckpeper  
Carolina Schultz  
Rebecca Sibinga  
Aaron Stone  
Andrew Tatreau  
Xue Wan  
Yiru Wang  
Zhou Wang  
Yixin Wei  
Siyang Xu  
Hezhong Zhang  
Wanlin Zhang

Ian Dillon, axonometric rendering (left);  
Dyan Castro, model and axonometric plan (opposite page)

## STUDIO II GROUNDWORK: PROJECTS FOR THE NORTH PHILADELPHIA RIVERFRONT PHILADELPHIA, PA

Critics Karen M'Closkey and Keith VanDerSys  
Teaching assistants Yaqun Cai and Yang Du

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



Siyong Xu, phase diagrams (above and opposite page)

## PHYTO-PLANTING PHASES

### Phyto-Remediation Plant Selection



**Poplar trees (*Populus deltoides*)**  
 Verticillium wilsonii susceptible (95% of subspecies removed)  
 persistent hydrocarbon (gasoline, acetone, xylene, toluene)



**Willow (*Salix* spp.)**  
 Heavy metals (Cd, Ni, and Pb)  
 Heavy hydrocarbon (diesel fuel petroleum dist)  
 Effective for other water uses



**Sweetgum (*Liquidambar styraciflua*)**  
 Heavy metals (Pb, Zn)  
 Reduces 60% of PAHs  
 Quick growth, low long-term  
 Ongoing environmental services on site



**Redwood (*Sequoia gigantea*)**  
 Reduces diesel smoke near CA  
 Reduces 100% of Pb  
 Reduces up to 40% of Zn  
 Effective against Zn, Pb, Cu



**Red pine (*Pinus resinosa*)**  
 Agricultural residues (pesticides and herbicides)  
 Petroleum hydrocarbons  
 Remediation of leachate and leachate treatment



**Alpine pennycress (*Thlaspi caerulescens*)**  
 Cadmium, Lead  
 Remediation of Superfund sites (diesel fuel)  
 Effective for lead in bare ground



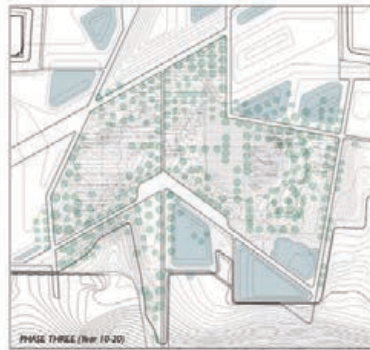
PHASE ONE (Year 0-5)



PHASE TWO (Year 5-10)



PHASE THREE (Year 10-20)



Palak Agarwal  
 Dyan Castro  
 Tone Chu  
 Ian Dillon  
 Huiyou Ding  
 Yi Ding  
 Yingzhe Du  
 Jayson Latady

Xin Li  
 Miriam Ramirez  
 Mendes  
 Melita Schmeckpeper  
 Carolina Schultz  
 Rebecca Sibinga  
 Aaron Stone  
 Andrew Tatreau

Xue Wan  
 Yiru Wang  
 Zhou Wang  
 Yixin Wei  
 Siying Xu  
 Hezhong Zhang  
 Wanlin Zhang

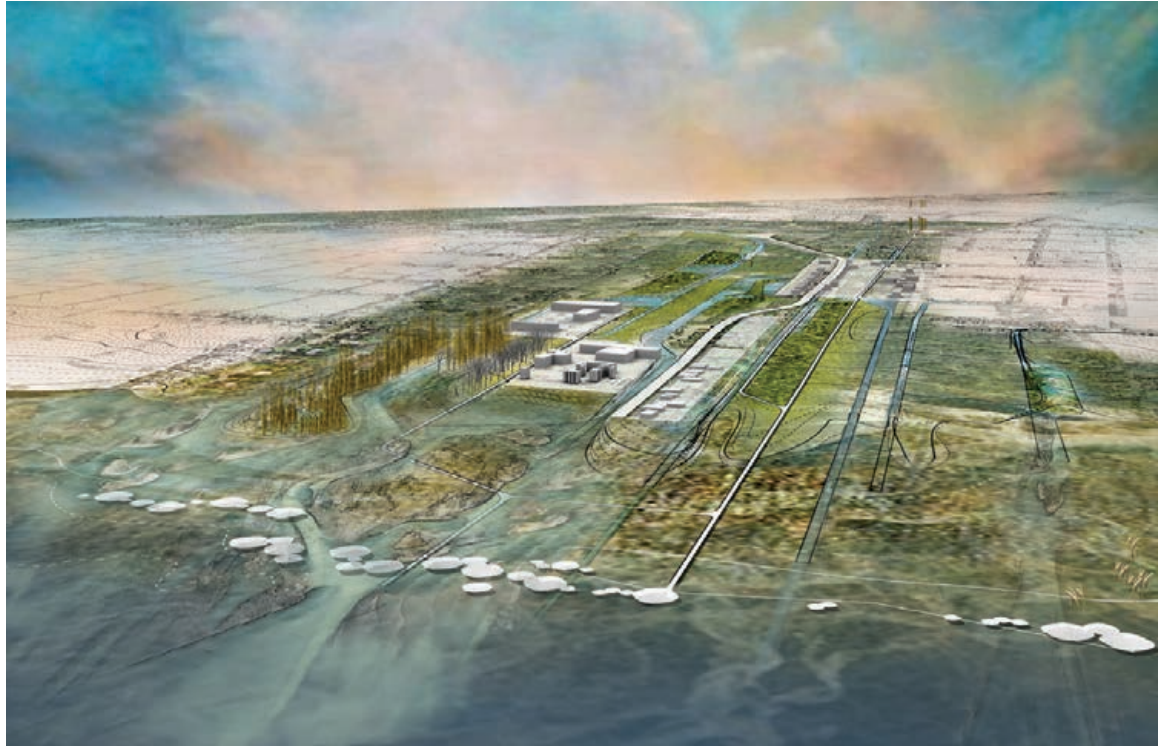
## STUDIO III GREEN STIMULI: NEW JERSEY WATER CULTURE

Critics Ellen Neises, Sean Burkholder, Molly Bourne, Todd Montgomery and Mark Thomann  
Teaching assistants Yaqun Cai, Anna Darling, Anni Lei, Farré Nixon and Yang “Echo” Zhao

The intent of the Green Stimuli studio is 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 2018 Green Stimuli studio investigated the potential role of landscape design in shaping a dynamic future for New Jersey that fully engages climate change. The studio worked with state and regional strategic players and state agencies, primarily the leadership and staff of the New Jersey Department of Environmental Protection (DEP). The work produced by the studio has the potential to help shape the state’s definition of the resilience problem and the sites to be considered. The studio looked at a range of sites where design might reshape development and conservation in relation to water, and produce quality of place, culture and amenity for communities. The sites of focus were particularly rich in opportunity for design agency, resilience impact, and exploration and comparative analysis of the state’s major resilience challenges. The studio gave students latitude to define the design problem on one of the selected sites imaginatively and in their own terms. Students developed their projects to the level of design concept and manifesto for the midterm review, and to schematic design at multiple scales for the final review.



Xiaofan Wu, view (above); Yushan Li, bird's eye view (opposite page)



Leila Bahrami  
 James Billingsley  
 Yaxin Cao  
 Jiacheng Chen  
 Wenyi Chen  
 Christine Chung  
 Wenxin Deng  
 Hanyu Gao  
 Zachery Hammaker  
 Xu Han  
 Sara Harmon  
 Yue Hu  
 Ashna Jaiswal

Samia Kayyali  
 Susan Kolber  
 Cari Krol  
 Robert Levinthal  
 Mengyang Li  
 Yitong Li  
 Yuan Li  
 Yushan Li  
 Zhuoyuan Li  
 Siyan Liu  
 Francisco Ospina Gomez  
 Yoonhee Park  
 Katharine Pitstick

Camila Rivera Torres  
 Yishan Shang  
 Zi Hao Song  
 Yinuo Sun  
 Gustavo Vega  
 Jiong Wang  
 Shuyang Wang  
 Yihui Wang  
 Yun Wang  
 Jingbin Wu  
 Xiaofan Wu  
 Yutong Wu  
 Byungdoo Youn

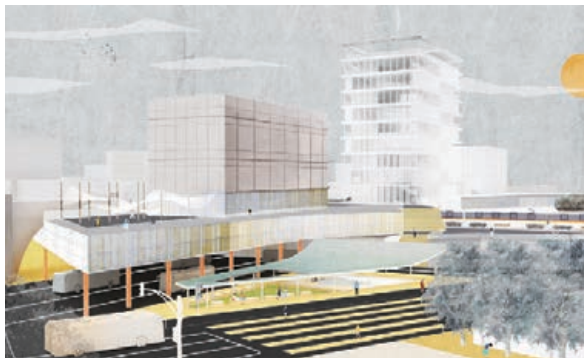
Erica Yudelman  
 Farasha Zaman  
 Rosa Zedek  
 Yifei Zhai  
 Yutong Zhan  
 Lujian Zhang  
 Shengyuan Zheng  
 Ziping Zheng  
 Yi Zhou  
 Chenhao Zhu  
 Zihan Zhu

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

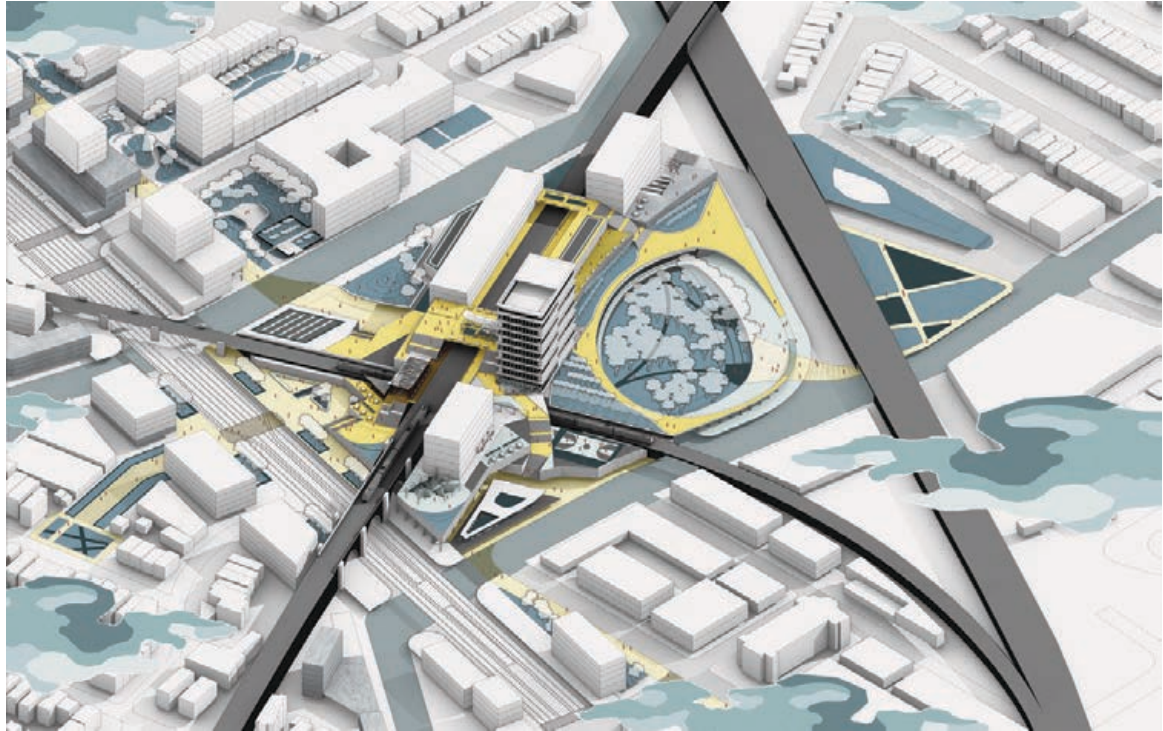
Critics Christopher Marcinkoski, Megan Born, Nicholas Pevzner and Yadiel Rivera-Diaz

Teaching assistants Anna Darling, Xuanang “Shawn” Li, Krista Reimer and Chendi 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 arise: 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?



Yaxin Cao and Yifei Zhai, views (above) and axonometric perspective (opposite page)



Leila Bahrami  
 Yaxin Cao  
 Jiacheng Chen  
 Wenyi Chen  
 Christine Chung  
 Wenxin Deng  
 Yang Du  
 Hanyu Gao  
 Zachery Hammaker  
 Xu Han

Sara Harmon  
 Yue Hu  
 Ashna Jaiswal  
 Robert Levinthal  
 Mengyang Li  
 Yitong Li  
 Yuan Li  
 Yushan Li  
 Zhuoyuan Li  
 Siyan Liu

Lesia Mokrycke  
 Francisco Ospina  
 Gomez  
 Yoonhee Park  
 Katharine Pitstick  
 Camila Rivera Torres  
 Yishan Shang  
 Zi Hao Song  
 Yinuo Sun  
 Gustavo Vega

Jiong Wang  
 Shuyang Wang  
 Yihui Wang  
 Yun Wang  
 Jingbin Wu  
 Xiaofan Wu  
 Yutong Wu  
 Byungdoo Youn  
 Farasha Zaman  
 Rosa Zedek

Yifei Zhai  
 Yutong Zhan  
 Lujian Zhang  
 Shengyuan Zheng  
 Ziping Zheng  
 Yi Zhou  
 Chenhao Zhu  
 Zihan Zhu

## STUDIO V FANTASY ISLAND: SAN CRISTÓBAL, GALÁPAGOS 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. 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 “eco-tourism” and the local livelihoods that have been left out of conversations about prohibitions on island activities. By rooting the problems in the islands’ 3% unprotected area, a binary between nature and society – conservation and people – can be reinforced; it is a line that ignores the permeability between these spheres. This studio asked students to operate on these lines of demarcation, and locate conceptual, material, and programmatic areas of permeability. The studio drew from political ecology and cultural anthropology to understand that, although the facts of the crisis are agreed upon, how those facts are interpreted and acted upon vary widely. The studio focus was Puerto Baquerizo Moreno on San Cristóbal Island. Students met local leaders and community members to assist in the development of projects that contended with the ecological, educational, and economic challenges in their communities. Studio partners included Galápagos naturalist guides and faculty from Penn’s Laboratory for Understanding Science.







