
LANDSCAPES
IN PROCESS
2019–20
24

LANDSCAPES IN PROCESS 2019–2020

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Weitzman
SCHOOL OF DESIGN
UNIVERSITY of PENNSYLVANIA

Cover image by Alexandra Lillehei

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Lindsay Falck

FOREWORD

I'm delighted to present the 24th edition of *Landscapes in Process*, which offers a glimpse into the Master of Landscape Architecture program at the Weitzman School of Design at the University of Pennsylvania for the 2019–2020 academic year. As well as including selected student work, it serves as a summary of the program's history, philosophy, and curriculum, and a record of the events and lectures the department has hosted, and news pertaining to faculty and student achievements. Sections are also devoted to the McHarg Center, Penn Praxis, the department's flagship publication *LA+ Journal*, and the annual ASLA student awards for which a select group of students curate an exhibition of their time at the school.

The studios for the 2019–2020 academic year included sites in Philadelphia, the Hudson Valley, Chicago, Los Angeles, New York, and San Jose, as well as Italy, Guatemala, China, and Cypress. 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 21st century.

At the time of publication, the school finds itself in the midst of the global COVID-19 pandemic and Black Lives Matter protests across the nation. Instead of shying away from these historical events the department is embarking on a process of critical reflection and reformation to make the program more diverse and inclusive, and also ensure that all the creative work produced by students and faculty is ever more accountable in terms of social and environmental justice.

The personal weight at the end of this foreword is that this year we lost our "Professor of Everything," Lindsay Falck. Lindsay gave his heart and soul to the school and he particularly loved working with the landscape students, and they with him. In Meyerson Hall we are building an exhibition space designed by Lindsay's son, Toren Falck, to honor Lindsay's contribution to the school and to be known as "The Lindsay Falck Gallery of Good Works."

Richard Weller
Martin and Margy Meyerson Chair of Urbanism
Professor and Chair, Department of Landscape Architecture
September 2020

PROGRAM PHILOSOPHY

Initially established in 1924 and later revitalized under the leadership of Professor Ian McHarg in the 1960s, the Weitzman School of Design's Department of Landscape Architecture and Regional Planning is recognized around the world for its pioneering contributions to ecological planning and design. Over the last 50 years McHarg's legacy has been actively and critically extended in a variety of ways by the department's chairs Anne Whiston Spirn, John Dixon Hunt, James Corner, and now Richard Weller. Today, the department builds on its history through its commitment to innovative design as informed by ecology, history, techniques of site analysis, new media, and contemporary urbanism. The work of both faculty and students reflects the ambitious character and intense design focus of the department as rapidly changing social, environmental, and political conditions around the world require that future professionals be able to respond with new concepts, new forms, and new methods of advancing ideas and realizing projects.

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

The faculty is internationally distinguished and provides expertise in design, urbanism, representation, technology, and history, and theory. Faculty specialize in subjects such as advanced digital modeling, global biodiversity, landscape urbanism, urban ecology, the form and meaning of design, cultural geography, representation, and detail design. In addition, leading practitioners and theorists around the world are regularly invited to lecture, run seminars, or teach advanced studios. Together with strong links to the other departments in the school and a deep pool of talent in the profession the department is well served by exceptional teachers, each a leading authority or rapidly emerging voice in the field.

The department is represented in the broader public and academic arenas by a prolific array of important books from faculty and two biannual journals devoted to critical inquiry in landscape architecture: *Scenario* and *LA+*. In addition, the department makes a point of using its resources to instigate major events such as international design competitions, symposia and conferences, and a variety of avant-garde and archival exhibitions.

The department offers two primary courses of study leading to a professionally accredited Master of Landscape Architecture (MLA). The first professional degree program is three years in length and is designed for students with an undergraduate degree in a field other than landscape architecture or architecture. The second professional degree is two years in length and is designed for those who already hold an accredited bachelor's degree in either landscape architecture or architecture. Students may be admitted with advanced standing into either of these programs depending upon their respective backgrounds. Dual-degree programs with architecture (MLA/ MARCH), city planning (MLA/MCP), historic preservation (MLA/ MSHP), fine arts (MLA/MFA), and urban spatial analytics are also available. The MLA degree may be combined with many of the school's certificate programs, three of which—Urban Risk and Resilience, Urban Design, and Landscape Studies—are hosted by the department.

The department also offers students an array of research opportunities through the McHarg Center for Urbanism and Ecology. The center has four streams of research activity; Climate and the Green New Deal, Biodiversity, The Public Realm, and Environmental Modelling. Additionally, students can be employed on a wide range of not-for-profit design and planning projects through Penn Praxis, which champions community engagement and social impact design.

HISTORY OF LANDSCAPE ARCHITECTURE AT PENN

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

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

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

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

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

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

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

in planning and with the design and construction of local landscape improvements.

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

In 1994, John Dixon Hunt was appointed professor and chair of the department. He continued the department's strong tradition of chairs as authors and editors and brought an established international reputation as perhaps the world's leading theorist and historian of landscape architecture. Between 1994 and 1999, the faculty developed significant advances in the collaboration between design and conceptual or theoretical inquiry, giving landscape architectural design a fresh visibility at the critical edge of practice. Hunt also launched what has now become an internationally recognized publication series on landscape topics, the *University of Pennsylvania Press Penn Studies in Landscape Architecture*.

In May 2000, James Corner, a graduate of the MLA program under Ian McHarg, was named department chair. His commitment to advancing contemporary ideas and innovative design sets the current tone of the department, where renewed emphases upon ecology, technology, digital media, theory, and urbanism drive the design studio sequence to this day. His own practice, James Corner Field Operations (JCFO), has produced many well-known works of early 21st-century landscape architecture including New York City's High Line. Together with other recognized practices affiliated with the program—including OLIN, WRT Design, Andropogon, Stoss, Mathur/da Cunha, PEG, and PORT Urbanism—this strong presence of professional practice greatly enriches the landscape architecture program at Penn.

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

In January 2013, Richard Weller joined the faculty as professor and Meyerson Chair of Urbanism, succeeding James Corner as department chair. During Weller's chairmanship the department has renewed its commitment to social and environmental justice and has increased its international prominence through a series of high-profile events, the establishment of the McHarg Center of Urbanism and Ecology, and the production of its award-winning interdisciplinary journal of landscape architecture (*LA+ Journal*).

A full history of the department can be found in *Transects: 100 Years of Landscape Architecture at the School of Design of the University of Pennsylvania*.

FACULTY (2019-2020)

Standing Faculty
Richard Weller, *Professor and Department Chair, Martin and Margy Meyerson Chair of Urbanism*
Sean Burkholder, *Assistant Professor*
Sonja Dümpelmann, *Associate Professor*
Christopher Marcinkoski, *Associate Professor*
Anuradha Mathur, *Professor*
Karen M'Closkey, *Associate Professor*
Frederick Steiner, *Dean and Paley Professor*
Dana Tomlin, *Professor*
Aaron Wunsch, *Associate Professor (HSPV)*

Associated Faculty
Matthijs Bouw, *Associate Professor of Practice*
David Gouverneur, *Associate Professor of Practice*
Valerio Morabito, *Adjunct Professor*
Ellen Neises, *Adjunct Associate Professor*
Lucinda Sanders, *Adjunct Professor*

Emeritus Faculty
James Corner
John Dixon Hunt
Laurie Olin
Dan Rose

Full-Time Lecturers
Nicholas Pevzner, *Senior Lecturer*
Keith VanDerSys, *Senior Lecturer*

Part-Time Lecturers
Anthony Aiello
Kira Appelhans
Megan Born
Molly Bourne
Ryan Buckley
Greg Burrell
Stephanie Carlisle
Colin Curley
Karolina Czeczek
Candace Damon
Lindsay Falck
Billy Fleming
Tatum Hands
Marie Hart
Rachel Johnson
Anneliza Kaufer
Kristen Loughry
Michael Luegering
Michael Miller
Todd Montgomery
Misako Murata
Cora Olgyay
Meghan Lynch
Rebecca Popowsky
Yadiel Rivera-Diaz
Cynthia Skema
Alex Stokes
Abdallah Tabet
Brad Thornton
Nate Wooten
Patty West
Sarah Willig
Bill Young

FACULTY NEWS

Frederick Steiner published *Design with Nature Now* (Lincoln Institute of Land Policy, 2019) with co-editors Richard Weller, Karen M'Closkey, and Billy Fleming, and co-edited (with Fleming) a special issue of the journal *Socio-Ecological Practice Research on Design with Nature* at 50. He lectured at the University of Cincinnati, the Chesapeake Conservation Landscape Council, the American Institute of Architects Montana Chapter, the Shanghai Art Collection Museum, and the American Society of Landscape Architects National Annual Conference, and was a studio reviewer at Morgan State University. He continues to co-chair the Campus Design Review Committee.

Richard Weller was inducted into the Academy of Fellows of the Council of Educators in Landscape Architecture (CELA) and received ASLA awards for his role as creative director of *LA+ Interdisciplinary Journal of Landscape Architecture* (with LA+ Editor in Chief, Tatum Hands), and for his work on the Landscape Declaration (with the LAF). He gave invited lectures at UNLV, Las Vegas; the New School, New York; the Athenaeum in Philadelphia; and the Triennale in Milan. Weller's research regarding biodiversity and urbanization was published widely and exhibited as part of the "Countryside, The Future" exhibition at the Guggenheim, New York. He was also selected to exhibit at the 2020 Venice Biennale (rescheduled to 2021 due to the pandemic), and with co-editor Tatum Hands he completed *Beautiful China: Reflections on Landscape Architecture in Contemporary China* to be published by ORO Editions in 2020.