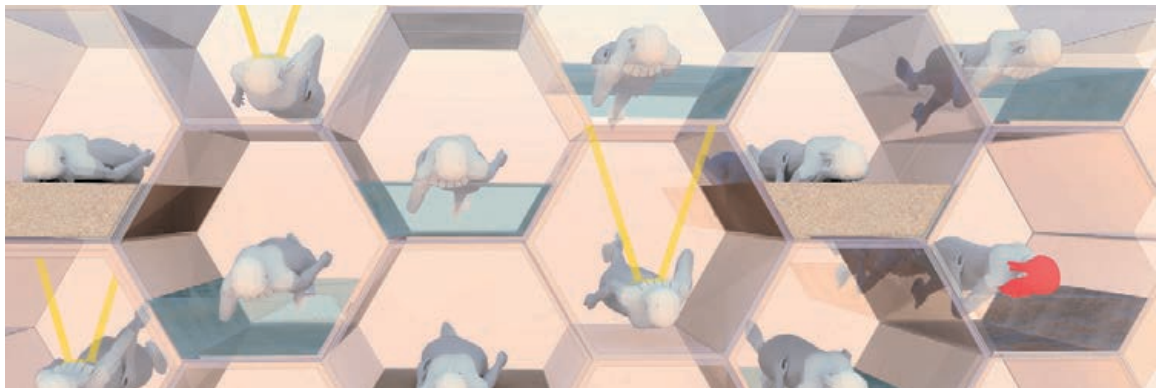
Yang An  
Nikki Chang  
Anna Darling  
Sihong Deng  
Miriam Grunfeld  
Dorothy Jacobs  
Linghui Liao  
Yini Tang  
Andrew Ward  
Lucille Whitacre  
Xiao Wu

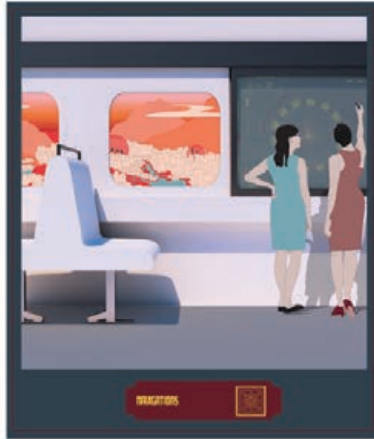
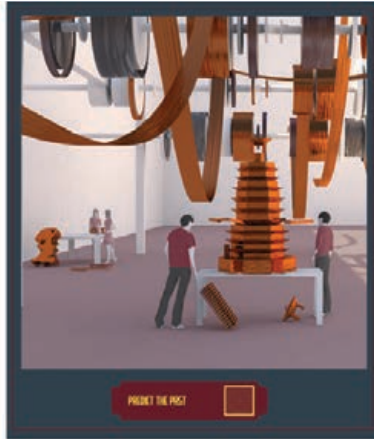
Linghui Liao, plan (left)  
and pattern models  
(opposite page)

## STUDIO V A GREATER BAY AREA? (OR URBAN FUTURES WITH CHINESE CHARACTERISTICS) PEARL RIVER DELTA WESTERN COAST, CHINA

Critic Christopher Marcinkoski

City and infrastructure building in China, often referred to officially as “Urbanization with Chinese Characteristics” or “win-win” urbanization, has played a central role in much of the growth in the global economy over the last two decades. China has achieved its level of urbanization and industrialization by shrewdly emulating very particular aspects of the western urban model—albeit a scaled-up version—rather than creating an urban form and identity unique to the Chinese culture and condition. The most recent example of this scaling up of a familiar urban typology is an initiative called the Greater Bay Area (GBA), which encompasses the economic centers of Shenzhen, Guangzhou, Macau and Hong Kong and seven smaller municipalities within what was formerly known as the Pearl River Delta. The GBA aspires to become an epicenter of innovation and technology-driven economic development that would rival or exceed that of Silicon Valley in terms of production and global significance. This studio used the GBA as a point of departure for an exercise in intense design speculation, imagining wholly novel urban futures that might emerge from this initiative. With an eye towards the 2049—the centenary of the founding of the People’s Republic of China—and a focus on the role of the public realm and collective spaces of the city, participants in the studio speculated upon what a uniquely Chinese, technologically conditioned future urban form might look like a generation from today. The studio culminated in an exhibition that traveled to Beijing and Hong Kong in spring and summer of 2019. Each student produced a specific set of deliverables to represent their imagined future including a short film/video, a single cartographic projection, a physical model of a future object or space, a small set of related images, and a brief project narrative.





Lindsay Burnette, video stills (above)  
and dream capsule rendering (opposite page)

Lindsay Burnette  
Yaqun Cai  
Yifan Cai  
Anni Lei  
Hong Li  
Jing Liu

Shuhan Liu  
Ce Mo  
Farre Nixon  
Michael Rubin  
Qi Wang  
Qinyi Zhai

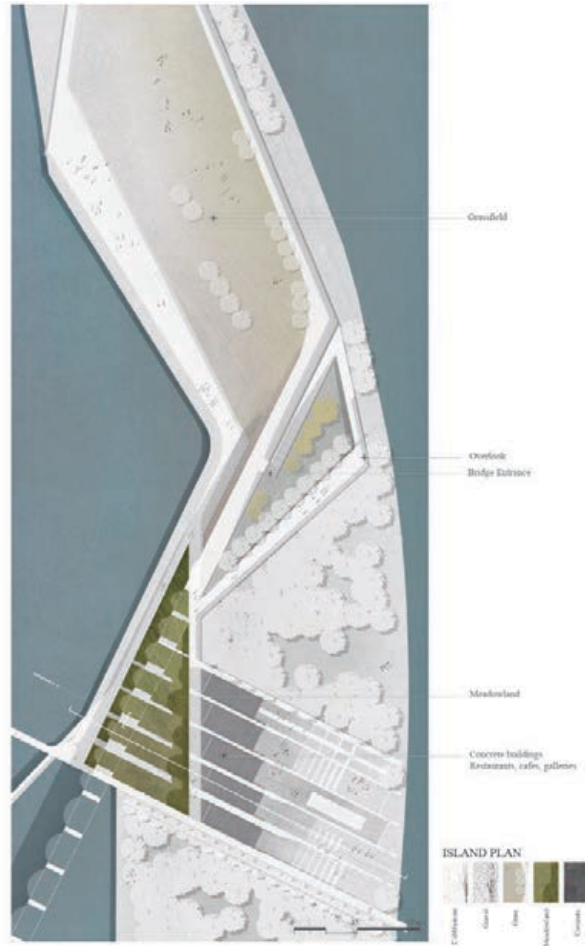
## STUDIO V WATER ORNAMENT IN PRAGUE

Critics Valerio Morabito

Prague is a city with a rich cultural history that is reflected in the ornament that adorns its facades; ornament is more than simply the repetition of elements, it is integral to the city. Here, a different typology of ornament can be discovered, one which is reflected on the surface of the city's waterways. The studio site was situated in southern Prague along the Vltava river, near the Smirovich main railway station about 30 minutes walk from the city center. The site is characterized by two main elements: a long narrow abandoned industrial zone and an Island with residential and recreational areas. The entire site of the Smirovich railway station, including the abandoned industrial zone, is an important area of the city for development, and different speculative urban solutions have been proposed in recent years. The main objective of the studio was to use landscape architecture as the agent of the new development of the region. This studio took into consideration the ephemeral and physical ornamental traces along the Vltava River in particular, and Prague in general, in imagining new urban landscape scenarios. Students were required to imagine and represent an idea of landscape from which they could develop a large urban strategy. They then chose a specific site within the broader strategy on which to focus and develop a detailed design.



Szu Hsuan Lee, view (above) and plan (opposite page)



Paolo Brindley-Pantalone  
 Ronglyu Chen  
 Mingchen Cui  
 Yihua Fan  
 Meichun Jia

Szu Hsuan Lee  
 Mengyi Li  
 Xuanang Li

Yayun Luo  
 Krista Reimer  
 Ellen Xie  
 Chendi Zhang

## STUDIO V PUERTO RICO LANDSCAPES OF RESILIENCE: DESIGNING FOR TRANSITION AMID RECOVERY

Critics Nicholas Pevzner

In the fall of 2017, Hurricane Maria made landfall in Puerto Rico, delivering a devastating blow to the island's infrastructure, economy, and population. Even before the storm, Puerto Rico had been experiencing a slow-motion social and economic disaster for at least a decade caused by a combination of government debt, departures by large industries, population drain, shrinking tax base, and economic and infrastructural mismanagement. Puerto Rico today is also a central front in the battle between centralized fossil-fueled energy and distributed renewable power. This interdisciplinary studio took on a number of Puerto Rico's interconnected challenges in collaboration with four studios in the department of City and Regional Planning, with several joint exercises and joint reviews, as well as opportunity for students to work in teams across departments. As this studio focused on spatial landscape frameworks for the crafting of resilient communities and resilient infrastructure, students were asked to develop strategies that would simultaneously tackle the intertwined challenges of economy, infrastructure, and environment: new programmatic agendas for economic development, ideas for multipurpose green and grey infrastructure (including flood control and energy), and sustainable land use strategies such as those tied to forestry, ecological restoration, eco-tourism, and new forms of agriculture. The studio critically interrogated the different models of engineering and ecological resilience, and developed strategies that maximized the benefits for communities across economic, infrastructural, and economic criteria.



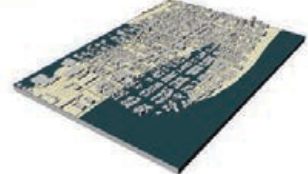
CALLE LOIZA: 0 FEET SLR  
No Intervention



CALLE LOIZA: 2 FEET SLR  
No Intervention



CALLE LOIZA: 4 FEET SLR  
No Intervention



CALLE LOIZA: 2 FEET SLR  
Proposed Intervention



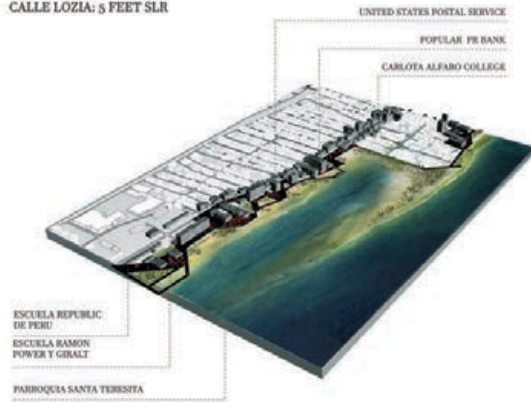
CALLE LOIZA: 3 FEET SLR  
Proposed Intervention



CALLE LOIZA: 4 FEET SLR  
Proposed Intervention



CALLE LOIZA: 5 FEET SLR



Shanshan Bai  
Sarah Gaines  
Prince Langley  
Shannon Rafferty  
Zhiyu Wei

Wenqian Wen  
Mengen Xu  
Shuyao Zhang

Shannon Rafferty, axonometric renderings (this page); Prince Langley, view (opposite page)

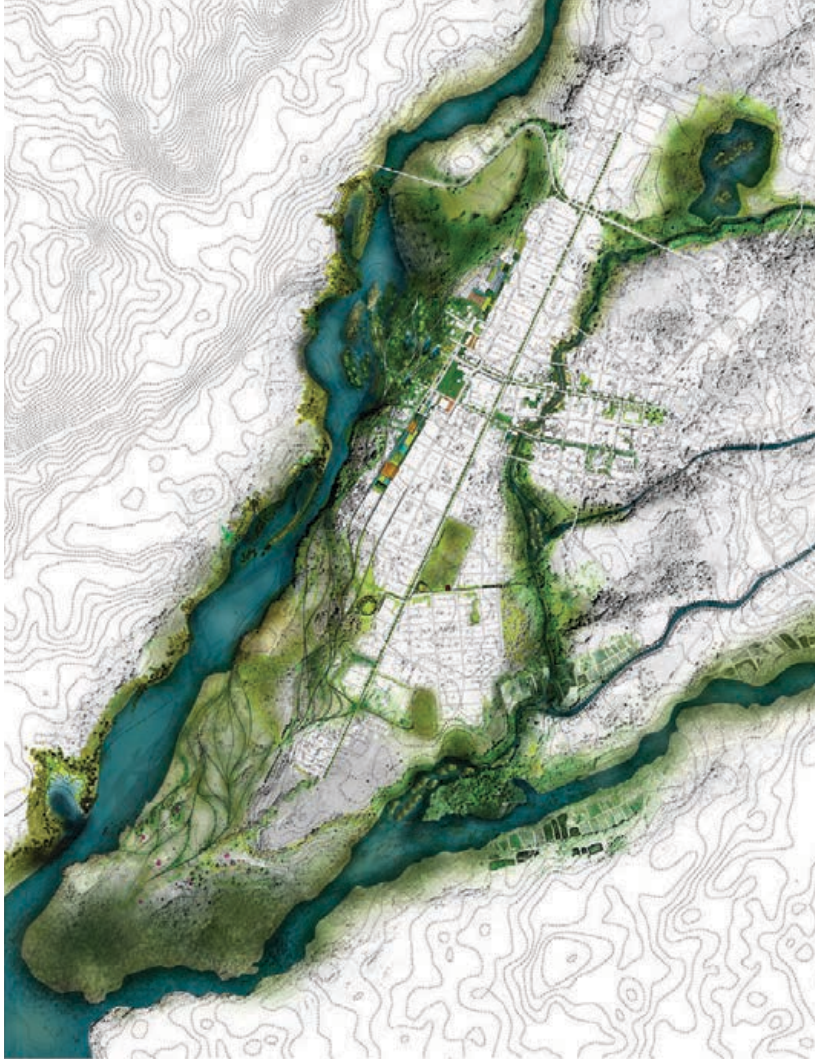
## STUDIO V INTERSTUDIO: LANDSCAPES OF RECONCILIATION: POST-CONFLICT RURAL-URBAN-INTERPHASE FOR MONTERREY, COLOMBIA

Critics Maria Villalobos and Oscar Grauer

As a consequence of fifty years of guerrilla warfare in Colombia, millions of people were forced to migrate from rural to urban areas in Colombia and to other countries. Most of those displaced (or desplazados), left behind small farms that were in time transformed into large-scale oil palm plantations or were cleared for mining. The adjacent villages that acted as services centers became ghost towns with houses in ruin, and schools and other institutions engulfed by vegetation. After almost two decades of gradual political and economic stabilization in Colombia, many desplazados embrace the possibility of returning to their land and past livelihood. This studio explored ways to heal, restitute, and/or reconfigure these landscapes to become productive and sustainable territories, mediating between biodiverse natural systems, agricultural and ranching practices, and urban landscapes. The ultimate goal was to foster better living conditions for the those that remained on the sites and/or became part of them during the period of extended conflict while facilitating the rapid assimilation of the desplazados returning to their land. In order to accomplish this objective, the course focused on rural-urban relations, ecological protection and restoration, profitable and healthy agricultural practices, economic diversification and fostering peaceful conditions and resiliency. This interdisciplinary studio – open to students from the departments of landscape architecture, architecture, city planning and fine arts – gave students the opportunity to confront their skills and visions with different points of view, approaches, and tools, ultimately leading to compelling and rich design products.







Jessica Arias  
Christian Cueva  
Melissa Flatley  
Yuxuan Gu  
Danielle Lake  
Mowa Li  
Ekaterina Trosman  
Huang Wang  
Alexandra Zazula  
Yang Zhao

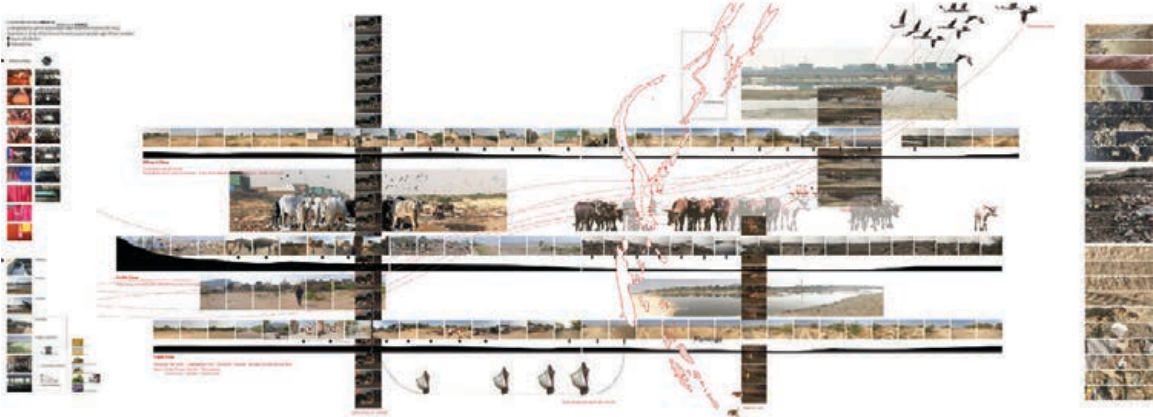
Christian Cueva and  
Ekaterina Trosman, master  
plan (left) and site plan  
(opposite page)

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

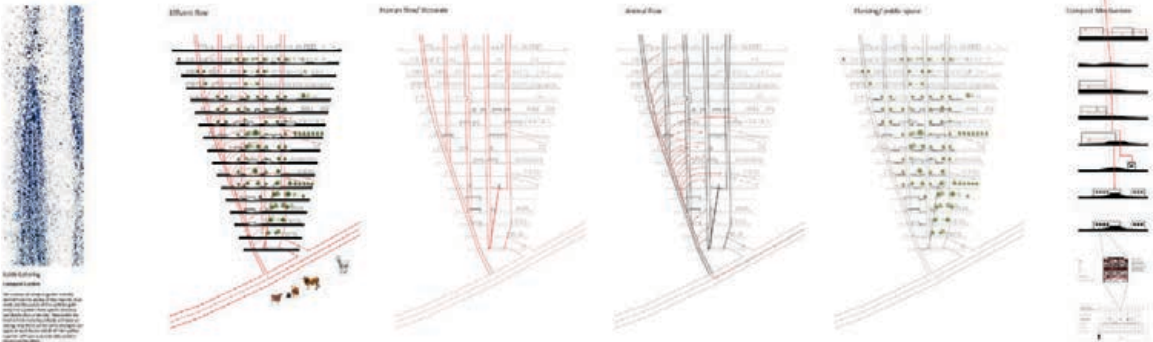
Critic Anuradha Mathur and Karen M'Closkey

The focus of the studio was the design of a series of crossing on the Luni River in a stretch between the industrializing town of Balotra and Jasol and a settlement called Tilwara in Rajasthan, India. 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 1500's. It transforms Tilwara into a bustling market of people, goods, and animals. This studio brought to the design of the crossing of the Luni a nuanced appreciation for a wide range of practices and crafts that speak to the particularity and uniqueness of Barmer. The studio also looked at places extending from Tilwara where the dissonance between new industries and traditional practices is most palpable.