Anuradha Mathur was invited speaker and juror at the World Architecture Festival 2019 in Amsterdam. She also presented with her partner Dilip da Cunha at the Amsterdam Academy, TU Delft, the Oskar Van Miller Forum in Munich, and the Universidad del Desarrollo, Santiago de Chile. The work of Mathur/da Cunha is currently part of an exhibition called "Critical Zones: Observatories for Earthly Politics," in Karlsruhe, Germany curated by Bruno Latour and Peter Weibel.

Dana Tomlin's recent work on the development and application of geospatial software has involved projects ranging from breast cancer to gun legislation, from cloud-base image processing to COVID-19 mapping, and from Somalia to the Vatican. He received a lifetime achievement award from the Latin American GIS Organization and was reappointed as Professor Adjunct at the Yale School of the Environment.

Karen M'Closkey and Keith VanDerSys's Galapagos Shoreline Mapping project was highlighted in the March issue of *Landscape Architecture Magazine*. As part of Team Bionic (Resilient by Design: Bay Area Challenge), they received an ASLA Communications Award of Excellence for "The FloMo: A Mobile Messenger for Sea Level Rise." VanDerSys presented work from his fall research seminar on sensing coastal wetland changes at The Wetlands Institute, New Jersey. M'Closkey and VanDerSys guest-edited issue 12 of *LA+ Journal* on the theme GEO, to be published in fall 2020.

Christopher Marcinkoski's firm, PORT, was awarded a 2020 Emerging Voices Award by the Architectural League of New York and was selected to be part of the Walton Family Foundation Design Excellence Program, for which it is planning and designing a new 109-acre central park for Bentonville, Arkansas. The firm also has public realm projects under construction in Chicago, Philadelphia, Cleveland, and Knoxville. Marcinkoski recently had essays published in *Beautiful China* (edited by Richard Weller and Tatum Hands), and *DOMUS* (guest edited by Winy Maas).

Sonja Dümpelmann published several book chapters and articles and gave invited lectures and keynotes at the Technion in Haifa, the Politecnico di Torino, the University of Sheffield, the Bauhaus, Princeton, and Rutgers. For the academic year 2020/21 Sonja has been awarded a fellowship at the Berlin Institute for Advanced Study. Her latest book *Seeing Trees: A History of Street Trees in New York City and Berlin* (Yale University Press, 2019) received the 2019 John Brinckerhoff Jackson Book Prize.

Sean Burkholder oversaw the construction of sediment management projects in Port Bay, NY as part of his ongoing Healthy Port Futures project. He also obtained research funding from the United States Army Corps of Engineers for the development of landscape-focused ecological engineering strategies. Sean was invited to present his research and practice at Cornell University and the University of Toronto.

David Gouverneur conducted design workshops in Cyprus, Medellín, Mexico, and Guatemala. He gave lectures at Beijing Forestry University, Drexel, and Columbia University, and online lectures for the Latin American Chapter of ILFA, the GSD, Universidad de Las Américas in Quito, the Politecnico di Milano, CCS-450 in Venezuela, Queen's University in Belfast, EAFIT University in Colombia, and the Ilia Conference in China.

Matthijs Bouw's firm, One Architecture & Urbanism, continued working on multiple Big U follow-up projects, with the start of the Financial District and Seaport Climate Resilience Master Plan in 2020. The office won an ASLA-NY Merit Award 2020 for the Vision Plan for a Resilient East Harlem. Bouw's book, *Building with Nature: Creating, Implementing and Upscaling Nature-based Solutions*, co-edited with Erik van Eekelen, will be published by NAi010 publishers in 2020.

Nick Pevzner continued his work on the socio-spatial impacts of energy transition, consulted with PennPraxis on ongoing projects and published several papers with co-author Hanna Szumilas-Kowalczyk. He gave invited lectures at Argonne National Laboratory, KU Leuven, and the University of Oregon. In 2020 he began work on Kleinman Center-funded project "Accelerating Renewables: Enhancing Energy Acceptance and Permitting in New York State." His July 2019 essay on the Green New Deal and public imagination was awarded a Bradford Williams Medal for 2020 from *Landscape Architecture Magazine*.

Lucinda Sanders continues to lead OLIN in the design of a wide diversity of projects in different cities, including a new park at Pier 26 in New York, a masterplan for a new 650-acre park in Southern Indiana, and the preliminary design for the South Wetland park on the Delaware River in Philadelphia. She lectured on adapting parks for sea level rise for World Urban Parks and on recent OLIN climate change-related projects for IFLA Americas. She continues to lead the annual LAF Fellowship for Leadership and Innovation.

Valerio Morabito published his illustrated monograph, *The City of Imagination* (ORO Editions, 2020), and gave lectures at Milan Polytechnic in Italy and at Peking University, Beijing Forestry University, and SCUT in China. His design was shortlisted in the international competition to renew Piazza D'Armi in Ancona, Italy.

THREE-YEAR MLA CURRICULUM REQUIREMENTS

For students with a Bachelor of Arts or Bachelor of Science degree, the total course units required for graduation in the three-year first professional degree program are 28.

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

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

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

TWO-YEAR MLA CURRICULUM REQUIREMENTS

For students with a professionally accredited Bachelor of Landscape Architecture or Bachelor of Architecture degree, the total course units for graduation from the two-year second professional degree program are 19.

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

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

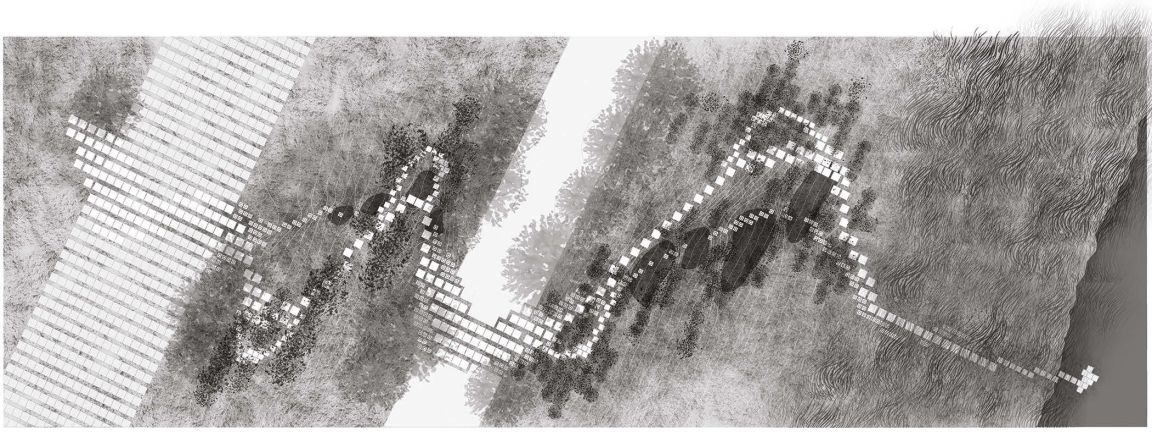
** All 2-year MLA students entering with bachelor's degrees other than a BLA from an accredited program are required to attend the Natural Systems/Ecology Week of the Summer Institute; to audit LARP 512: Workshop II – Landform and Planting Design (the schedule of classes is arranged to allow for these 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 who can show sufficient previous experience with these materials may apply for a waiver.*

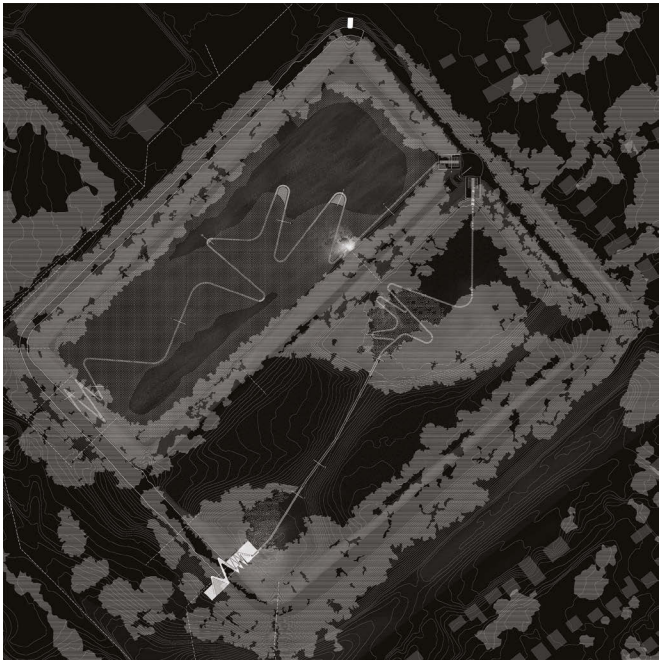
*** Students who find themselves unprepared for Media III must discuss alternative options with the instructor of Media III.*

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

Critics: Sean Burkholder, Misako Murata, Michael Miller
Teaching Assistants: Cari Krol, Margarida Mota, Melia Schmeckpeper

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, and 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, students developed their own agendas for the site, drawing out and building upon particular qualities of the landscape.





Marissa Sayers, site plan (above); Cin Yee Selina Cheah, transect drawing (left);
Fan Wu, axonometric rendering (opposite)

Oliver Atwood
Alice Bell
Elliot Bullen
Emily Bunker
Jing Cao
Cin Yee Selina Cheah
Daniel Flinchbaugh
Caroline Gagne
Madeleine Ghillany-Lehar
Ziying Huang
Rohan Maclaren Lewis
Dorian Madden
Monica Mullaji
Keling Ni
Allison Nkwocha
Jing Qin
Marissa Sayers
Elizabeth Servito
Yue Shen
Ana Stolle
Catherine Valverde
Bosheng Wang
Yuhan Wang
Larissa Whitney
Fan Wu
Tian Xie
Youzi Xu
Chanju Yang
Jingyu Zhang
Zihan Zuo

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

Critics: Karen M'Closkey, Keith VanDerSys, Misako Murata
Teaching Assistants: Yang Du, Jayson Latady, Yiru Wang

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.

Oliver Atwood
Alice Bell
Elliot Bullen
Emily Bunker
Jing Cao
Cin Yee Selina Cheah
Daniel Flinchbaugh
Caroline Gagne
Madeleine Ghillany-Lehar
Helen Han
Ziying Huang
Rohan Maclaren Lewis
Dorian Madden
Keling Ni
Alliso Nkwocha
Jing Qin
Marissa Sayers
Elizabeth Servito
Yue Shen
Ana Stolle
Catherine Valverde
Bosheng Wang
Yuhan Wang
Larissa Whitney
Fan Wu
Tian Xie
Youzi Xu
Chanju Yang
Jingyu Zhang
Zihan Zuo

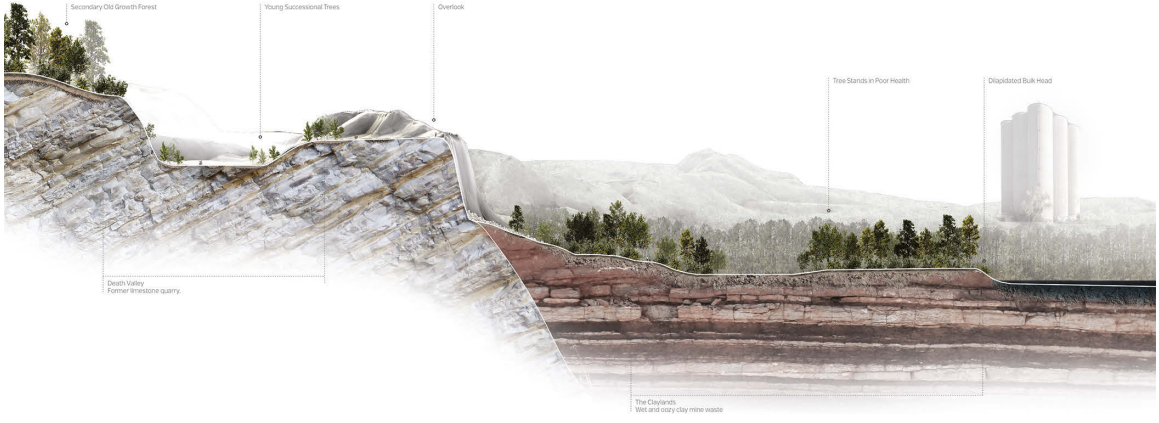
Alice Bell, site analysis & tree study
(left and opposite)

STUDIO III GREEN STIMULI: NEW YORK TRANSITION

Critics: Ellen Neises, Molly Bourne, Colin Curley, Todd Montgomery, Nate Wooten
Teaching Assistants: Alexandra Lillehei, Shuyang Wang, Jingbin Wu, Xiaofan Wu, Lujian Zhang

The New York Transition studio investigates the potential of landscape design to advance the dynamic future catalyzed by the state's new Climate Leadership and Community Protection Act. The law, signed July 18, 2019, commits the state to eliminate net greenhouse gas emissions by 2050 – achieving a carbon-neutral economy statewide and shifting all electricity generation to carbon-free sources over 20 years. Aggressive as it is, the future this law will create is hard to imagine. Many interests are invested in the status quo, and will seek to discredit and slow the effort. Imagination and design can help expand the possibilities, and allow citizens and power brokers alike to visualize, debate, and negotiate a shared vision for that future. The law will liberate a number of large sites, such as fossil fuel and nuclear energy plants, for new uses. Charismatic renewable energy landscapes and carbon sequestration projects are needed to support the transition. The studio looked at five sites where design can shape different mixes of development and conservation that reduce carbon in the atmosphere and produce energy, economy, equity, climate adaptation, and quality of place.

Aaron Stone, existing condition section & Death Valley tombs (below and opposite)



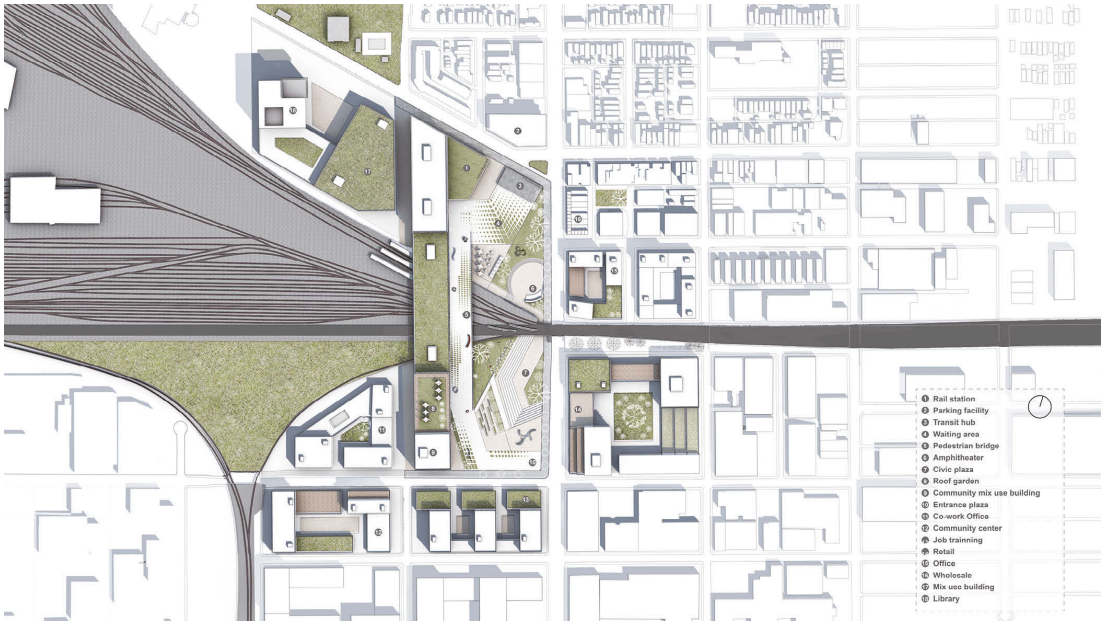
Palak Agarwal
Dyan Castro
Tone Chu
Ian Dillon
Huiyou Ding
Yi Ding
Yingzhe Du
Christopher Feinman
Jayson Latady
Xin Li
Melita Schmeckpeper
Carolina Schultz
Rebecca Sibinga
Aaron Stone
Andrew Tatreau
Xue Wan
Yiru Wang
Zhou Wang
Yixin Wei
SiyingXu
Hezhong Zhang
Wanlin Zhang
Salonee Chadha
Canbin Chen
Zien Chen
Gi Chul Choe
Wenjing Fang
Yiwen Gao
Di Hu
Keke Huang
Inyoung Jung
Xu Lian
Bingjian Liu
Yani Liu
Andrea McCullough
Marzia Micali
Yeqing Shang
Fangyuan Sheng
Heejung Shin
Can Sun
Mingyang Sun
Xiaomeng Sun
Qinyuan Tan
Florence Twu
Sergio Viccini Alonzo
Nuosha Wang
Tonghuan Wu
Qinghong Xu
Yufei Yan
Wenqi Yang
Song Zhang
Minghao Zhao
Wentao Zhong
Jingyin Zhu

STUDIO IV PARK AND BOULEVARD 2.0
A 21ST-CENTURY EQUITABLE CIVIC INFRASTRUCTURE CORRIDOR FOR CHICAGO

Critics: Christopher Marcinkoski, Karolina Czeczek, Yadiel Rivera-Diaz, Nick Pevzner
Teaching Assistants: Zachery Hammaker, Yun Wang, Xiaofan Wu, Yutong Zhan

While Chicago's Lakefront has historically received the bulk of urban planning attention—and the north and south branches of the Chicago River have more recently been rediscovered and appropriated for their non-industrial urban potentials—the interest of this final core studio was in exploring the transformative potential in reimagining Chicago's 19th-century Park and Boulevard system – a system that could be characterized as Chicago's third metropolitan-scale landscape corridor. While the current status of the Park and Boulevard system could in many ways be characterized as a liability as much as an asset, it is notable for the enormous diversity of communities, cultures, neighborhoods, and physical contexts that interface with it along its 20-plus miles of length. A diversity of adjacencies far greater than either the Lakefront or the River. The urban design research undertaken as part of this core studio sequence focuses specifically on how investment in metropolitan form and systems can directly improve the quality of life of existing communities, while serving to reorient neighborhoods along the length of the Park and Boulevard System towards a more equitable, healthy, and prosperous urban future. Exploration of this more equitable and environmentally oriented future is undertaken through design manipulation and experimentation with four interrelated urban systems – enhanced mobility, expanded civic infrastructure, improved housing, and optimized environmental performance.