SPATIALIZED STRATEGY - TRASH FLOW



Mingchen Cui  
 Melissa Flatley  
 Miriam Grunfeld  
 Yuxuan Gu  
 Cari Krol  
 Ce Mo

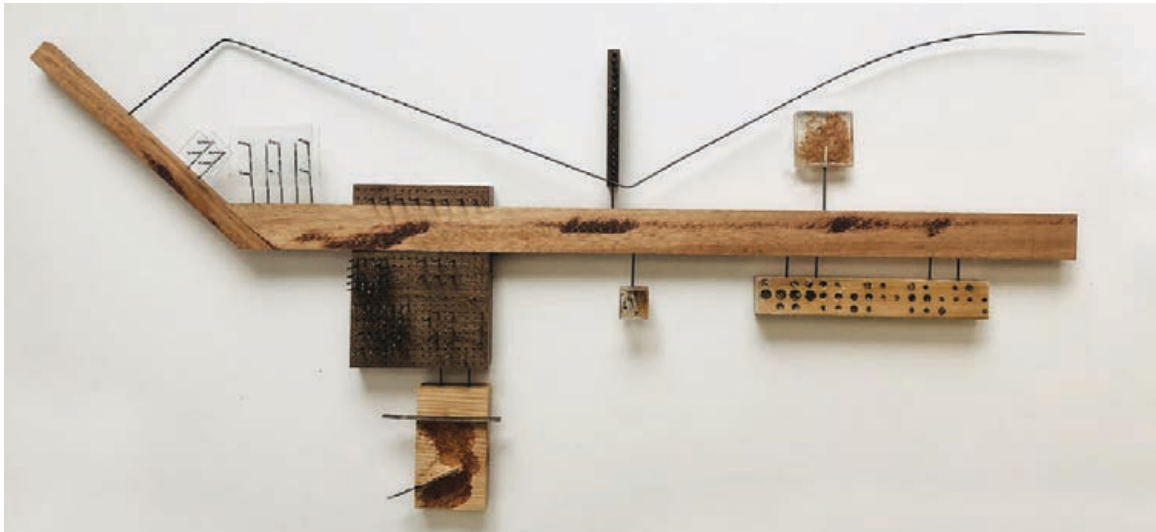
Margarida Mota  
 Yini Tang  
 Ekaterina Trosman  
 Andrew Ward  
 Chendi Zhang

Ce Mo, photo collection (top), final plan (bottom),  
 and concept diagram (opposite page)

## STUDIO VI COMMUNAL GROUND: ADVANCED CONSTRUCTION IN THE RURAL LANDSCAPE QUADRA ISLAND, BRITISH COLUMBIA

Critics Mayur Mehta and Rebecca Popowsky

This studio introduced students to a small but vibrant rural community and to the breathtaking landscape that they call home: Quadra Island, the largest island in the Discovery Island Archipelago, nestled between the east coast of Vancouver Island and the Sunshine Coast in British Columbia, Canada. Five times the size of Manhattan, Quadra has roughly 2500 year-round residents. While Quadra sees a spike in tourism during the warmer months, for a large portion of the year the island has a relatively slow pace. The boom and bust nature of this economy makes it hard for people to settle there year-round. The studio investigated two 26-acre sites with dramatically unique ecological, visual and geological characteristics – one near the ferry landing at Quathiaski Cove and the other at the southern tip of the island at Sutil Farms. The studio equipped students with crucial tools and strategies that reflect a growing recognition, among designers and planners, of the urgent need to reimagine the potential of design thinking in the rural context. Each student produced a site design with a high degree of formal and material resolution that reflected and enhanced the character of the site and the community's sense of identity.



Lindsay Burnette and Dorothy Jacobs, armature model (above);  
Yaqun Cai and Szu Hsuan Lee, view (opposite page)

Shanshan Bai  
 Lindsay Burnette  
 Yaqun Cai  
 Ronglyu Chen  
 Sihong Deng  
 Yihua Fan  
 Dorothy Jacobs  
 Szu Hsuan Lee  
 Mengyi Li  
 Jing Liu  
 Shuhan Liu  
 Yayun Luo  
 Meng Xu



- Scale 1/10'
- 01 Steel Joist
  - 02 Rafters
  - 03 Pine Strips Embedded Concrete
  - 04 Gravel
  - 05 Concrete Base
  - 06 Blackened Steel Basin
  - 07 White Gravel
  - 08 Subsoil

## STUDIO VI BEIRUT: CUT & FILL: A WATERFRONT PARK FOR THE CITY

Critics Abdallah Tabet and Laurie Olin

Conflict has shaped most of the current landscape of Beirut. During the chaos of lawlessness, several limestone quarries operated carelessly, including in preserved sites, and the mountains of Lebanon were sculpted, dynamited and bulldozed. The resulting stones were sold, and the leftovers were sent to landfills. Additionally, numerous excavations followed the construction boom of the 90's, resulting in various landfills on the Mediterranean coast which have reshaped the waterfront's fragile ecosystem and re-drawn the very lines from which port cities have operated since the earliest records of written history. Using a 50 acre landfill in downtown Beirut as its site, this studio analyzed the various large-scale alterations of the landscape while also studying the environmental impact these changes create. The studio explored the strata of the Lebanese ecosystems, which represent a very rich diversity due to the extreme topography. This topography was analyzed in terms of its past, present and future in collaboration with local geologists, environmentalists and historians. The challenges of this site were to understand landfill structure, soil remediation and maritime environments, and propose a vibrant park design that will become the city's main open space. The studio collaborated with students from the Department of Architecture at the American University of Beirut.



Lucille Whitacre, views (above) and sections (opposite page)



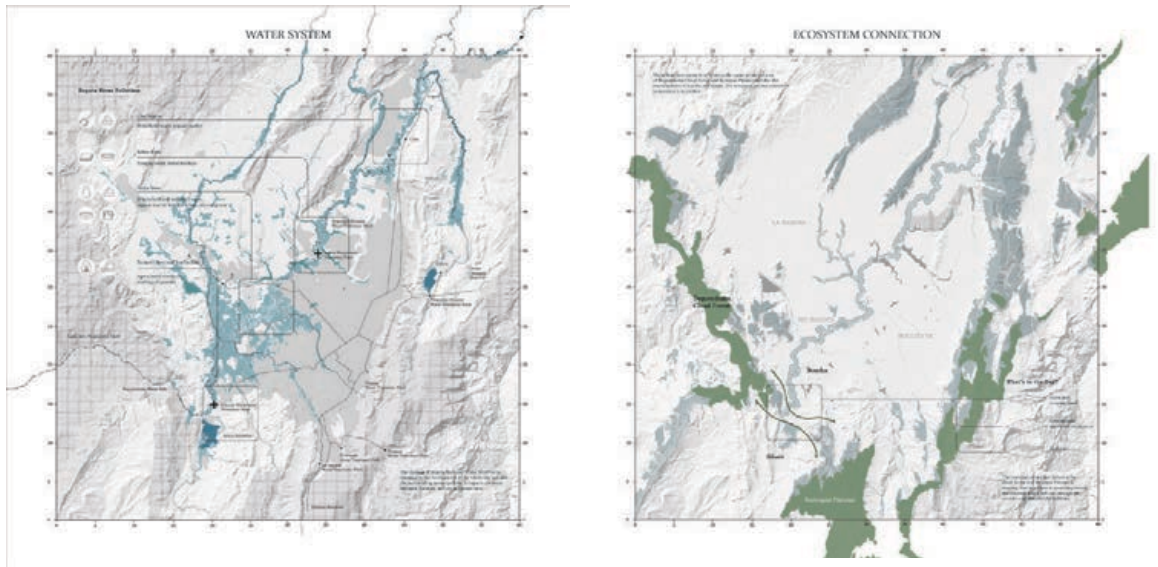
Yang An  
 Paolo Brindley-Pantalone  
 Nikki Chang  
 Sarah Gaines  
 Linghui Liao

Lingyu Peng  
 Krista Reimer  
 Wenqian Wen  
 Lucille Whitacre  
 Shuyao Zhang

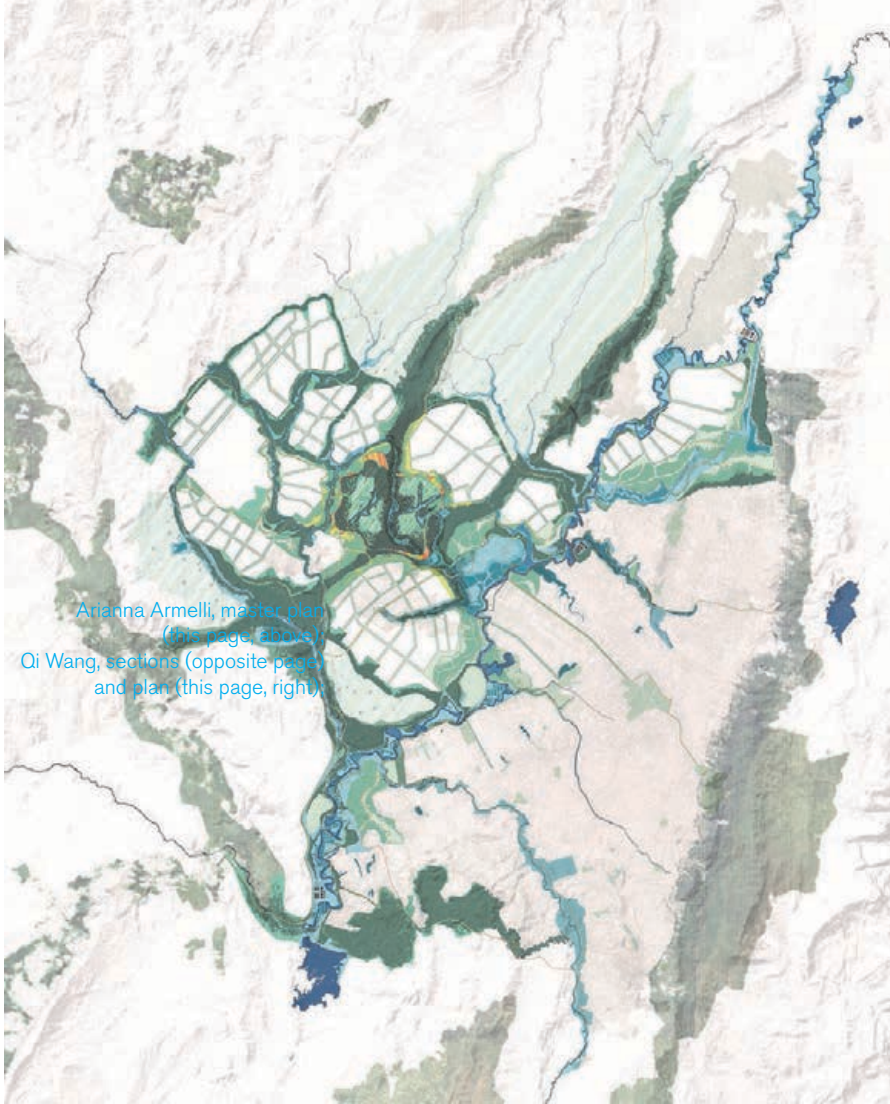
## URBAN DESIGN RESEARCH STUDIO THE HOTSPOT CITIES STUDIO: BOGOTÁ

Critics Richard Weller and David Gouverneur

We are in the midst of two tightly coupled historical phenomena, on the one hand rapid and ubiquitous urbanization and on the other, the mass extinction of biodiversity. Without healthy ecosystems, there can be no healthy cities. And yet, while global awareness of this causality is growing, there is a dearth of innovative planning and design for how urban growth and biodiversity can better coexist – especially in regions where the conflict is greatest, the world's so-called 36 biodiversity “hotspots.” The hotspots are areas of the planet that host unique and threatened biodiversity. That cities are generally so destructive of whatever lies in the way of both their built form and their supply chains is not inevitable; cities are cultural ecologies, and as such are subject to intentional change. In the twenty-first century this means planning cities so they sustain all forms of life. Bogotá, Colombia, within the Tropical Andes hotspot, was selected as the site for this studio as a case study. The studio sought to formulate alternative urbanization scenarios and explore new design tools that could guide urban growth while simultaneously fostering habitat conservation and restoration in a symbiotic manner. The results of the studio were presented to a global audience at the Hotspot Cities symposium in June 2019, which convened delegates from the hotspot cities along with representatives from the UN and major conservation NGOs.







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

Yifan Cai  
Yu-Te Chiang  
Mariela Hernandez  
Terence Hogan  
Ruobing Huang  
Meichun Jia  
Yichao Jia  
Hong Li  
Xuanang Li  
Zhiyu Wei  
Boya Ye

All studio participants,  
plan (right);  
Xuanang Li, maps  
(opposite page)

## WORKSHOP I ECOLOGY AND BUILT LANDSCAPES

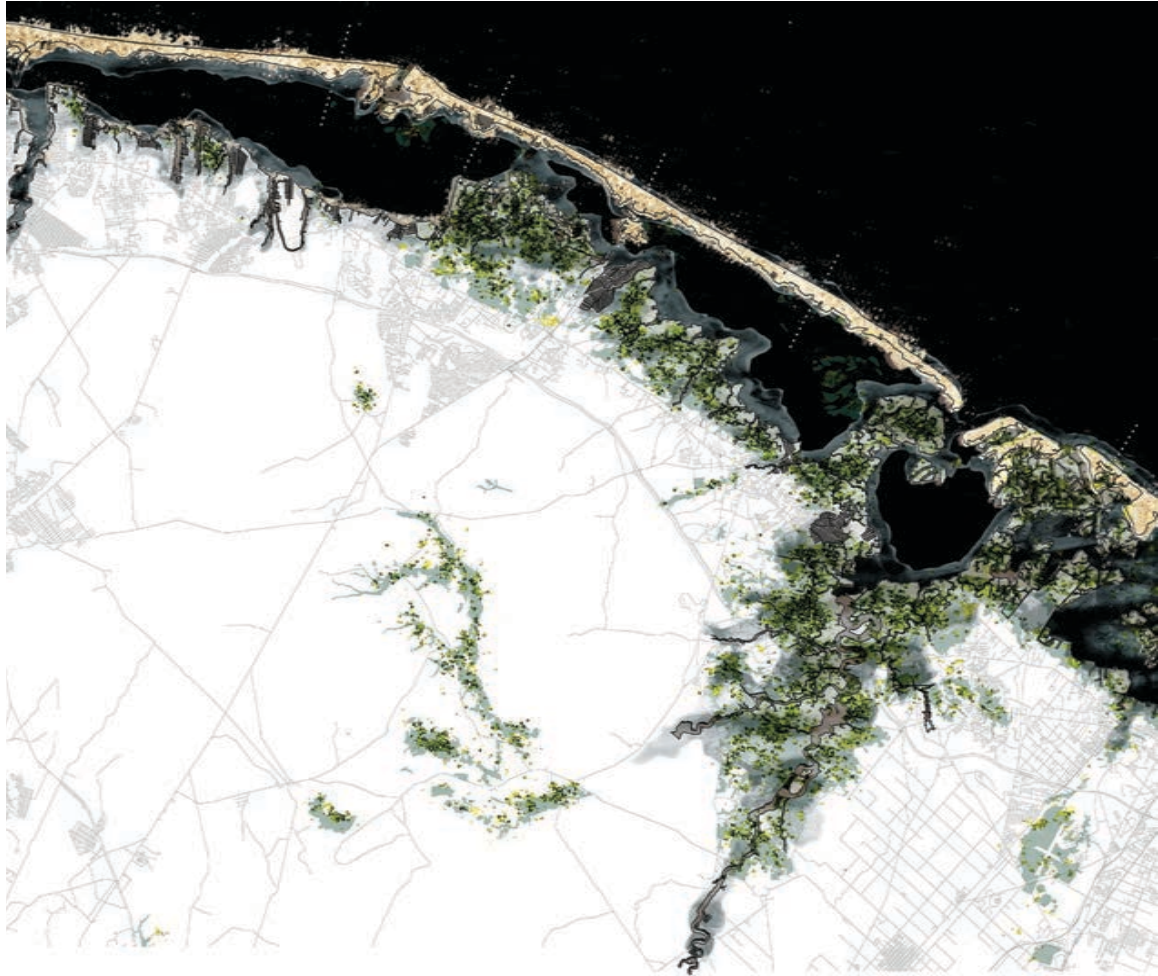
Instructors Sarah Willig, Marie Hart and Rebecca Popowsky  
Guest lecturer Lindsay Falck  
Teaching assistant Lindsay Burnette

The purpose of Workshop I was to continue the work of the Summer Institute, during which students explored the Coastal Plain in New Jersey at Cheesequake State Park and in Pennsylvania at Bristol Marsh; Delhaas Woods; Neshaminy State Park; Pennypack on the Delaware; John Heinz National Wildlife Refuge; the Piedmont of Pennsylvania in the Wissahickon Valley and at Valley Forge National Historic Park. 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 NJ (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 NJ  
(Inner Coastal Plain);  
Upper Roxborough Reservoir in Philadelphia  
(Piedmont Uplands);  
Nottingham County Park in PA  
(Piedmont Uplands);  
Ringing Rocks County Park (Gettysburg-Newark  
Lowland) and the Mariton Sanctuary, PA  
(New England Province);  
Hawk Mountain Sanctuary in PA  
(Valley and Ridge Province)





Palak Agarwal, Ian Dillon, Jayson Latady, Michele Schiano and Siying Xu, diagram (above);  
Melita Schmeckpeper, field drawing (opposite page)

## WORKSHOP II LANDFORM AND PLANTING DESIGN

Instructors Cora Olgay and Anneliza Kaufer

Teaching assistants Lindsay Burnette and Dorothy Jacobs

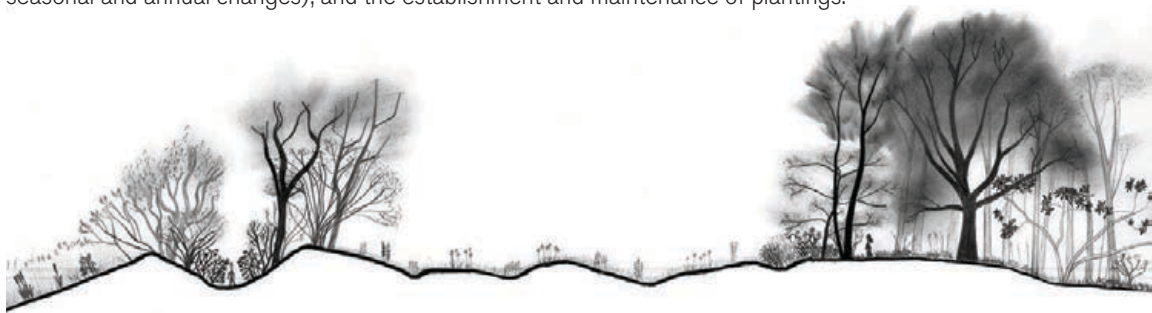
Workshop II examined two of the primary tools in the practice of landscape architecture: grading and planting design. The course incorporated a combination of lectures, guest speakers, discussions, field trips, and student presentations. Students had the opportunity to apply the principals of grading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



## WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructors Sarah Willig and Marie Hart

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, Blue Mountain field trip (above);  
Palak Agarwal, Andrew Tatreau and  
Melita Schmeckpeper, section (opposite page)

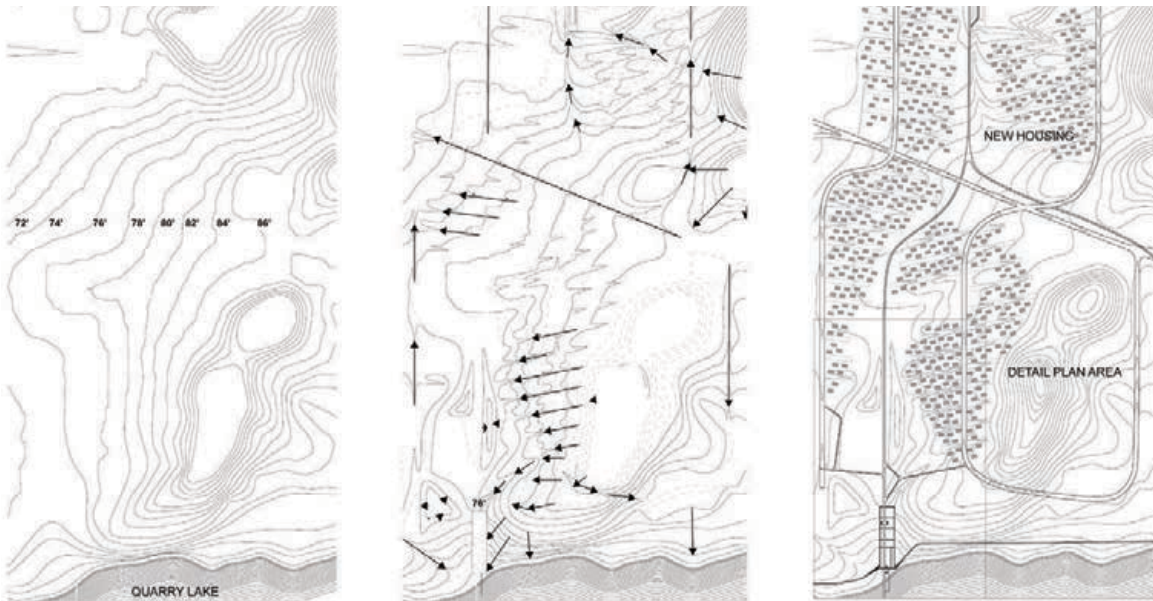
Fieldtrips included:

Burcham Farm in Millville, NJ, Moores Beach in Delmont, NJ, Matt's Landing near Heislerville, NJ (Outer Coastal Plain);  
Palmerston Zinc Smelter Land Reclamation and Slate Heritage Trail, Pennsylvania (Ridge and Valley);  
Franklin Parker Preserve in Chatsworth, NJ (Outer Coastal Plain);  
Rushton Woods Preserve and Willig home in Phoenixville, PA (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 Kristen Loughry  
Teaching assistants Yihua Fan, Dorothy Jacobs and Andrew Ward

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 and 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 in the tools, processes and metrics by which landscape systems are designed, evaluated, built and maintained. In concert with the concurrent design studio, students considered the means by which functional parameters could give rise to the conceptual, formal, and material characteristics of designed landscapes.



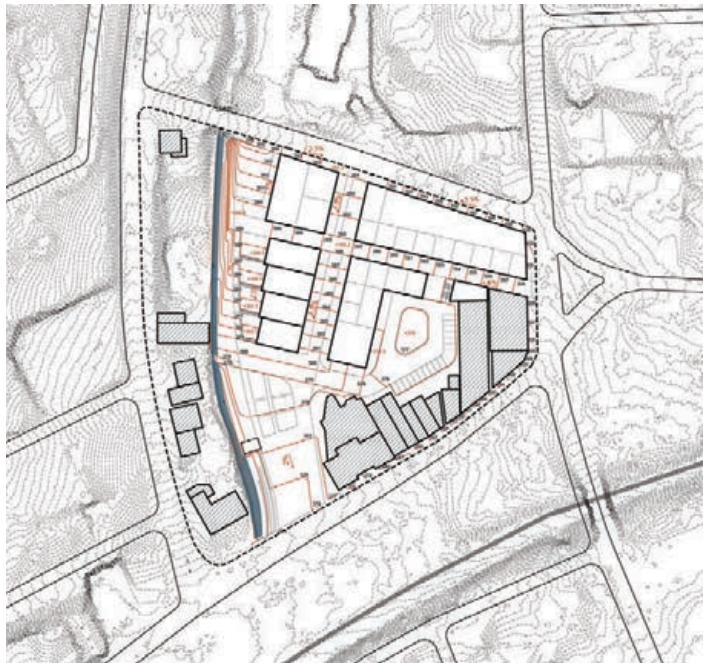
Susan Kolber, grading plans

## WORKSHOP IV ADVANCED LANDSCAPE CONSTRUCTION

Instructors Greg Burrell and Brad Thornton

Teaching assistant Shuhan "Neil" Liu and Krista Reimer

Building upon the concepts and skills developed in the Workshop series, Workshop IV focused on the process of communicating design intent through the life of a project and the development of construction documentation. This year's course deviated from the usual course format, providing a unique opportunity to work on a multi-faceted competition for Quimby Lane in downtown Bernardsville, NJ. Quimby Lane is located in the center of historic Bernardsville, adjacent to the town's train station and main street. The project represented an opportunity to revitalize the town center through the creation of a pedestrian street and the implementation of design strategies that unify the town's public realm over time. The scope of the competition included the development of design concepts, design guidelines, and documentation of a new streetscape, plaza, and stream corridor. The class worked in teams in direct contact with the Town of Bernardsville and key client representatives. In support of the competition, the semester was divided into two periods of the development. First, a concept development period focusing on data gathering, design concepts, site systems, and materiality. The second half of the semester focused on the technical documentation required to implement the proposed design.

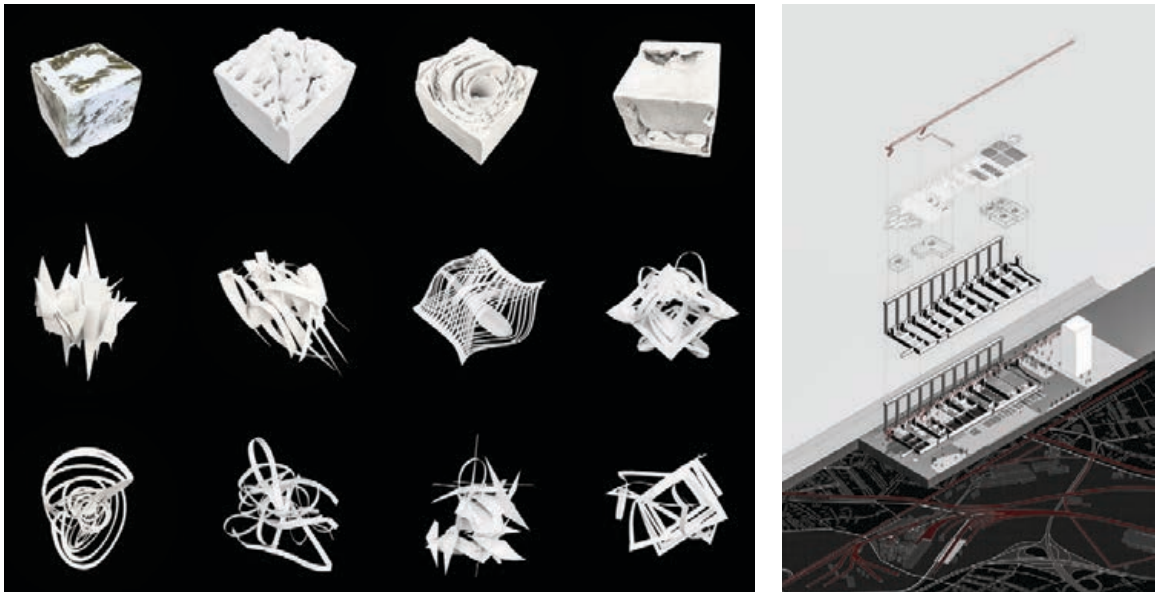


Yang An, Ronglyu Chen, Mingchen Cui,  
Yihua Fan, Mengyi Li and Yayun Luo,  
grading plan (right)

## MEDIA I DRAWING AND VISUALIZATION

Instructors Rebecca Popowsky and Megan Born  
Teaching assistants Wenxin Deng and Zach Hammaker

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



Yiru Wang, operation models (left) and exploded axonometric (right)

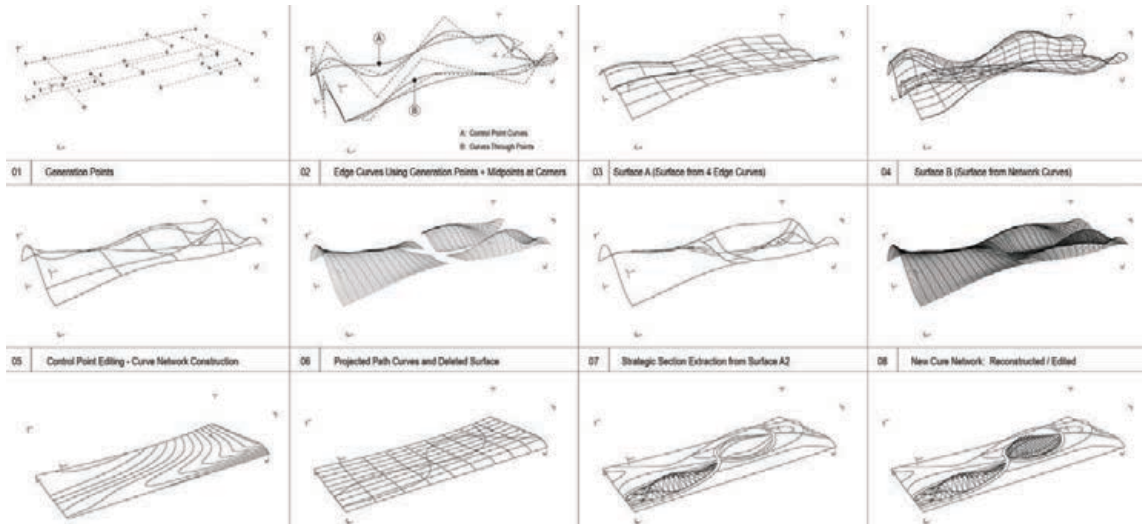


## MEDIA II DIGITAL VISUALIZATION

Instructor Keith VanDerSys

Teaching assistants Yihua Fan and Sara Harmon

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

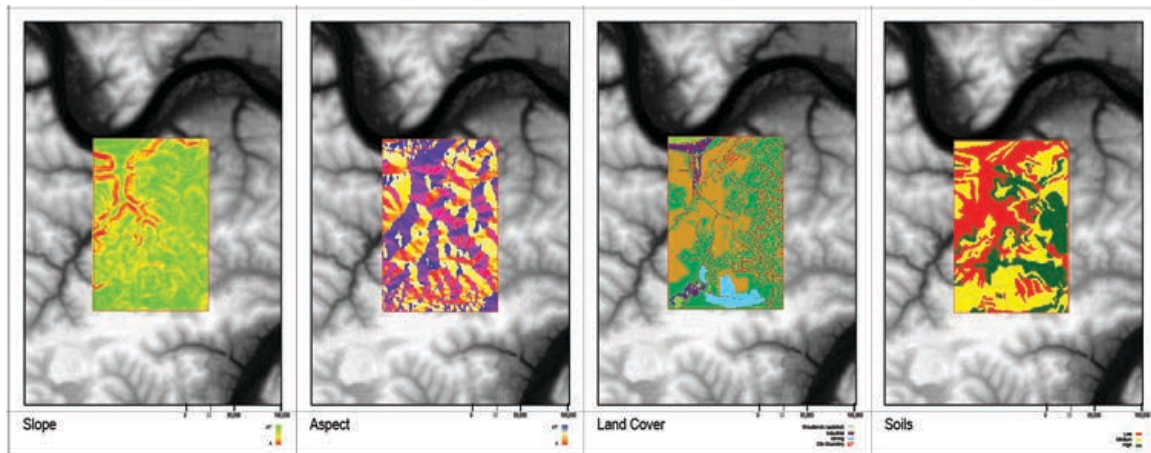


Jayson Latady, parametric terrains

## MEDIA III FLOWS: LINEAR / NON-LINEAR

Instructors Keith VanDerSys and Michael Luegering  
Teaching assistants Yini Tang, Zhiyu Wei and Shuyao Zhang

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.