Canbin Chen and Song Zhang,
isometric view (left);
Yani Liu and Zhou Wang,
final plan (opposite)



Palak Agarwal
Salonee Chadha
Canbin Chen
Zien Chen
Gi Chul Choe
Ian Dillon
Huiyou Ding
Yi Ding
Yingzhe Du
Wenjing Fang
Christopher Feinman
Yiwen Gao
Di Hu
Keke Huang
Inyoung Jung
Jayson Latady
Yani Liu
Xin Li
Xu Lian
Bingjian Liu
Andrea McCullough
Marzia Micali
Melita Schmeckpeper
Yeqing Shang
Fangyuan Sheng
Heejung Shin
Can Sun
Mingyang Sun
Xiaomeng Sun
Qinyuan Tan
Andrew Tatreau
Florence Twu
Sergio Viccini Alonzo
Xue Wan
Nuosha Wang
Yiru Wang
Zhou Wang
Yixin Wei
Tonghuan Wu
Qinghong Xu
Siying Xu
Yufei Yan
Wenqi Yang
Erica Yudelman
Minghao Zhao
Hezhong Zhang
Song Zhang
Wanlin Zhang
Wentao Zhong
Jingyin Zhu

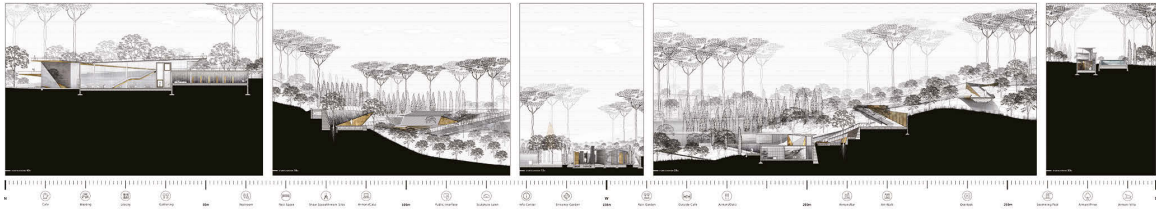
STUDIO V THE NEW MEDICI'S GARDEN
FLORENCE, ITALY

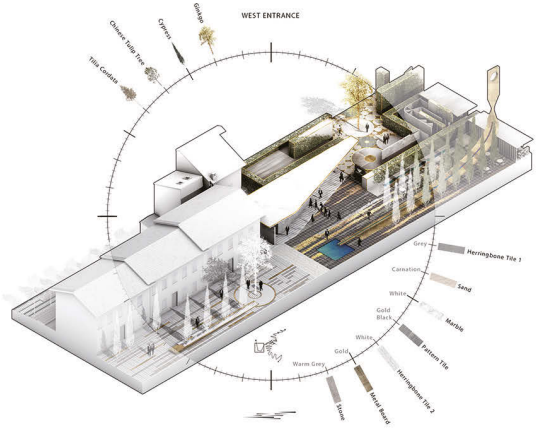
Critics: Valerio Morabito, Richard Weller

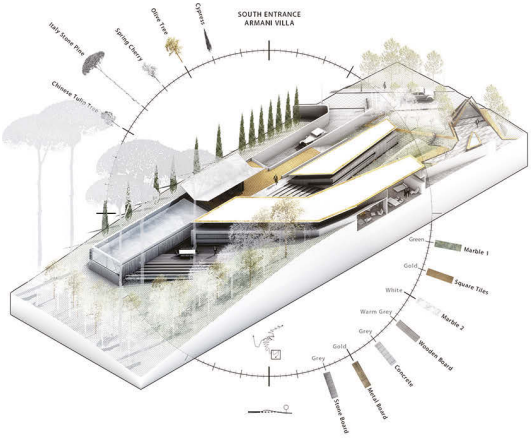
The site for this studio was a large open space of remnant farmland located directly adjacent to the Boboli Gardens and Pitti Palace in Florence, Italy. The morphology of the site is characterized by a central depression, while its boundary follows a constant elevation. Surrounding the site are many beautiful villas, forts, walls, and hills that are typical to the Tuscan landscape. The studio asked participants to design "the world's most beautiful garden." Each student chose their own client—or rather, their own "Medici"—for the project from among the world's famous fashion designers including Gucci, Armani, Prada, Yamamoto, Miyake, McQueen, Westwood, Burberry, etc. A private villa, a performance space, and publicly accessible parkland had to be integrated into the site and designs were expected to manifest or subvert the desires and stylistic predilections of the client.

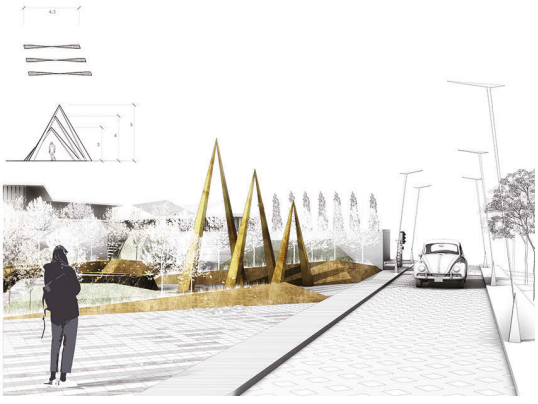
Yaxin Cao
Jiacheng Chen
Wenyi Chen
Samia Kayyali
Zi Hao Song
Yinuo Sun
Jiong Wang
Shuyang Wang
Xiaofan Wu
Yutong Wu
Boya Ye
Yutong Zhan
Shengyuan Zheng
Chenhao Zhu

Chenhao Zhu, overall section, axonometric and perspective rendering (above and opposite)




WEST ENTRANCE
Ginkgo
Cypress
Chinese Yellow Tree
Tilia Cordata
Herringbone Tile 1
Carnation
Sand
White
Gold
Black
Marble
White
Pattern Tile
Gold
Warm Grey
Herringbone Tile 2
Stone
Natral Board


SOUTH ENTRANCE
ARMANI VILLA
Italy Stone Pine
Spring Cherry
Olive Tree
Cypress
Chinese Yellow Tree
Green
Marble 1
Gold
Square Tiles
White
Warm Grey
Marble 2
Grey
Gold
Wooden Board
Grey
Concrete
Stone Board
Natral Board



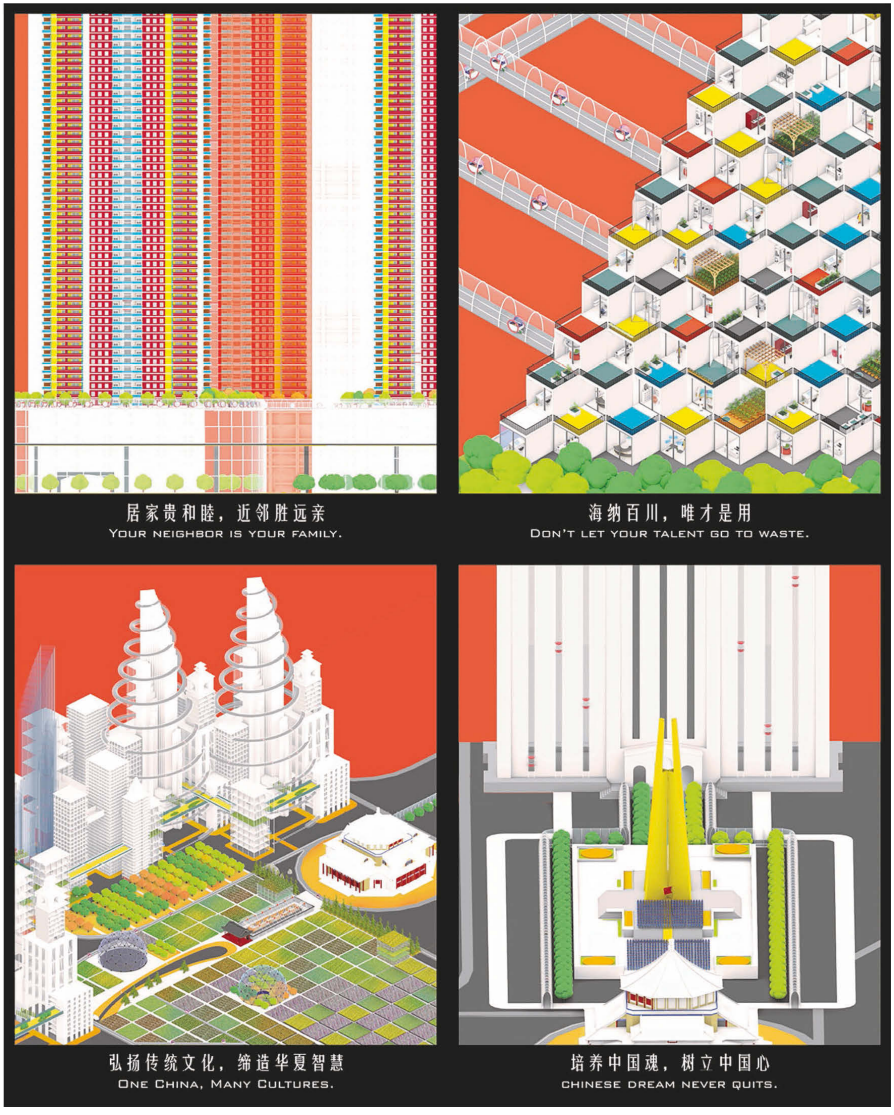
STUDIO V A GREATER BAY AREA? (OR URBAN FUTURES WITH CHINESE CHARACTERISTICS) 2.0
PEARL RIVER DELTA WESTERN COAST, CHINA

Critic: Christopher Marcinkoski

City and infrastructure building in China, often referred to officially as “Urbanization with Chinese Characteristics,” 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, 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. 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.