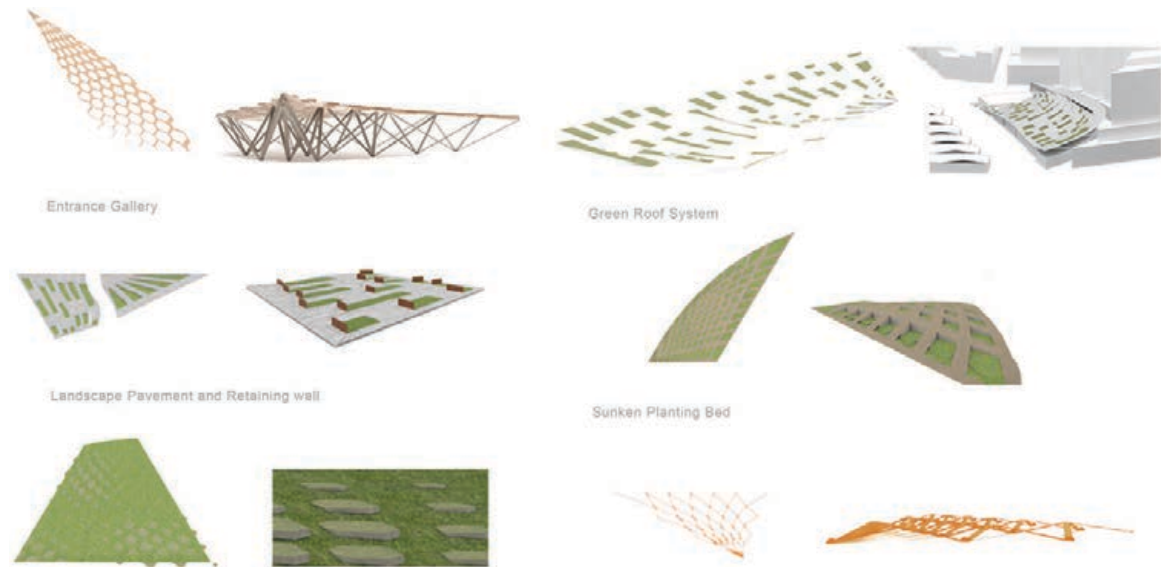
Yaxin Cao, GIS analytical surface systems

## MEDIA IV FUTURES: TRENDS AND TRAJECTORIES

Instructor Michael Luegering

Teaching assistants Ekaterina Trosman, Zhiyu Wei and Shuyao Zhang

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.



Yaxin Cao, hardscape design

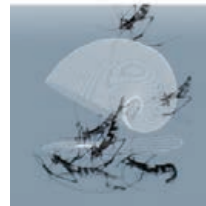
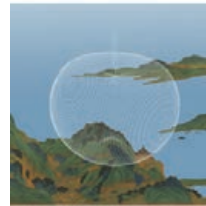
## THEORY I THE CULTURE OF NATURE

Instructor Richard Weller  
Teaching assistant Chris Feinmann

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

Topics included:

Words: Nature / Culture / Anthropocene; Paradise: Allegory, Agriculture; Utopia: Utopia, Dystopia; Orientation: Cosmology, Maps, Space and Time; Machines: Scientific and Industrial Revolutions, Modernity; Landscape: Romanticism, Landscape Aesthetics; Environmentalism; Anthropocene: Earth System, Stewardship, Eco-modernism; Cyborg: Planetary Urbanism, Post-Human, Bio-Art, AI; Design With Nature Now: Guest Lecture by Dean Fritz Steiner; Resilience: Guest Lecture by Billy Fleming



Xuanang Li, scroll illustrations

## THEORY II HISTORY AND THEORY OF LANDSCAPE ARCHITECTURE

Instructor Ellen Neises

Teaching assistants James Billingsley, Jiacheng Chen and Chris Feinman

This course explored modes of critical thinking about designed landscapes in order to strengthen students' critical practices, and to stimulate interest in deeper inquiry into the potentials of landscape. The aim was to equip students with some of the vocabulary, tools, and essential texts to allow them to open up landscape projects to wider and more imaginative understanding, appreciation and critique. Through reading, writing, lectures and conversation, students fortified their capacity for analysis of design conceptualization, techniques, and built work. Invited speakers introduced the distinctive frameworks for critical analysis that they have developed, and conveyed the wide array of voices and bases from which design critique and insight can originate. As a final project, students produced a critical analysis of a landscape project that applied the reading and case studies from the course.

Topics included:  
Critical Thinking; Material;  
Speculation; Landscape as  
Heritage; Locality and Collective

Experience; Uncertain Sites and  
Scales; Time; Making Visible What  
was There Anyway; Growth; Critique  
and Agency; Works in Process;

Ecological Narratives and Mediums;  
Creative Process

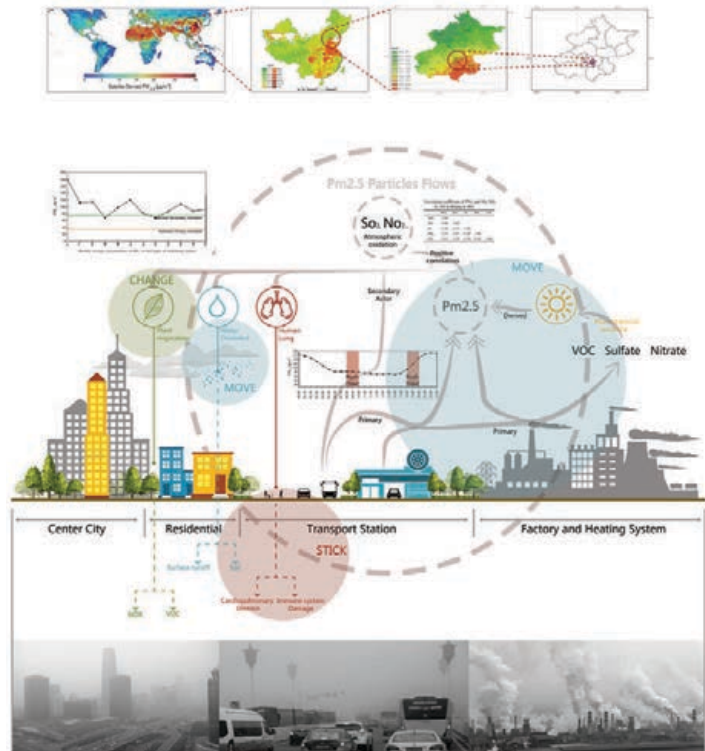


Andrew Tatreau, schuylkill banks photos

## URBAN ECOLOGY

Instructors Stephanie Carlisle and Nicholas Pevzner  
Teaching assistant Shannon Rafferty and Lucy Whitacre

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 studio.



Yuan Li and Zihao Song, diagram

## CONTEMPORARY URBANISM

Instructors Richard Weller and David Gouverneur with Maria Villalobos  
Teaching assistants Billy Fleming and Germán Pallares

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. The course was designed for students enrolled in the Urban Design Certificate and students enrolled in Studio IV but welcomed students from other disciplines.



David Gouverneur, exhibition photos

## ELECTIVE COURSES

Urban Design Certificate (spring)

### IMPLEMENTATION OF URBAN DESIGN

Instructors Candace Damon and Alex Stokes

Assistant Instructor Andrew Fix

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

Topics in 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)

### DESIGN IN THE TERRAIN OF WATER 2:

#### A WORKSHOP IN PRINTMAKING AND MAKING LANDSCAPE

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.



Byungdoo Youn, design in the terrain of water 2



Topics in Professional Practice (fall)

### TRANSFORMATIONAL LEADERSHIP: RESEARCH AND ACTION FOR DESIGNERS

Instructor Lucinda Sanders

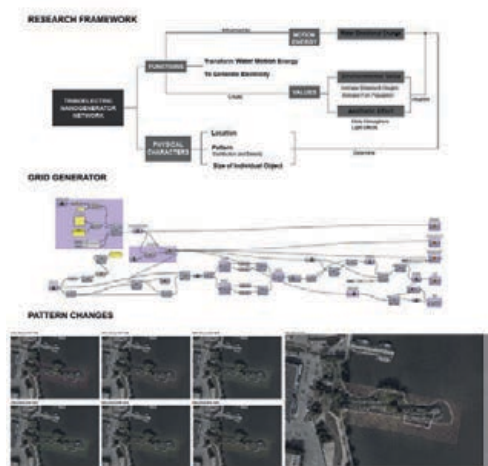
The world of the 21st century needs more people who think like landscape architects and other conscious designers. This course aimed to deepen criticality and expose emerging landscape architects to the power of their own voices, and by doing so, to inspire more landscape architects to step forward and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

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. Students engaged in combining the computational capacities of geospatial analysis (GIS), computational fluid dynamics (Aquaveo SRH-2d, SLOSH, Ecotect, Butterfly/Openfoam), and parametric software (Grasshopper) to investigate new modes of defining, articulating, and reorganizing vacant sites along the banks of the Delaware River. Students worked closely with the Delaware River Waterfront Corporation (DRWC), Central Delaware Advocacy Group (CDAG), and The Nature Conservancy (TNC) to explore the creation of living shorelines as new types of "environmental art forms." The course format included demonstration of relevant techniques, topical presentations, reading discussions, and hands-on working sessions.



Yang An, Sihong Deng and Yihua Fan, simulated natures

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 Ecological Design (spring)

### RECLAMATION OF LARGE-SCALE SITES

Instructor William Young

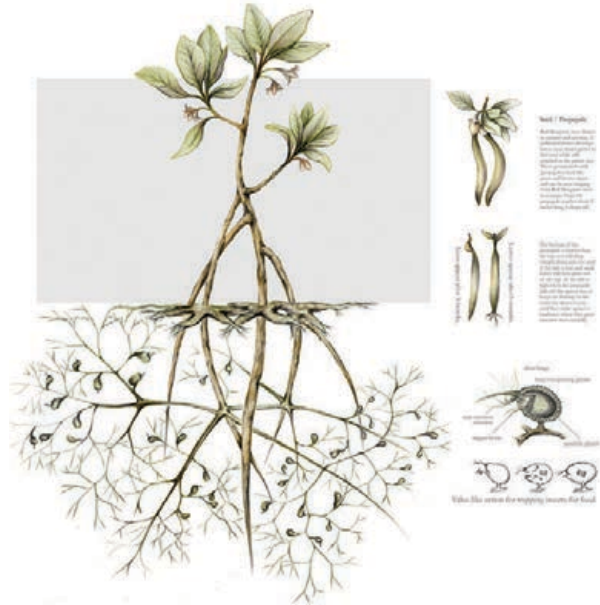
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. The course began by introducing a background in scientific disciplines including chemistry, ecology and geology as they relate to ecological restoration. This course used examples of actual 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. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Topics in Construction, Horticulture and Planting Design (spring)

### PLANT FUTURES

Instructors Kira Appelhans and Misako Murata

This seminar explored the potential role and deployment of plants in landscape architecture from the practical and instrumental to the surreal and fantastic. Historic planting design practices were the starting point for this course which incorporated research, design, and explorative representation. Due to the adaptive nature of plant life, plants have been altered and molded to satisfy a variety of human desires. These advancements, however, are rarely discussed within the discipline of landscape architecture. This course investigated a possible future through the design of a new plant. Driven by current climatic and social issues, this reimagining of a plant species explored new performative and aesthetic potentials of novel plant life. Through the development of a planting plan for a past studio project, students learned to visualize the spatial, cultural, and experiential potential of plant material and were challenged to critically and playfully reimagine and transform the main medium of landscape architecture and expand its range of expression.



Sihong Deng, plant futures

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 Theory and Design (fall)

DESIGN IN THE TERRAIN OF WATER 1

Instructor Anuradha Mathur

Designers largely image, 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.

Topics in Theory and Design (fall)

WORLD PARK

Instructor Richard Weller and Misako Murata

This seminar concerns the planning of two global trails; one from Alaska to Patagonia and the other from Indonesia to Morocco. These trails are located so as to link many of the world's biodiversity hotspots, national parks, and landscapes of high scenic quality and interest and bind them together into a new form of protected, managed landscape: a 'World Park'. Involving a total of 34 countries, the planning and construction of these trails represents a feat of international cooperation. The purpose of this seminar was to plan these two trails at a broad level of resolution and prepare an exhibition and publication materials for publicly launching the idea. The aim was to approach the project professionally and efficiently, and work as a team. The seminar also was underpinned by a series of presentations by students each week regarding persons renowned in history for their walks.

Topics in Theory and Design (spring)

WORK: ASPECTS AND TOPICS IN  
LANDSCAPE ARCHITECTURE

Instructor Laurie Olin

This course examined the nature of professional practice, its projects and typologies, in the past century and today. It examined issues regarding a number of project types, their genesis and production, from the instructor's perspective based on fifty years of practical experience: the clients, the politics, the design, production, and craft. The course also examined the nature of collaboration with clients and allied professionals, largely architects and engineers. Specific project typologies presented included: private gardens and estates; public parks – large and small, soft and hard; campus planning and design; community planning, development, and design; institutional grounds and settings; memorials and monuments; corporate and commercial facilities; infrastructure (highways, roads, streets, trails, harbors, water systems); regional and large district plans for resources, development, resilience; miscellaneous such as tourist, recreational and agricultural facilities.

Topics in Theory and Design (spring)

DESIGNING WITH RISK

Instructor Matthijs Bouw

This research seminar investigated designing with risk, particularly as it relates to the problem of climate adaptation and resilience. The aim of this course was to explore potential roles and tools of design as a means of responding to risk in spatial, infrastructural and policy projects at a variety of scales. In collaboration with faculty and thinkers in other disciplines, students developed a body of knowledge about risk and how it relates 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 Weitzman to position architects, landscape architects and planners as crucial allies in risk management.

Topics in Design and Theory (spring)

LANDSCAPES OF EXTRACTION AND SEQUESTRATION

Instructor Nicholas Pevzner

Extraction and sequestration represent two sides of an expanded concern with the resource territories required to power the industrialized world, and to deal with its byproducts. The rise in prominence of both sites of extraction and of carbon sequestration follow the increased concern with more intelligently managing carbon across its full life cycle, and the critical re-appraisal of the land use choices that underpin our economy. Landscapes of energy extraction and carbon sequestration may be located far from one another, yet they are closely connected through the dynamics of the carbon economy, the legacy patterns of territorial power and control, and of the cultural narratives that we tell. This seminar delved into historic and emerging energy infrastructure and its deeply-held cultural narratives, unpacked the politics of carbon markets and carbon trading, and analyzed some promising carbon sequestration practices and their cultural landscapes. This seminar dug into the contested narratives of how carbon should be managed, and critically interrogated the spatial choices that will underpin the energy system of the future.

# INDEPENDENT THESIS STUDIO

## GROUND/SURFACE

Student Anna Darling

Faculty supervisors Ellen Neises and Sean Burkholder

The San Pedro River in Arizona will likely run dry in the next decade due to over-pumping of the aquifer, destroying one of the last remaining riparian habitats in the Southwest. Currently, new developments are being approved that will double the population of the Basin in 20 years despite the fact that there is not enough water to sustain these inhabitants. In the San Pedro River Basin, change has not occurred because of lack of understanding of the issue – the problem is well studied and widely known – but because of a lack of imagination regarding how we respond. This exploration used design speculation to imagine an alternative future for the Basin as a way of generating ideas and opening conversations. Rather than making a proposal, this speculation imagined settlements in the next 50 years, where people embrace living in the flux of groundwater pumping in order to keep water in the river. In doing so, it generated ideas about how design can better manifest the ties between life above and water below.



sections

## INDEPENDENT THESIS STUDIO

### UNDOCUMENTED CRYPTICS: SMOKE AND MIRRORS

Student Prince Langley

Faculty supervisor Annette Fierro and Keith Vandersys

Using the principle of camouflage and mimicry as a point of departure, this thesis sought to exploit the vulnerabilities of Light Detection and Ranging (LiDAR) and aerial imagery technologies. The process creates digital noise to distort how spaces are read through Google earth, Google street view and the point cloud in the city of Philadelphia, Pennsylvania. Through a partnership with the Pennsylvania Horticultural Society, the hacktivist organization "Anonymous" and local community members the student employed a series of spatial tactics that have been developed to reduce the accuracy, spectral range and mapping capabilities of said spaces. The distorted reading of spaces created momentary windows of opportunity, allowing vacant lots and buildings to be falsely rendered as occupied. The overall goal was to create a collection of false occupancies to deter unwanted activity and predator development of underutilized spaces and structures to improve safety and economic viability.



network map

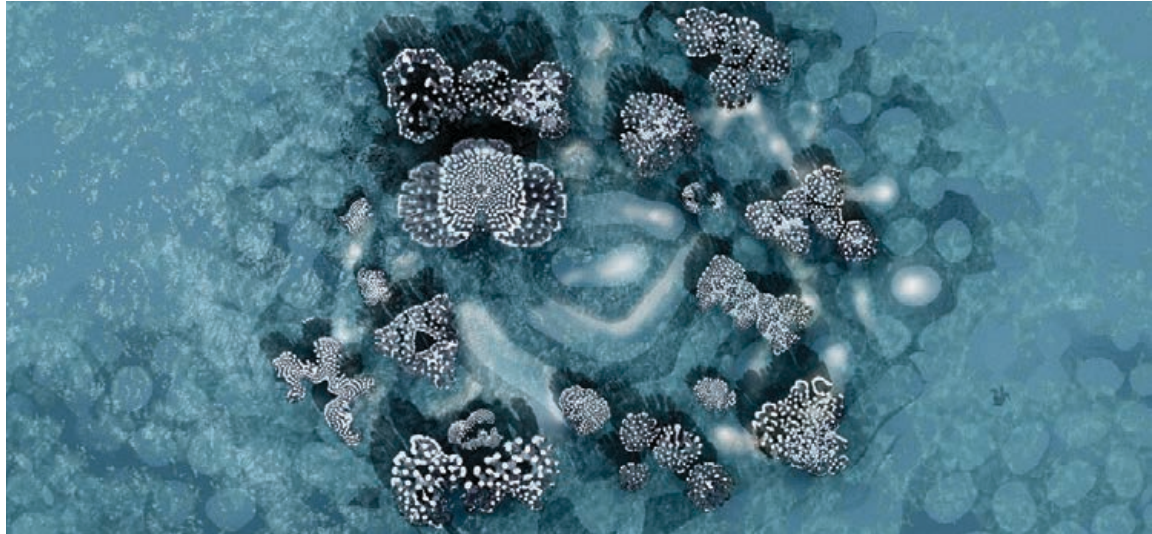
## INDEPENDENT THESIS STUDIO

### AUGMENTED & AUTONOMOUS: AN EXPLORATION OF CORAL REEF RESTORATION AND SELF-PROLIFERATION IN THE ANTHROPOCENE AND BEYOND

Student Farre Nixon

Faculty supervisor Karen M'Closkey, Robert Stuart-Smith and Masoud Akabarzadeh

As the devastating effects of climate change continue to unfold upon the global environmental and socioeconomic stages, the need for direct intervention under new paradigms is clear. As the 2018 report issued by the UN Intergovernmental Panel on Climate Change implores, humanity must collectively act immediately to avoid the irreversible calamities that climate change holds in store. Given the urgency of this situation, this project invited designers to venture under the sea to meet climate change at the frontlines. The research centered around scleractinian (reef-building) corals: their morphology, physiology, role in healthy ecosystems, degradation due to anthropogenic activities, and potential for rehabilitation through innovative strategies that building and landscape architects wield within their purview. The research adopted the decentering approach, one which considered the needs of both human and non-human constituents equally, culminating into a design proposal for an artificial reef archipelago that is capable of sustaining both humans and non-humans. The amorphous prosthesis hosts coral reefs that will acclimate and adapt to new climatic conditions, simultaneously creating a variety of micro-habitats ideal for coral reproduction and growth.



aerial view



## INDEPENDENT STUDY

### REFORESTATION PLANTING STRATEGIES AND INCREMENTAL DEVELOPMENT IN THE TROPICAL GRASSLAND PLAIN OF CASANARE, COLOMBIA (spring)

Student Yuxuan Gu

Faculty supervisor Maria Villalobos

The aim of this independent study was to continue the work started by the student's team during the Fall 2018 studio, Landscapes of Reconciliation. At the conclusion of the studio, the team had developed a plan of public spaces and future developments for the town. However, there was gap between strategies and actual implementation that still needed to be addressed. This independent study looked for solutions that would allow landscape designers to communicate with a community in a bottom-up, incremental development process, with the help of a planting timeline. The project allowed the outcome of the preceding studio to be implemented with clarity and flexibility. Deliverables included renderings and construction documents.

### RE-PRESINEVITABLE OBJECTS (fall)

Student Joshua Ketchum

Faculty supervisor Richard Weller

While we traditionally think of architecture and cities as man-made and outside of the social contract of "Nature," certain buildings, such as the pyramids and the Kunsthau in Zurich have a natural quality due to their assertion as independent objects whose ontology is self contained, making their forms feel inevitable. This independent study, which laid the groundwork for a dual-degree architecture and landscape architecture thesis studio proposal, explored the idea of inevitable architecture.

### HOW DO LANDSCAPE PROJECTS AND POLICIES CHANGE THE URBAN LANDSCAPE? (fall)

Student Xiao Wu

Faculty supervisor Richard Weller and Allison Lassiter, Assistant Professor of City and Regional Planning

This research used Google remote sensing techniques in ArcMap GIS to show how landscape projects and policies changed the urban landscape in Philadelphia from 2000 to 2018. It also endeavored to provide quantitative research results and comparisons between cities to demonstrate how such projects and policies shape living environments in reality.

### 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. Students' topics included: Public Space Design as a tool for Peacebuilding (Jessica Arias); Landscapes/Labsapes: The Construction of Place Through Scientific Research (Miriam Grunfled); Re-vision of the Public Realm Through the Protection of Intangible Cultural Heritage in China (Mengyi Li); When Cemeteries in China Today are Designed in a Problem-Solving Mode: How Can the Search for Meaning in the Lost Burial Culture Offer a Different Scenario? (Yini Tang); and Contemporary Thinking and Practice of Chinese Traditional Landscape Architecture Heritage Inheritance (Chendi Zhang).

## SUMMER INSTITUTE JULY 30 - AUGUST 23, 2018

### For Entering 3-Year MLA Students

#### INTRODUCTION TO DESIGN LANGUAGE

Instructor Megan Born

This one-week course is for entering three-year MLA students who do 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 Rosa Zedek

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 we will characterize and consider the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance, both natural and anthropogenic. With a focus on plants students will begin 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 Ryan Buckley

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 Megan Born and Nicholas McClintock

Teaching assistant Zach Hammaker

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

Teaching Assistant Zhiyu Wei

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 Marie Hart

Teaching assistant Hong Li

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 Sara Harmon

This four-day session 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. Students also learned the Weitzman School systems, network basics and computer lab procedures.



Sally Willig, field trip photo

## LECTURES

### **Bart Brands**

Director and Co-Owner, Karres en Brands  
"The World Needs Gardeners"  
September 24, 2018

### **Sean Burkholder**

Assistant Professor, Landscape Architecture  
University of Pennsylvania  
Stuart Weitzman School of Design  
"Managing Methods: Soil and Place along the  
Fresh Coast"  
November 19, 2018

### **Manon Otto**

Director of Landscape Design, Bjarke Ingels Group, NYC  
"Landscape Architecture for Architects: Understanding  
the Benefits and Challenges of Integrated  
Multidisciplinarity"  
January 24, 2019

### **Susannah C. Drake**

Founding Principal, DLANDstudio Architecture +  
Landscape Architecture  
"Regenerative Urbanism: Activating Latent Infrastructure  
in the Post Industrial City"  
February 21, 2019

### **Marcel Wilson**

Founder and Design Director, Bionic  
"Enable Life"  
March 28, 2019

## SYMPOSIUM

### **Designing the Political Landscape: Activism and Urbanism in the Trump Era**

Presented by the Ian L. McHarg Center for  
Urbanism and Ecology  
Moderated by **May Boeve**, Executive Director of 350.org  
Panelists: **Helen Gym**, **Mark Gardner**, **Barbara Brown-  
Wilson**, and **Billy Fleming**  
August 30, 2018

### **Penn-China Design Dialogues**

Beijing, China  
Curated by **Marilyn Jordan Taylor**, **Chris Marcinkoski** and  
**Ali Rahim**  
Hosted by **Frederick Steiner** and **Richard Weller**  
March 7-8, 2019

### **Hotspot Cities Symposium**

Chair of the organizing committee **Richard Weller**  
Presented by the Ian L. McHarg Center for Urbanism  
and Ecology, Penn Institute for Urban Research, and  
Perry World House  
June 20-21, 2019

### **Design With Nature Now**

Presented by the Ian L. McHarg Center for  
Urbanism and Ecology  
Keynote speakers: **Ursula Heise** and **Erle Ellis**  
June 21-22, 2019

## EXHIBITIONS

### **Object/Field**

An exhibition of student work for the 2018 ASLA  
Annual Meeting in Philadelphia  
October 20, 2018

### **Design in the Terrain of Water**

An exhibition of student work from the course taught by  
**Anuradha Mathur**  
November 30, 2018

### **A Greater Bay Area? (or Urban Futures with Chinese Characteristics)**

An exhibition of student work from the studio taught by  
**Christopher Marcinkoski**  
December 19, 2018

### **World Park: A project by Richard Weller**

Exhibition of student work from the course taught by  
**Richard Weller** and **Misako Murata**  
January 25-29, 2019

**Terrains of Wetness: A Workshop in Printmaking & Making Landscape**

Exhibition of student work from the course taught by Anuradha Mathur and Matt Neff  
April 22, 2019

**Design With Nature Now: Five Themes, 25 Projects**

Presented by the L. McHarg Center for Urbanism and Ecology  
Curated by Richard Weller, Frederick Steiner, Karen M'Closkey, and Billy Fleming  
Supported by the Pew Center for Arts & Heritage  
An exhibition presenting the forthcoming book from Lincoln Institute of Land Policy, echoing the title of Ian McHarg's 1969 book *Design with Nature* on its 50th anniversary  
June 21-September 15, 2019

**EVENTS**

**Weitzman School Alumni Association, Career Services, and Professional Development and Leadership Events  
Fall 2018**

Fall Firm Crawl in Philadelphia, Part 1: Kieran Timberlake and Land Collective, September 14  
Fall Firm Crawl in Philadelphia, Part 2: Andropogon  
September 21  
Externship Information Session for Architecture Students, September 20  
US Employment for International Design Students  
October 17  
Women in Planning, October 18  
ASLA Alumni Event & Student Tailgate Event  
October 20

**Spring 2019**

PDAA Portfolio Review, January 25  
LinkedIn for Design Students, January 30  
Careers in the Arts Panel, January 31  
PDAA Celebration Event, February 21  
US Employment for International Design Students: Job Search Advice & Immigration Options  
March, 27  
Minorities in Planning, April 17

**Weitzman School Events**

**Fall 2018**

ASLA Alumni and Friends Reception, October 20  
Thanksgiving Dinner, November 15

**Spring 2018**

Lunar New Year Celebration, February 22  
Year-End Show Opening Reception, May 17  
Awards Ceremony and Commencement, May 18  
University Commencement, May 20

**Student Brown Bag Series Events**

Organized by Krista Reimer and Samia Kayyali

**Fall 2018**

Student summer travel presentations: Chris Feinman and Lindsay Burnette, September 19  
Eduardo Rega Calvo, September 26  
Dr. Julian Raxworthy, October 24  
Karen M'Closkey and Keith VanDerSys, November 7

**Spring 2018**

John Dixon Hunt, January 30  
Dana Tomlin, February 6  
A. Mridul, March 13  
Misako Murata, April 19

**MLA Student Reps**

Rebecca Sibinga - 500 level students  
Cari Krol - Returning 600 level students  
Ashna Jaiswal - New 600 level students  
Anna Darling - 700 level students  
Farasha Zaman - International students

## ANNOUNCEMENTS

The Master of Landscape Architecture program at the Weitzman School was ranked second in **Most Admired Landscape Architecture 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. In the same survey, for the second year in a row **Richard Weller** was voted as one of the **Most Admired Educators** across the design disciplines in North America.

### Departmental publications

*LA+ Interdisciplinary Journal of Landscape Architecture* continues to be published twice a year by ORO Editions. Issue 08, *LA+ TIME*, was released in the fall of 2018, followed by issue 09, *LA+ DESIGN*, in the spring of 2019. Issue 10, *LA+ ICONOCLAST*, is due out this fall, along with the launch of the new e-version of the journal. Editor-in-chief Tatum Hands and faculty advisor Richard Weller are working with student design teams on forthcoming issues on the themes *VITALITY*, and *COMMUNITY*, while faculty members **Karen M'Closkey** and **Keith VanDerSys** are returning as guest editors for an issue on the theme *GEO*. Students assisting on the production of *LA+* in 2019 include **Aaron Stone**, **James Billingsley**, **Farre Nixon**, **Lindsay Burnette**, **Lujian Zhang**, **Christine Chung**, **Nikki Chang**, **Yifan Cai**, **Sara Harmon**, **Zack Hammaker** and **Yutong Zhan**.

*LA+* is generously supported by the following donors – **Gold Patrons**: James Corner Field Operations, Hollander Design, MNLA, OLIN, Starr Whitehouse, W Architecture and Landscape Architecture; **Silver Patrons**: Bionic, McGregor Coxall, Stoss, Terrain Studio; **Bronze Patrons**: Marilyn Jordan Taylor, PEG+ola, Weiss/Manfredi, Future Green Studio, T.C.L. Landscape Architecture, TOPOTEK 1, and WRT.

The Weitzman School 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

**Margarida Gomes Mota**, MLA, MArch '19, was the winner of the Weitzman School's 2019 Mr. and Mrs. William L. Van Alen Traveling Fellowship for summer travel to Italy, France, and Portugal for her proposal "Rerooting the Terroir? Investigating culture, cultivars and conservation in the face of climate change," focusing on wine regions in the countries to explore the relationship between climate change and wine.

MLA student **Robert Levinthal** was the winner of the School of Design's 2019 Susan Cromwell Coslett Traveling Fellowship for his summer travel proposal "Desert Greening: Senegal, Mali, Eritrea, and Ethiopia." He will travel to these countries to look at two large projects that show some success at greening the desert, the Great Green Wall Initiative in sub-Saharan Africa and Gordon Sato's Manzanar Project in Eritrea.

**Anna Darling**, MLA '19 was the Weitzman School's nominee to the Landscape Architecture Foundation's Olmsted Scholars Program in 2019.

### Faculty

**Sonja Duempelmann** was appointed to the standing faculty at the Weitzman School of Design starting July 1, 2019.

**Billy Fleming** was appointed to research director of the McHarg Center for Urbanism and Ecology.

Emeritus Practice Professor **Laurie Olin** was awarded an honorary Doctor of Arts by the University of Pennsylvania.

In March 2019, Professor and Chair **Richard Weller** hosted a symposium at the Chinese Academy of Fine Art in Beijing drawing together Chinese landscape architecture academics to discuss the Chinese government's policy of "Beautiful China."

**Richard Weller**, along with the McHarg Center, the Penn Institute for Urban Research, the Perry World House, and research assistant **Zuzanna Drozd**, hosted the Hotspot Cities Symposium in June 2019 bringing urban planners, conservationists, and policy makers together with representatives of major cities experiencing rapid growth in highly biodiverse regions.

Dean **Frederick Steiner**, **Richard Weller**, Associate Professor **Karen M'Closkey**, Wilks Family Director **Billy Fleming**, and Architectural Archives Curator and Collections Manager **William Whitaker** organized the international exhibition titled "Design With Nature NOW!" to commemorate the 50th anniversary of Ian McHarg's manifesto *Design With Nature* in June 2019. The same team was also awarded a grant from the Lincoln Institute of Land Policy for an eponymous book related to the exhibition. In conjunction, the McHarg Center hosted a conference at the University of Pennsylvania featuring lead design thinkers and practitioners from around the world.

Associate Professor **Christopher Marcinkoski** published an essay titled "Fallow or Failure? Urbanization in the Age of Speculation" in the Harvard Graduate School of Design's *New Geographies* journal (issue 10, Fallow). He also was invited to present a paper titled *Citizens of Speculation* as part of the Landscape Citizenships symposium jointly hosted at Conway Hall in London by the University of Greenwich and the University of Toronto. These two papers relate to Professor Marcinkoski's ongoing research into speculative urbanization on the African continent, a selection of which was also exhibited at the Politecnico di Milano School of Architecture's Galleria del Progetto.

Work from Professor **Marcinkoski's** fall 2018 option studio on the public realm futures of China's Greater Bay area was selected by the curatorial team led by Carlo Ratti for inclusion in the 2019 Shenzhen Bi-City Biennale of Urbanism\Architecture (UABB) opening in December.

In addition to this academic work, Professor **Marcinkoski's** practice, PORT, was awarded first prize earlier this year in a national competition for the landscape and architectural design of a 450-acre park outside of Knoxville, TN. PORT also recently initiated the firm's first international project in Irapuato, Mexico in collaboration with estudio Herreros and a/911.

**Karen M'Closkey** received a CURF Team Grant for Interdisciplinary Activities with faculty from SAS for work on San Cristóbal, Galápagos Islands, Ecuador.