Zuzanna Drozdz
Yang Du
Xu Han
Susan Kolber
Yushan Li
Yoonhee Park
Byungdoo Youn
Lujian Zhang
Ziping Zheng

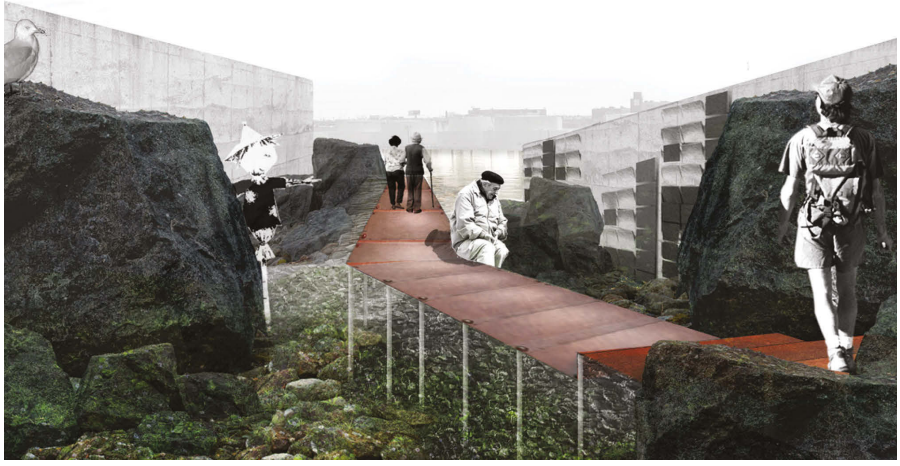
Susan Kolber, soup (left);
Lujian Zhang, posters (opposite)


居家贵和睦，近邻胜远亲
YOUR NEIGHBOR IS YOUR FAMILY.
海纳百川，唯才是用
DON'T LET YOUR TALENT GO TO WASTE.
弘扬传统文化，缔造华夏智慧
ONE CHINA, MANY CULTURES.
培养中国魂，树立中国心
CHINESE DREAM NEVER QUITS.

STUDIO V THE FUTURE OF DEATH
PHILADELPHIA, PA

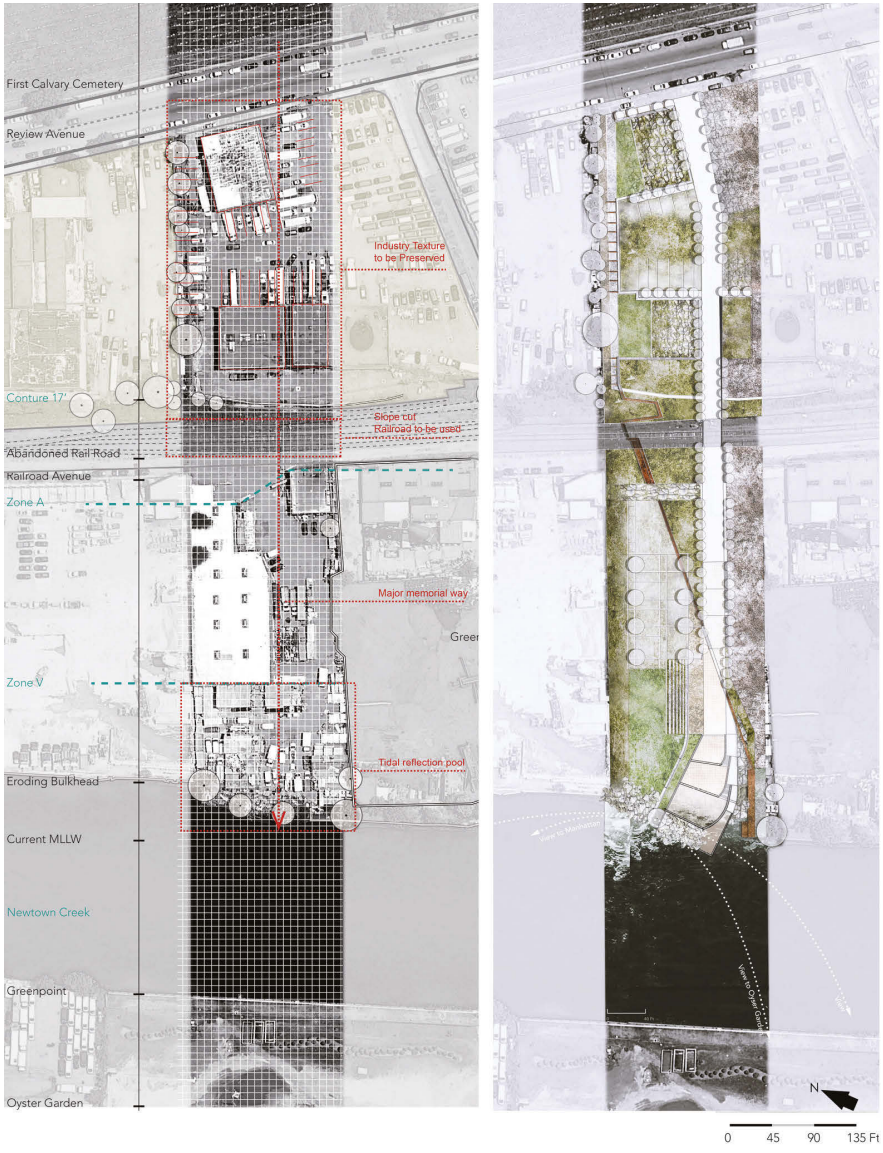
Critic: Bart Brands (assisted by Rachel Jonston Pires, Meaghan Lynch, Darius Reznek, Marit Noest)

As a generation of baby boomers is expected to reach its final milestone between 2024 and 2042, the issue of death becomes more and more a planning challenge. If all 76 million American baby boomers are to be buried in standard burial plots, it would require an area roughly the size of Las Vegas. This studio explored the role of cemeteries in a changing social and urban context. Students were encouraged to rethink the rituals of death and ask what value do cemeteries have in relation to urbanization, climate change, and green structures in the city? How can cemeteries become part of the urban fabric and urban life? If cemeteries are the mirror of society, how can we reflect our modern views in these historical spaces? Students explored the answers to these questions in small to medium scales, focusing on the personal, the experimental, and the intangible in their designs. This studio also traveled to visit exemplary projects in The Netherlands. This studio is the first of two being conducted by Bart Brands, who is the inaugural McHarg Fellow at the Weitzman School.



James Andrew Billingsley
Wenxin Deng
Cari Marie Krol
Mengyang Li
Yitong Li
Yuan Li
Zhuoyuan Li
Alexandra Lillehei
Siyan Liu
Jingbin Wu
Yifei Zhai
Zihan Zhu

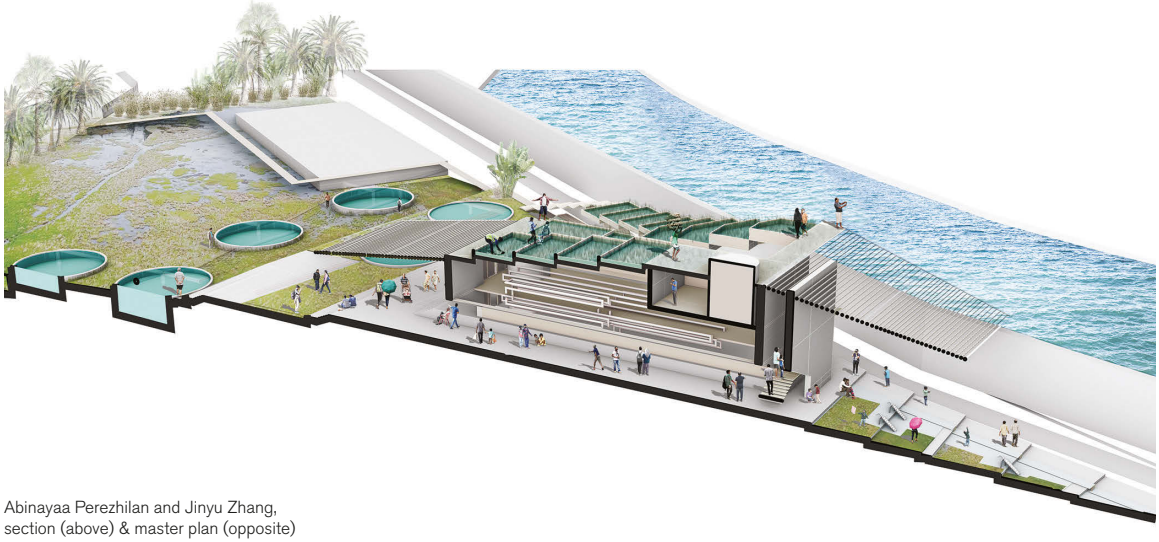
Mengyang Li, view (left) & existing condition and final plan (opposite)


First Calvary Cemetery
Review Avenue
Industry Texture
to be Preserved
Conture 17'
Slope cut
Railroad to be used
Abandoned Rail Road
Railroad Avenue
Zone A
Major memorial way
Zone V
Tidal reflection pool
Eroding Bulkhead
Current MLLW
Newtown Creek
Greenpoint
Oyster Garden
N
0
45
90
135 Ft

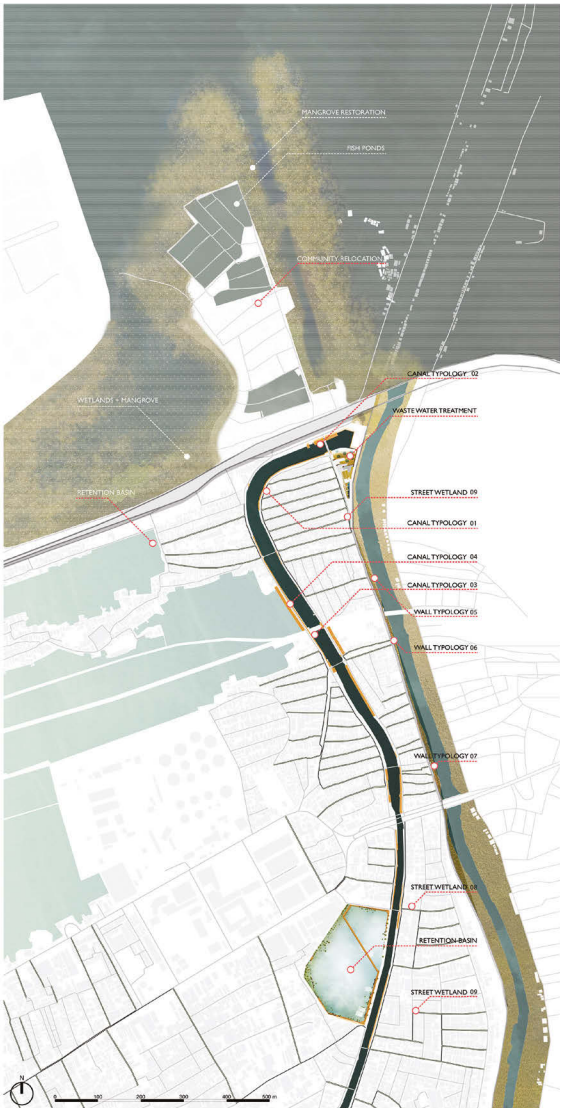
STUDIO V UNDOING/REDOING 20TH-CENTURY WORKING WATERFRONTS NEW YORK CITY AND SEMARANG, INDONESIA

Critic: Matthijs Bouw
Teaching Assistant: Ce Mo

The premise of this joint architecture/landscape architecture studio revolved around the need to drastically redesign coastlines and working waterfronts in the face of climate change, and that such redesign requires designers to rethink industry, logistics, and infrastructure, and their impacts on communities. Dealing with two industrial waterfront sites on two continents (New York, USA and Semarang, Indonesia), students were encouraged to identify vulnerabilities, understand development cycles, compare approaches, and examine relationships between the natural, built, and social environments at the global and local scales.



Abinayaa Perezhilan and Jinyu Zhang,
section (above) & master plan (opposite)

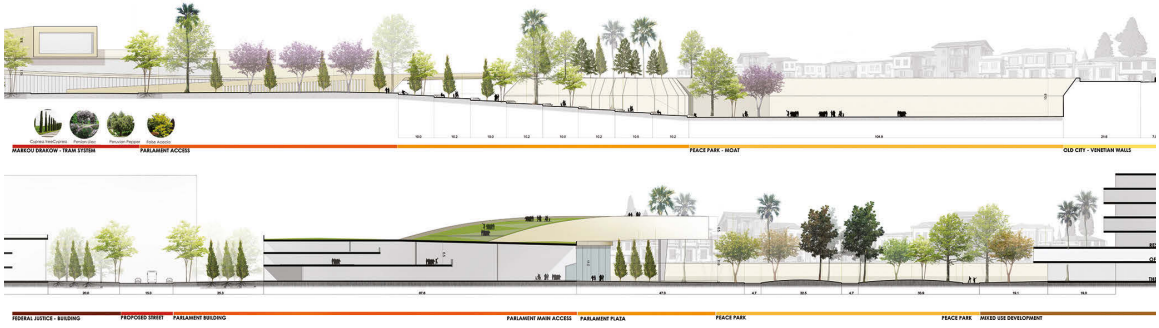


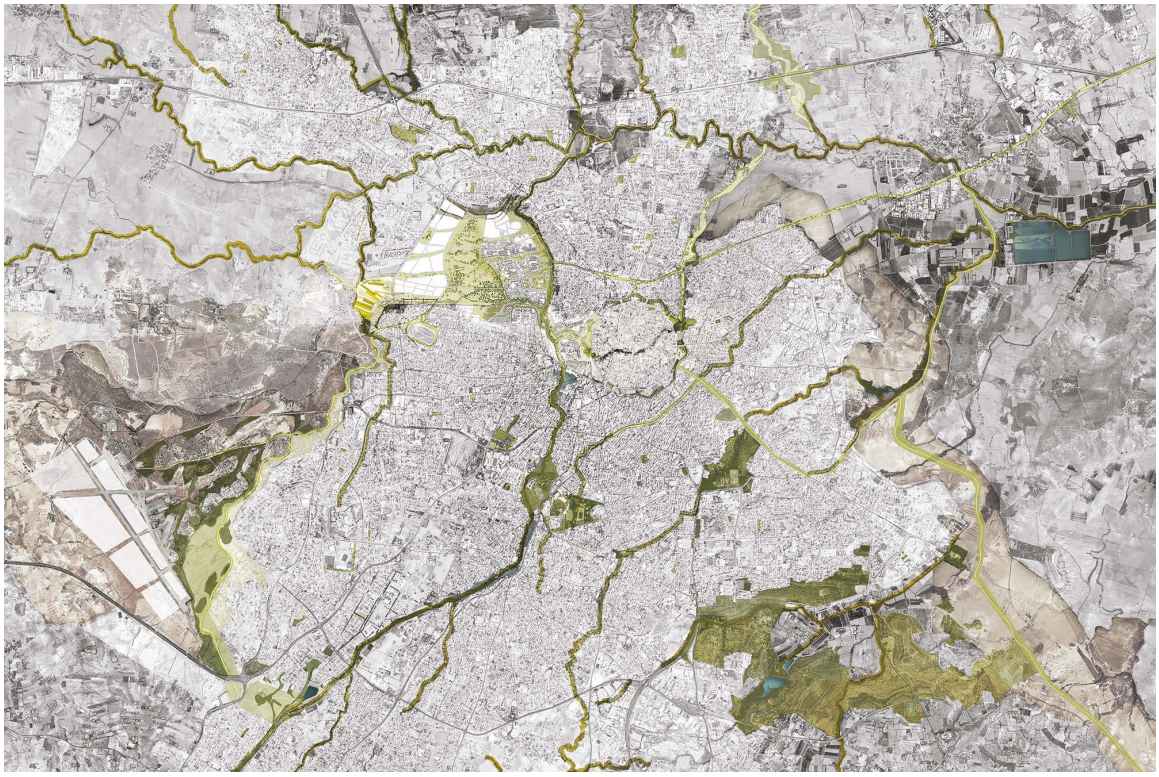
Perry E. Ashenfelter
Ruobing Huang
Quan Hao Huynh
Lingyu Peng
Abinayaa Perezhilan
Robert Irwin Romo
Jiaqi Suo
Tsui-Lun Wang
Wenzhao Xu
Jiachang Ye
Jinyu Zhang

STUDIO V LANDSCAPES OF RECONCILIATION
CYPRUS

Critic: David Gouverneur
Teaching Assistant: Francisco Ospina Gomez

Power, politics, religion, and identity are factors that play an important role in defining the interplay between nations, and also among regions within nations. After periods of prolonged violence, conflicting factions sometimes opt for establishing a territorial divide, fracturing the natural and constructed landscapes. Controlled by the United Nations, the uninhabited Green Zone has split the island of Cyprus for over 40 years separating the Greek Cypriots from the Turkish Cypriots, both groups with strong cultural identities, occupying a compact land with a rich ecology, history, and economic potential. Collaborating with local students in Cyprus, participants in this joint landscape architecture/ city planning studio had the opportunity to work on complex territorial, urban, socio-economic, political, environmental, and cultural issues exploring territorial unification in Cyprus.