**Karen M'Closkey** and **Keith VanDerSys** will be working with a student team this year to develop the twelfth issue of *LA+* on the theme *GEO*.

Assistant Professor **Sean Burkholder** was awarded funding through the Great Lakes Protection Fund in 2018 and the US Army Corps of Engineers in 2019 to continue work integrating resilience, coastal processes, habitat creation, and social benefits as a way to develop highly contextual multi-benefit coastal infrastructures.

## Staff

Department Coordinator, **Darcy Van Buskirk**, left the department in May, 2019 and Academic Coordinator **Kristy Crocetto** was promoted to the Coordinator position on May 22, 2019. **Abe Roisman** joined the department on August 12, 2018 as the Administrative Assistant and was promoted to the role of Financial Coordinator on July 22, 2019. A new Administrative Assistant, **Alanna Wittet**, will join the department in October, 2019.

## 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 **Anni Lei and Yang “Echo” Zhao**

### **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 **Shuhan “Neil” Liu**

### **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 **Krista Reimer**

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

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

### **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 **Prince Langley**

### **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 **Lindsay Burnette**

### **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 **Cari Krol**

### **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 **Farré Nixon**



#### **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 **Xuanang "Shawn" Li**

#### **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 **Margarida Gomes Mota**

#### **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 **Lindsay Burnette, Krista Reimer and Qi Wang**

Certificates of Merit awarded to **Anna Darling, Xuanang Li and Farrè Nixon**

#### **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 **Sara Harmon**

#### **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 **Joshua Ketchum**

#### **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 **Yifan Cai and Chendi Zhang**

#### **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 **Melita Schmeckpeper**

#### **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 **Dorothy Jacobs and Andrew Ward**

#### **Faculty Acknowledgement Award for Experimentation and Innovation**

This award, inaugurated in 2019, acknowledges a single graduating student who has applied a particularly high level of innovation and experimentation in their design projects. Awarded To **Yini Tang**

#### **Susan Cromwell Coslett Traveling Fellowship**

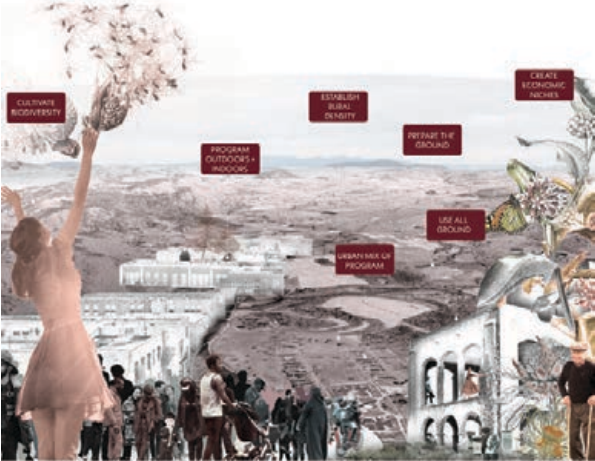
Established in memory of former Assistant Dean, Susan Coslett. It is awarded to a School of Design student for summer travel to visit gardens and landscapes. Awarded to **Robert Levinthal**

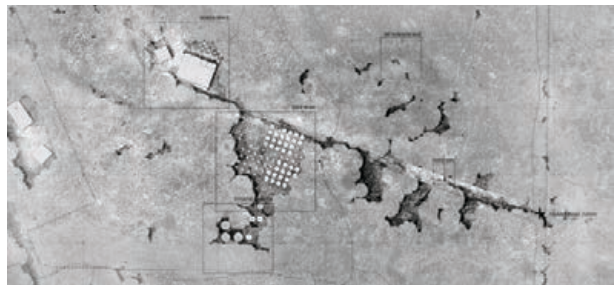
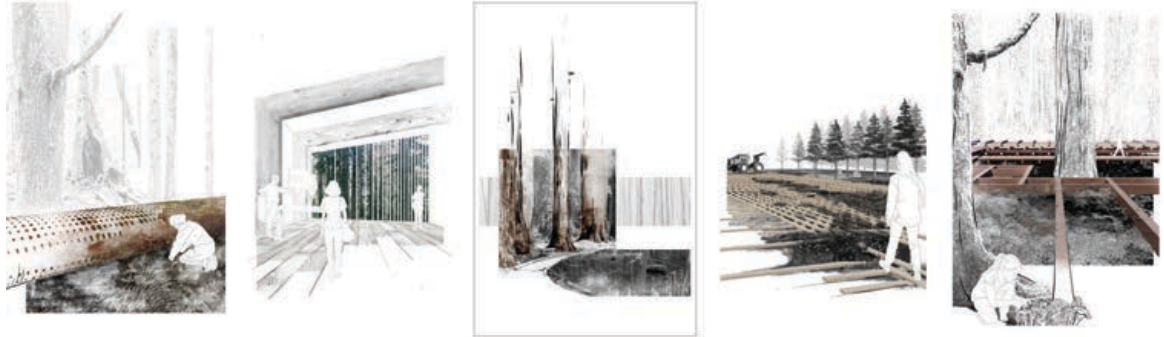
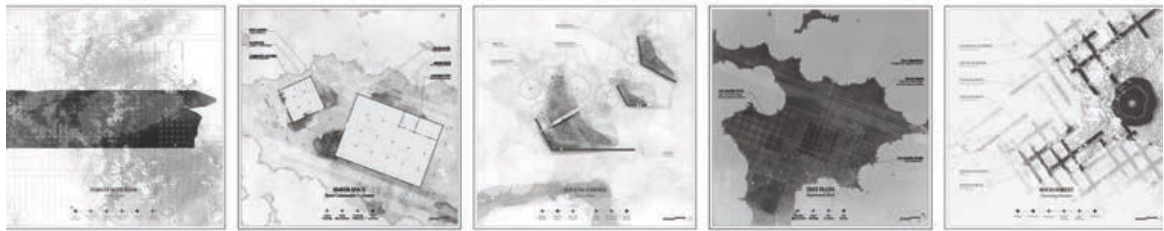
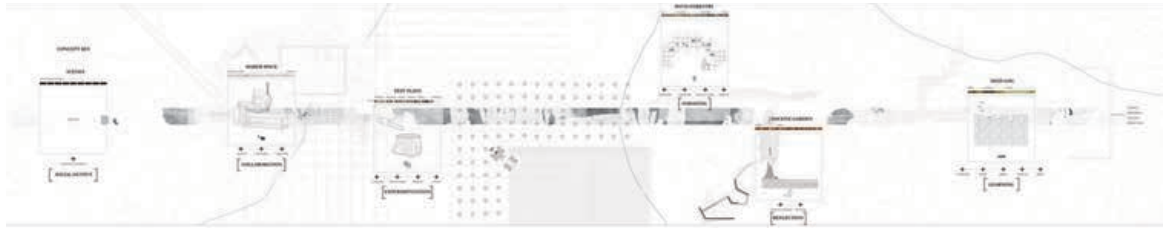
# ASLA HONOR AND MERIT AWARDS JURY

May 13, 2019

Jurors: Thomas Amoroso, Andropogon; Rebekah Armstrong, Studio Bryan Hanes; Martha Droge, National Park Service; Jayne Spector, Langan; Edward Theurkauf, Theurkauf Design & Planning; Nate Wooten, OLIN  
Moderator: Richard Weller, Professor and Chair

Nominee + Honor Award Winner:  
Lindsay Burnette, MLA 2019





This page: Studio VI diagrams and renderings (with Dorothy Jacobs)

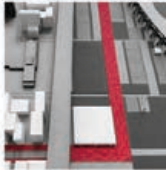
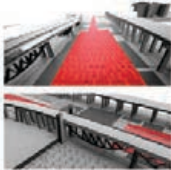
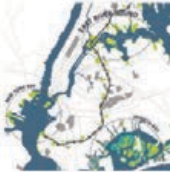
Opposite page, clockwise from left: Studio III montage, Studio IV axonometric perspective (with Dorothy Jacobs), and Studio I section

# ASLA HONOR AND MERIT AWARDS JURY

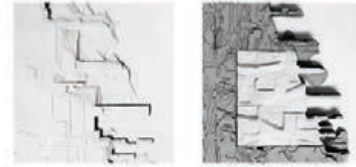
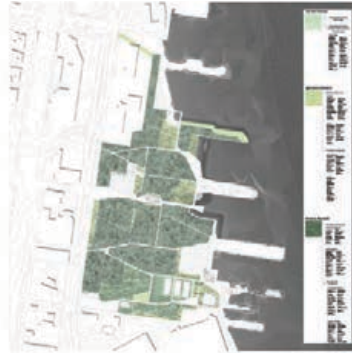
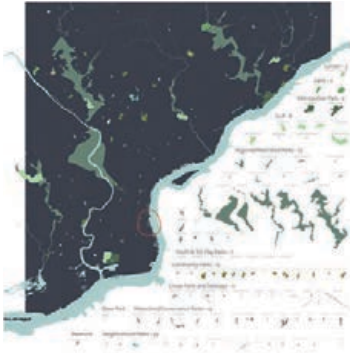
Nominee + Merit Award Winner: Anna Darling, MLA 2019



Recreation Station is a proposal for reworking the currently chaotic mix of uses on Randall's Island, New York City as a station along the proposed Tri-River Subway line. It focuses on creating a diverse mix of uses, amplifying recreational opportunities, opening a gateway to the East River Sound, and capitalizing on the existing infrastructure. A large scale afforestation project is undertaken to bring New York City a new "urban wildlands".



Studio III recreation station (above); Studio II woodlab waterfront park (opposite page)



**Case Study: Elvorna Corridor Park**

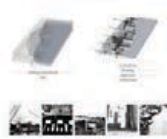
**Study Plot Size:**  
 270,000 sq. ft. (2.5 acres)  
 100,000 sq. ft. (2.3 acres)  
 100,000 sq. ft. (2.3 acres)  
 100,000 sq. ft. (2.3 acres)

**Location:**  
 Philadelphia, PA

**Client:**  
 City of Philadelphia

**Year:**  
 2018

Forty acres of abandoned land along the Delaware River waterfront offers a scale of parkland typical of the South Philadelphia area. Capitalizing on this opportunity this project reimagines the waterfront park as a combination of recreation, research center and nursery. Forest-related programming engages the park visitors in the growth, replanting, and death of the trees.



**On-Site Nursery**



**Specimen Research Plots**



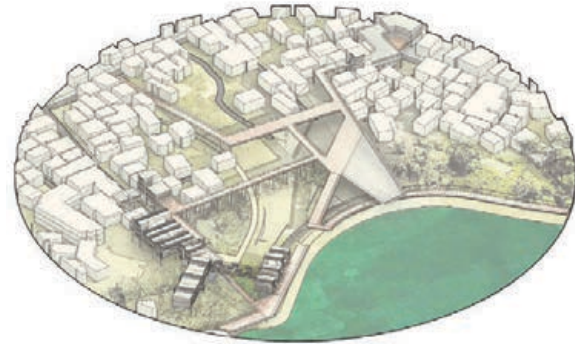
**Forestry Research Plots**



ASLA HONOR AND MERIT AWARDS JURY

Nominee: Prince Langley, MLA, MArch 2019



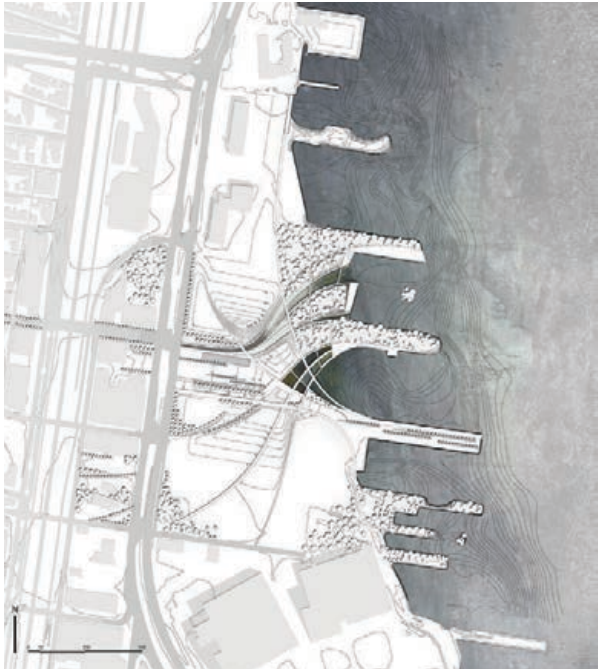
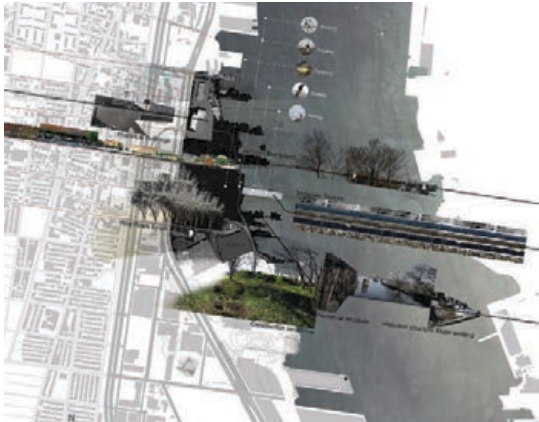


This page: Studio II sections (above); Studio V axonometric perspective (left)

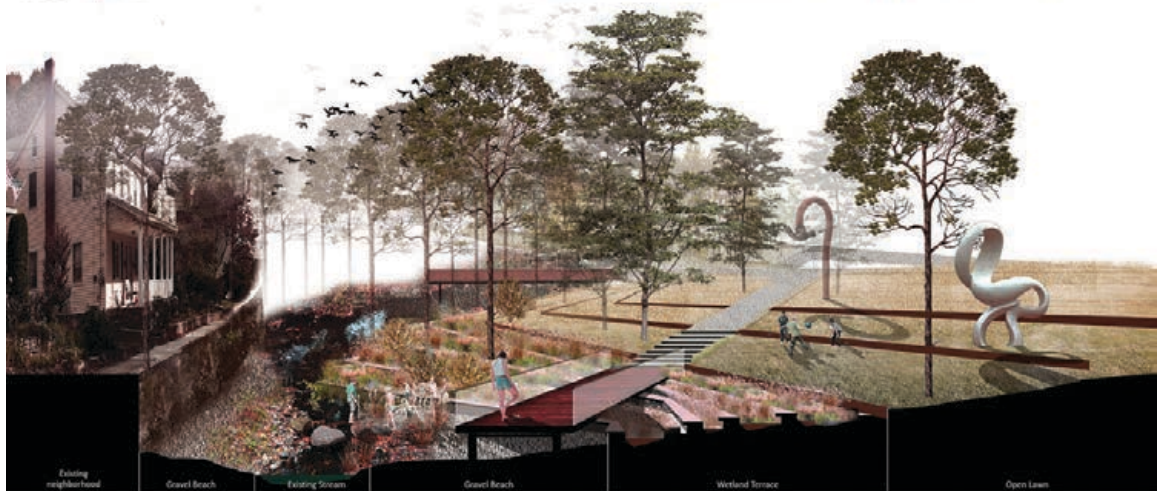
Opposite page: Thesis studio rendering (top); Studio III view (bottom)

ASLA HONOR AND MERIT AWARDS JURY

Nominee: Anni Lei, MLA Dec. 2018







# ASLA HONOR AND MERIT AWARDS JURY

Nominee + Merit Award Winner: Xuanang "Shawn" Li, MLA 2019



This page, clockwise from top left: Studio V model, plan and detail; Studio III view

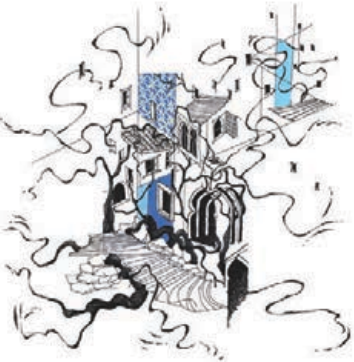
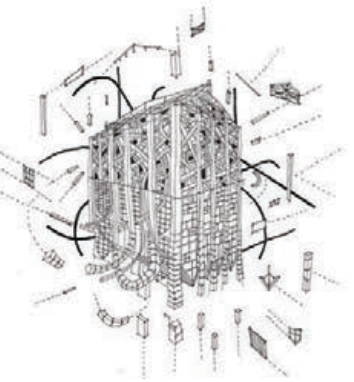
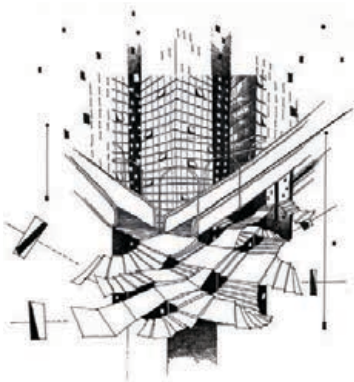
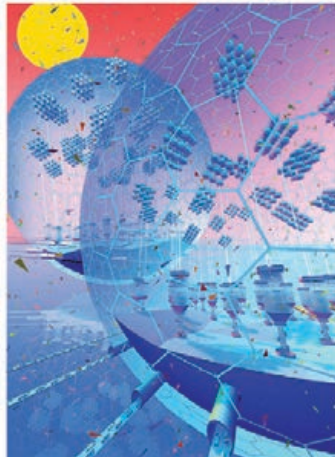
Opposite page: Studio III plan (top) and views (bottom)