Mitchell Chisholm
Sophia Clark
Stephen Dillon
William Herzog
Ashna Jaiswal
Anthony Jreije
Nicole Leonard
Julia Marchetti
Emelyn Najera
Cokie Nanka

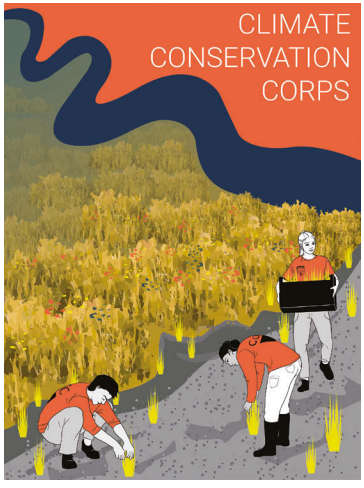
Francisco Ospina Gomez
Yishan Shang
Angelo Spagnolo
Amanda Stevens
Tobin Stuff
Camila Rivera Torres
Gustavo Vega Ramirez
Glenn Wooden Jr.
Farasha Zaman

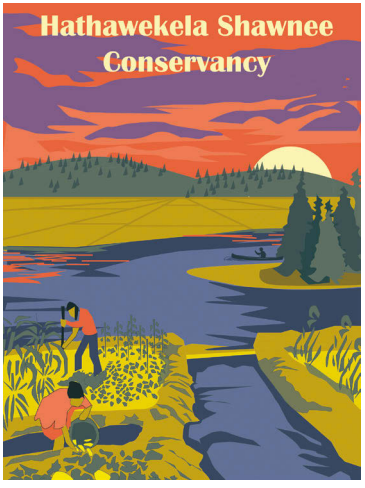
Francisco Ospina Gomez, Yishan Shang, Tobin Stuff, Anthony Jreije, and William Herzog, sections (above) & plan (opposite)

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

Critic: Billy Fleming (assisted by Richard Weller)

In 2019, Representative Alexandria Ocasio-Cortez (NY-13) and Senator Ed Markey (MA) introduced H.R. 109, a non-binding resolution "Recognizing the duty of the Federal Government to create a Green New Deal." In it, they provide a framework for a "10-year national mobilization" that calls on Congress to pass legislation that builds resiliency against climate change-related disasters and upgrades the infrastructure of the US. A national climate plan like the Green New Deal will be understood by most people through the buildings, landscapes, infrastructures, and public works agenda it inspires. Given the scope of these efforts, it's clear that designers will play a central role in project managing the nation's response to climate change. This joint landscape architecture/city planning studio asked participants to give form and visual clarity to the scale, scope, and pace of transformation that the Green New Deal implies. Its results will be carried forward as part of a joint research effort with Data for Progress, New Consensus, and the Socio-Spatial Climate Collaborative aimed at developing a national infrastructure, public works, and built environment agenda for the Green New Dealers in Congress.





Katharine Pitstick, posters
(left and opposite)

Leila Bahrami
Chelsea Beroza
Allison Carr
Yvette Chen
Zachery Hammaker
Sara Harmon
Tiffany Hudson
Katie Lample
John Michael LaSalle
Robert Levinthal
Katharine Pitstick
Joshua Reeves
Will Smith
Jesse Weiss
Rosa Zedek

STUDIO VI THE FIFTH ECOLOGY
LOS ANGELES, CA

Critics: Richard Weller, Rebecca Popowsky

In this studio, animals and plants were the priority – not humans. The studio focused on Griffith Park, 4,310 acres of land just north of the Los Angeles city center, aligned with an open space corridor stretching to Topanga State Park in the west, which together comprise one of the biggest patches of land in Los Angeles related to biodiversity. The overall project of the studio was to rewild this entire territory for the purpose of sustaining and enhancing Los Angeles' endemic nonhuman species and their associated habitats. To do so, each student researched and designed a habitat for two endangered species to serve as an incubator for ultimately distributing the species further afield. Human activity was restricted to circulation, observation, science, and certain passive recreational activities provided for in a series of small "clearings" amidst what is otherwise an emergent, novel ecosystem designed to sustain and incubate endangered species. Designs had to not only serve the needs of the particular species, but also increase empathy between humans and said species. In addition to this, students were required to integrate a major public institution—a Museum of the Anthropocene—into their designs.

Christine Chung
Zuzanna Drozdz
Yang Du
Sara Harmon
Yushan Li
Alexandra Lillehei
Jingbin Wu
Byungdoo Youn
Lujian Zhang
Chenhao Zhu

Yang Du, views (above and opposite)

STUDIO VI SILICON IMPLANTS
SAN JOSE, CA

Critics: Marcel Wilson, Ryan Buckley, Katy Martin

Recently, the northern Californian city of San Jose has entered an era of tremendous investment largely created by news that Google has amassed many properties in a district located near a train station. As the population of the city begins to surge as a result of this new investment, resources will be under pressure and residents will experience increased needs for housing, mobility, and open space. There exists an historic opportu¬nity to harness this wave of investment to improve the city, the public realm, and its infrastructure. This studio explored the urbanizing force of technology-backed development, and the rapid transformational effects it can have on urban landscapes, communities, and cities. Focusing on a large territory along the Guadalupe River in San Jose, participants developed proposals for a strategic approach to the urban context in the interest of a comprehensive vision for the open space, ecological function, and the public good.

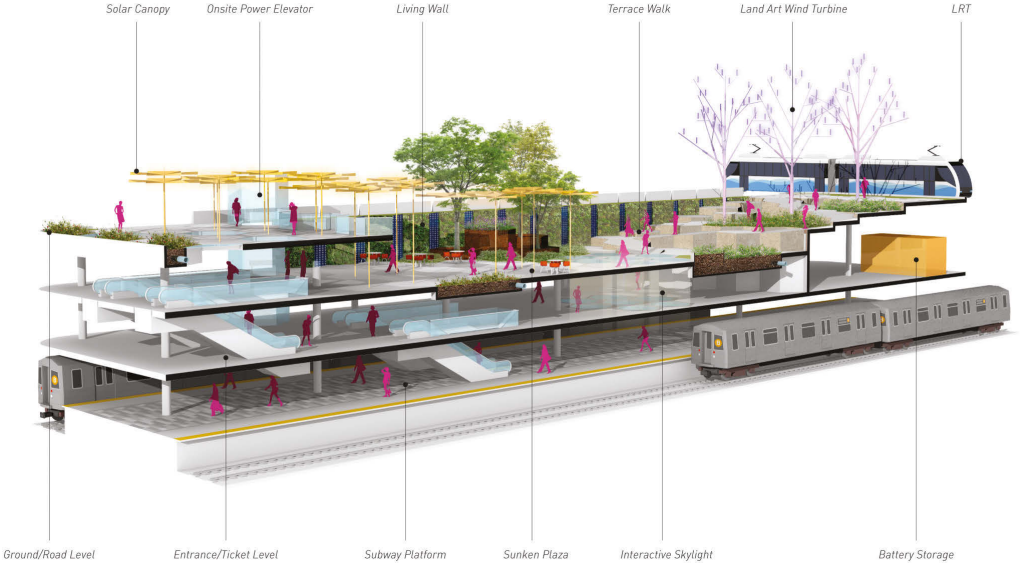
Leila Bahrami
Yaxin Cao
Yitong Li
Zhuoyuan Li
Francisco Ospina Gomez
Zi Hao Song
Farasha Zaman
Yutong Zhan
Ziping Zheng
Yi Zhou

Yi Zhou, view (opposite) and plan (above)

STUDIO VI ON BROADWAY
NEW YORK CITY, NY

Critics: David Seiter, Aaron Booher

Large parks and preserved lands are traditional components of the urban landscape. Often overlooked, but more ubiquitous, are the opportunities found in the details of the urban fabric – walls, roofs, lots, and streets. These smaller-scale elements, when stitched together, contribute to the larger ecological performance and livability of the city as a whole. In New York City, streets and sidewalks occupy nearly 25% of the land area; imagine the wealth of possibilities if we could redesign a quarter of New York City without even touching any of the buildings! This studio focused on a section of one of the most well-known streets of the world – upper Broadway from Columbus Circle to 170th Street. With seemingly contrasting goals of being a retail corridor, a planted greenway, an urban infrastructural system, and a vehicular thoroughfare, it's hard to imagine packing in anything else. in this context, the studio asked participants to rethink the notion of "street," from Jane Jacobs's understanding that people make places, to Janette Sadik Kahn's reclaiming roadways for pedestrians.



Wenyi Chen
Ashna Jaiswal
Mengyang Li
Siyan Liu
Camila Rivera Torres
Yishan Shang
Yinuo Sun
Gustavo Vega
Shuyang Wang

Shuyang Wang, axonometric (opposite)
and bird's-eye view (above)

STUDIO VI DROWNED LANDS
HUDSON VALLEY, NY, GERMANY, AND THE NETHERLANDS

Critic: Ellen Neises

New York State and the Army Corps of Engineers are currently acting to re-engineer the principal river of the Hudson Valley's Drowned Lands: the Wallkill River, a channel initially created by farmers to drain a vast wetland. Composed of 16,000 acres of rich soils and agriculture, the Drowned Lands are a perfect place to explore how hydrological imperatives could create openings for new life and design on the water. This studio considered how precise, small-scale interventions might invent a means of communion with, and investigation of, a watery land. How might a string of small-scale parks capture the imagination of inhabitants, and serve as a catalyst for broader transformation? How might an ensemble of multi-authored experiments become a lively agent in the public discussion about the future? Focusing on material exploration, imagination of new cultural landscapes, and social practice art and design, this studio explored the adaptation of rivers to accommodate community life and ecology in new ways. In addition to a fieldtrip to the Hudson Valley site, the studio traveled to research exemplary projects in Germany and the Netherlands.

Jiacheng Chen
Wenxin Deng
Zachery Hammaker
Shannon Rafferty
Yun Wang
Xiaofan Wu
Jinyu Zhang
Shengyuan Zheng

Shannon Rafferty, view (left) & rammed earth (opposite)

URBAN DESIGN RESEARCH STUDIO
CIUDAD DE GUATEMALA, GUATEMALA

Critic: 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 36 biodiversity "hotspots," where the planet's unique flora and fauna are existentially threatened. 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 21st century this means planning cities so they sustain all forms of life. Guatemala City, Guatemala, 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.