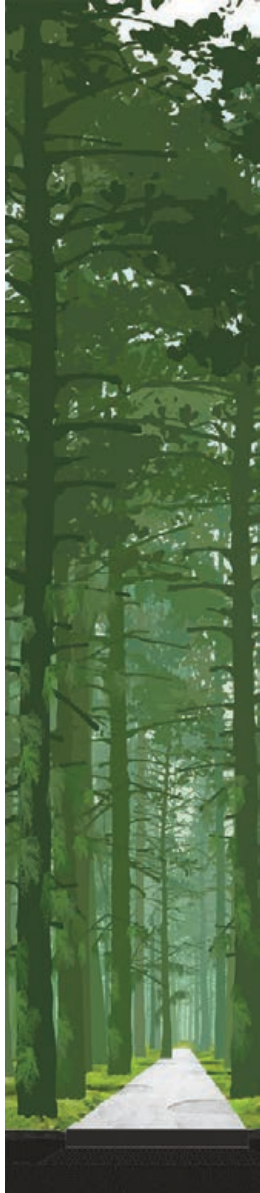




ASLA HONOR AND MERIT AWARDS JURY

Nominee: Shuhan "Neil" Liu, MLA 2019





This page:  
Studio VI views

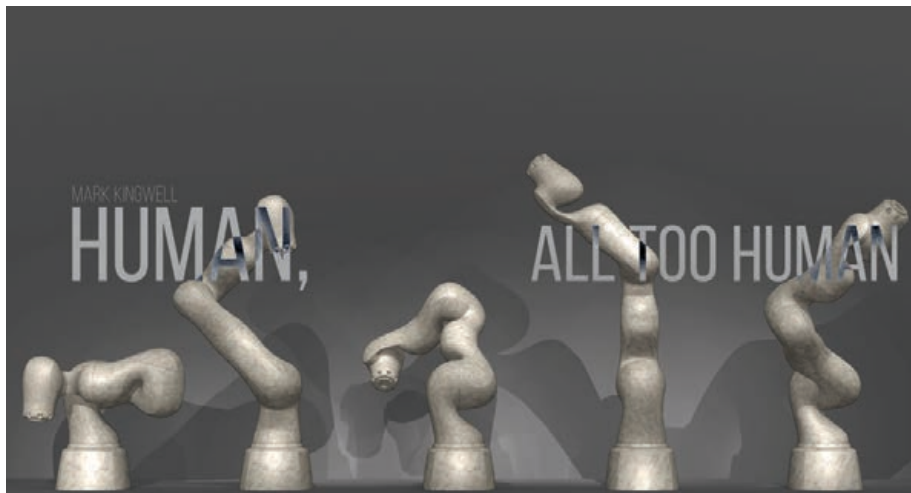
Opposite page:  
Studio V views  
(left); Landscape  
Representation  
drawings (right)

# ASLA HONOR AND MERIT AWARDS JURY

Nominee + Merit Award Winner: Farrè Nixon, MLA, MArch 2019



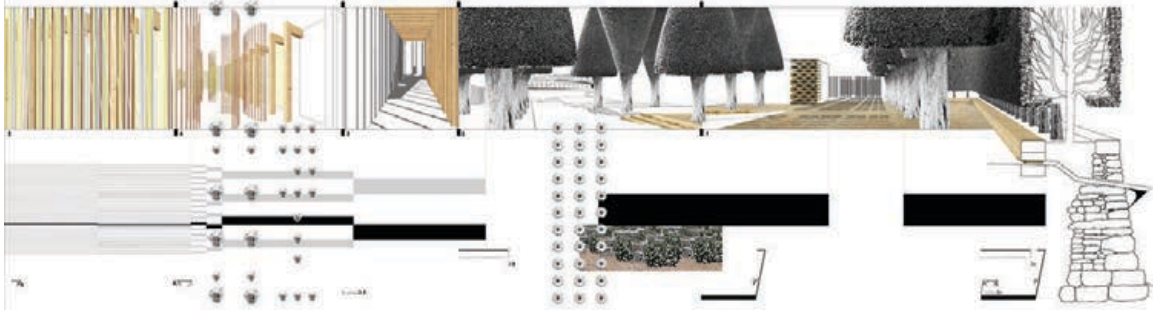
Clockwise from top left: Studio II site plan and models;  
Studio III manifesto collage



Studio V views (above left and right); LA+ illustrations (left)

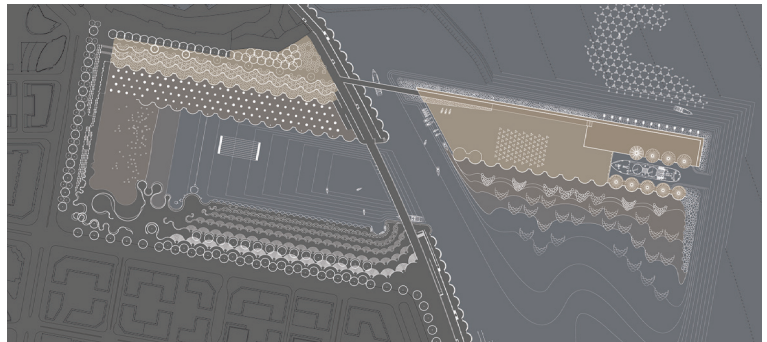
## ASLA HONOR AND MERIT AWARDS JURY

Nominee + Honor Award Winner: Krista Reimer, MLA 2019

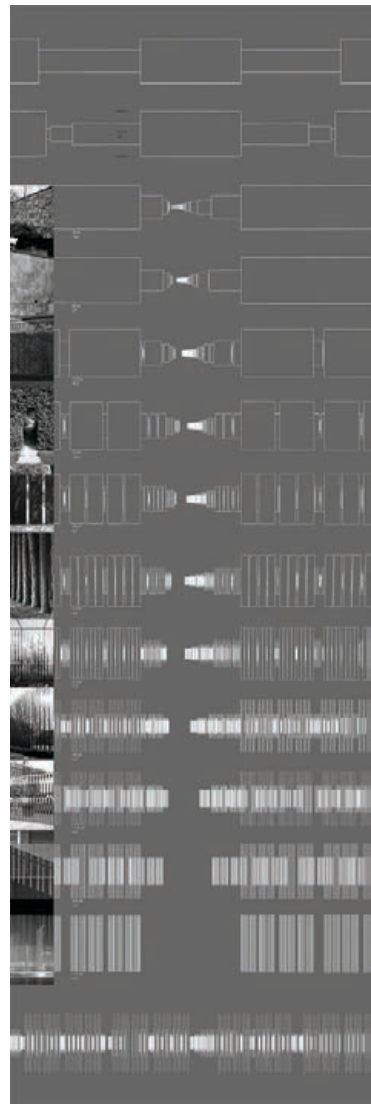
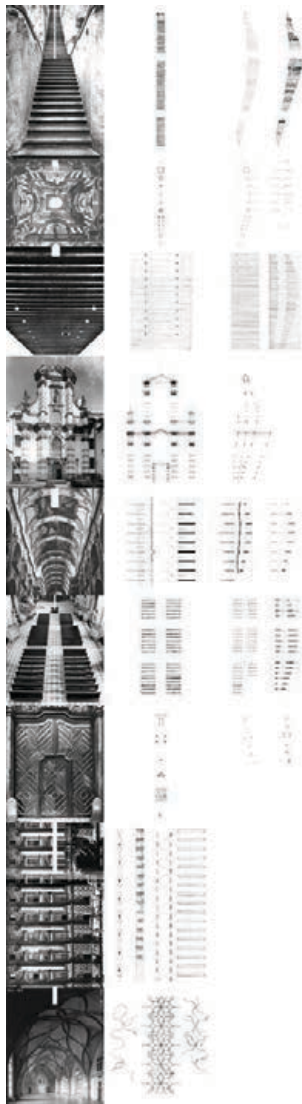
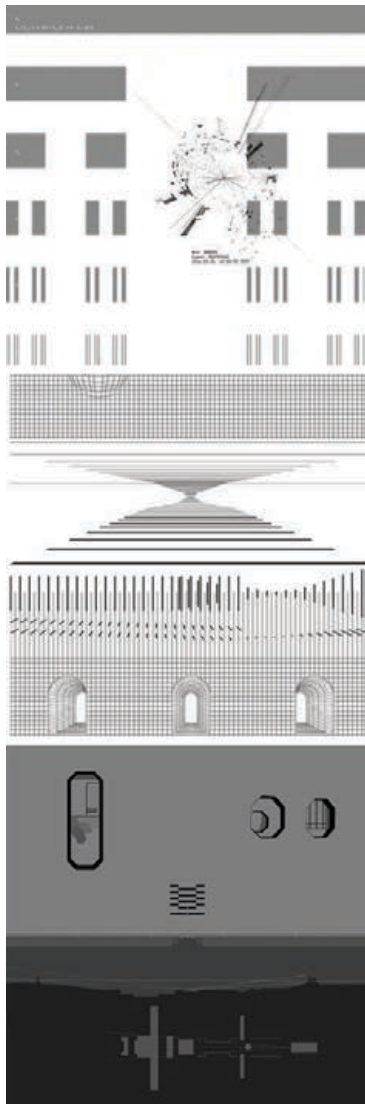


This page: Studio VI umbrellas (above)  
and plan (right); Studio V garden (top)

Opposite page: Studio V map of ideas  
and sections







ASLA HONOR AND MERIT AWARDS JURY

Nominee + Honor Award Winner: Qi Wang, MLA Dec. 2018





01 walking along the trail that connects La Carpio and the airport through the community orchard where micro-agriculture is harvesting



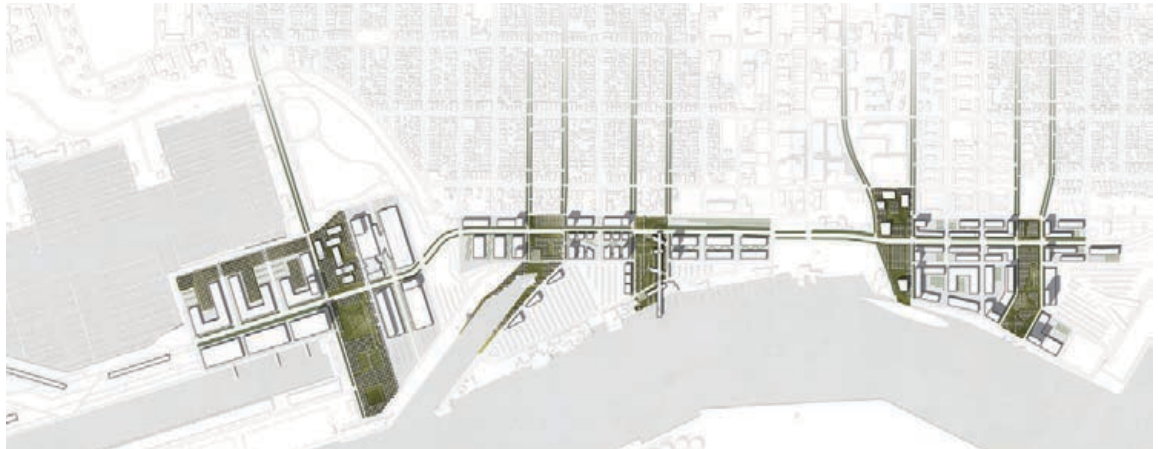
02 west end of the old runway becomes a botanical water garden, a place that serves the public outside the public library



03 the green corridor consists a collective of public programs in this section, boulevard, public swimming pools and a BRT station that ties them into the public transit system



04 in the relocation neighborhood, people are engaging the flexible framework in different ways



ASLA HONOR AND MERIT AWARDS JURY

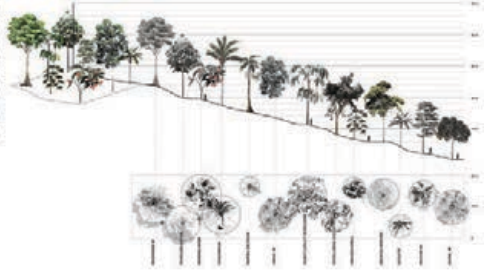
Nominee: Yang "Echo" Zhao, MLA Dec. 2018



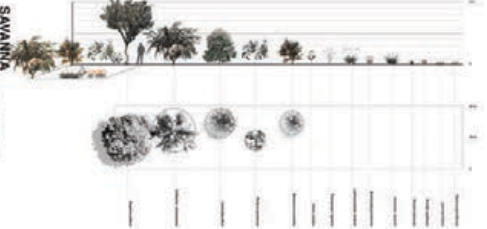
view and section (with Xiaochi Tang)



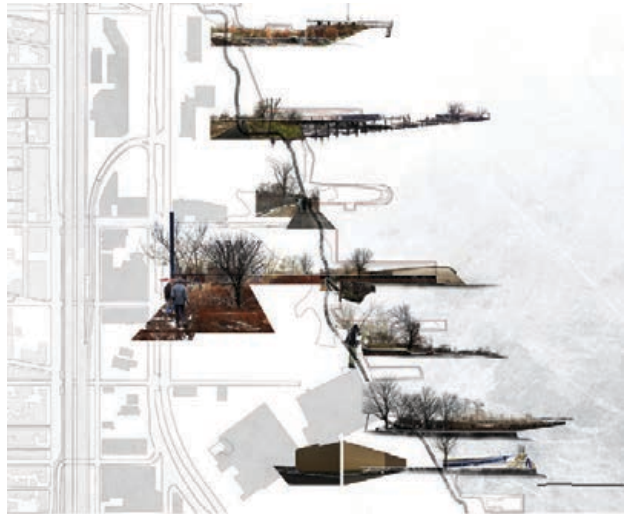
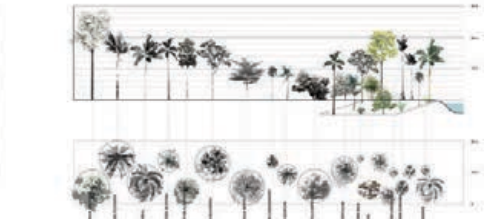
PIEDMONT FOREST



SAVANNA WITH RELICT FOREST



ALLUVIAL PLAIN FOREST



Clockwise from top left: independent study plan, views and sections; sections (with Yuxuan Gu)

## GRADUATES

### Master of Landscape Architecture

December 2018

Anni Lei  
Michael Rubin  
Qi Wang  
Ellen Xie  
Qinyi Zhai  
Yang Zhao

Shanshan Bai  
Paolo Brindley-  
Pantalone  
Lindsay Burnette  
Yaqun Cai  
Yifan Cai  
Nikki Chang  
Ronglyu Chen

Christian Cueva  
Mingchen Cui  
Anna Darling

Sihong Deng  
Yihua Fan  
Melissa Flatley  
Sarah Gaines  
Miriam Grunfeld  
Yuxuan Gu  
Dorothy Jacobs  
Meichun Jia  
Prince Langley  
Szu Hsuan Lee  
Hong Li

Mengyi Li  
Xuanang Li  
Liao Linghui  
Jing Liu  
Shuhan Liu  
Yayun Luo  
Ce Mo  
Farrè Nixon  
Krista Reimer  
Yini Tang  
Ekaterina Trosmán

Andrew Ward  
Zhiyu Wei  
Wenqian Wen  
Lucille Whitacre  
Xiao Wu  
Mengen Xu  
Chendi Zhang  
Shuyao Zhang

May 2019

Yang An  
Jessica Arias



MLA Class of 2019; photo Abe Roisman



University of Pennsylvania  
Stuart Weitzman School of Design