Zoe Cennami
Xu Han
Yuan Li
Kalob Morris
Yoonhee Park
Katharine Pitstick
Judith Rebeca Sanchez
Jiong Wang
Yutong Wu
Rosa Zedek
Yifei Zhai
Zihan Zhu

Xu Han and Zihan Zhu,
plan (opposite) & perspective (left)


100
200
400 m

WORKSHOP I ECOLOGY AND BUILT LANDSCAPES

Instructors: Sarah Willig, Marie Hart
Guest Lecturer: Lindsay Falck
Teaching Assistant: Robert Levinthal

Workshop I continued 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 the 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);
FDR Park, Horticultural Center, and
Belmont Plateau in Philadelphia;
Upper Roxborough Reservoir in Philadelphia
(Piedmont Uplands);
Nottingham County Park in PA (Piedmont Uplands);
Ringing Rocks County Park (Gettysburg-Newark Lowland)
and Mariton Sanctuary, PA (New England Province);
Hawk Mountain Sanctuary in PA
(Valley and Ridge Province).

Students on a field trip to Ringing Rocks County Park, PA, October 2019 (above);
Bosheng Wang, negative space drawing exercise (opposite)

WORKSHOP II LANDFORM AND PLANTING DESIGN

Instructors: Anneliza Kaufer, Judy Venonsky
Teaching Assistants: Chris Feinman, Erica Yudelman, Jinyu Zhang

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 principles of grading and planting to their concurrent Studio II projects. The first section of the course aimed to provide an appreciation of landform as an evocative component in the design vocabulary as well as a critical tool in solving difficult design problems. Topics included: reading the surface of the earth (contours and signature landforms), grading basics (calculation of slope, interpolation, slope analysis), leveling terrain (creating terraces on slopes), the flow and management of water, circulation, grade change devices, and road grading. Workshop II also provided a working overview of the principles and processes of planting design, with plants considered both as individual elements and as part of larger dynamic systems. The role of plants as a key element in the structural design of the landscape was explored through a combination of modeling, plan and section drawing, temporal studies, writing, and case studies. Emphasis was placed on process and evolution of planting design, the temporality of planting, and the establishment and maintenance of plantings.

Jing Qin, planting plan

WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructors: Sarah Willig, 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.

Bosheng Wang, field trip drawing exercise

WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructors: Anneliza Kaufer, Rebecca Klein, Kristen Loughry
Teaching assistants: Wenxin Deng, Yishan Li, Yutong Wu

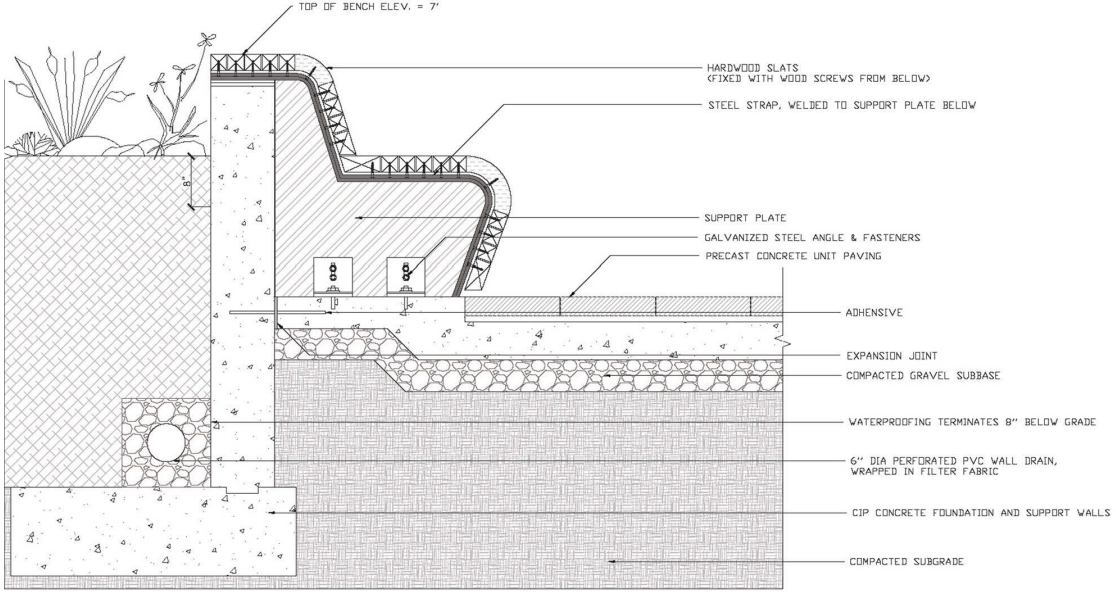
Building upon the skills and concepts developed in Workshops I and II, this intermediate workshop focused on the technical aspects of site design, with an emphasis on landscape performance. Technical proficiency with basic grading principles and site engineering system— ranging from general site grading to more complex systems such as stormwater management and roadway alignment—is a critical component of landscape architecture. Functional considerations related to landscapes and their associated systems including circulation, drainage and stormwater management, site stabilization and remediation were explored as vital and integral components of landscape design, from concept to execution. Lectures, case studies, 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.

Sergio Viccini Alonzo,
waterflow analysis (left);
Wenyi Chen, Jingbin Wu & Yutong Wu,
bench detail (opposite)

WORKSHOP IV ADVANCED LANDSCAPE CONSTRUCTION

Instructors: Greg Burrell, Brad Thornton
Teaching Assistant: Katie Pitstick

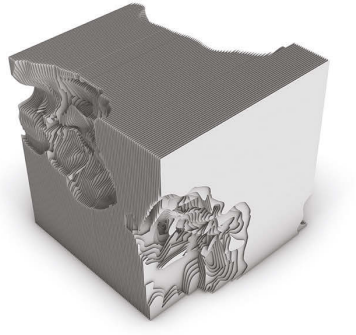
Workshop IV focused on the process of communicating design intent with construction documents throughout the life of a project. The course discussed how documentation evolves through project phases and emerging trends in the design and construction industries. Topics included preparation of construction documents in an office setting; industry standards and the role of construction drawings and specifications; evolution of documentation through a project and the role of design throughout this process; and how to plan out drawing packages to ensure the required information is communicated at each stage. With the goal of developing a construction documentation package, Workshop IV focused on a local project site along the Delaware River and the creation of a new community park. Throughout the semester, students worked in groups to design and prepare construction documents for a 10-acre post-industrial landscape, wrestling with issues of grade change, stormwater management, and the integration of a robust park program over contaminated fill located within a floodplain.

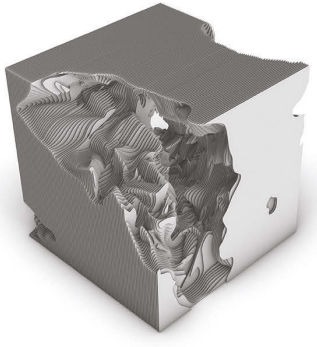


MEDIA I DRAWING AND VISUALIZATION

Instructors: Misako Murata and Kira Appelhans
Teaching Assistants: Christine Chung, Selyin Yi Ding

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





MEDIA II DIGITAL VISUALIZATION

Instructor: Keith VanDerSys
Teaching Assistants: Sara Harmon, Aaron Stone

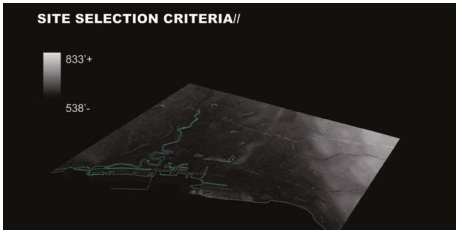
This second course in the Media sequence provided an intensive hands-on inquiry into the exploration, enhancement, and extrapolation of digital media and the subsequent modes of conceptual, organizational, and formal expression. Through a series of working labs, students were introduced to various software 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.

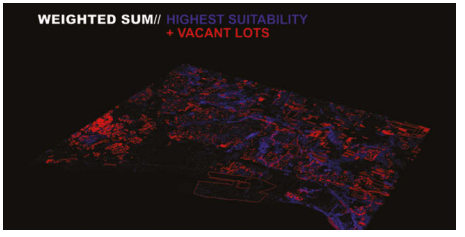
Cin Yee Selina Cheah, section perspective (above);
Keling Ni, digital and laser-cut models (opposite)

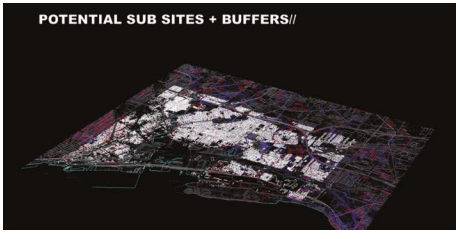
MEDIA III FLOWS: LINEAR / NON-LINEAR

Instructors: Keith VanDerSys and Michael Luegering
Teaching Assistants: Yaxin Cao, Samia Kayyali, Yutong Zhan

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



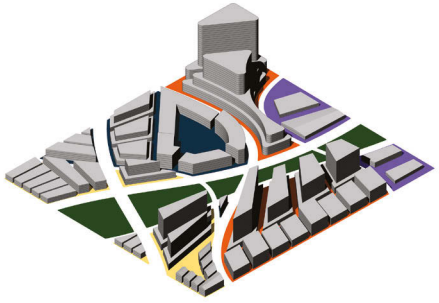




MEDIA IV FUTURES: TRENDS AND TRAJECTORIES

Instructor: Michael Luegering
Teaching Assistants: Yaxin Cao, Yushan Li, Rosa Zedek

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 as 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.

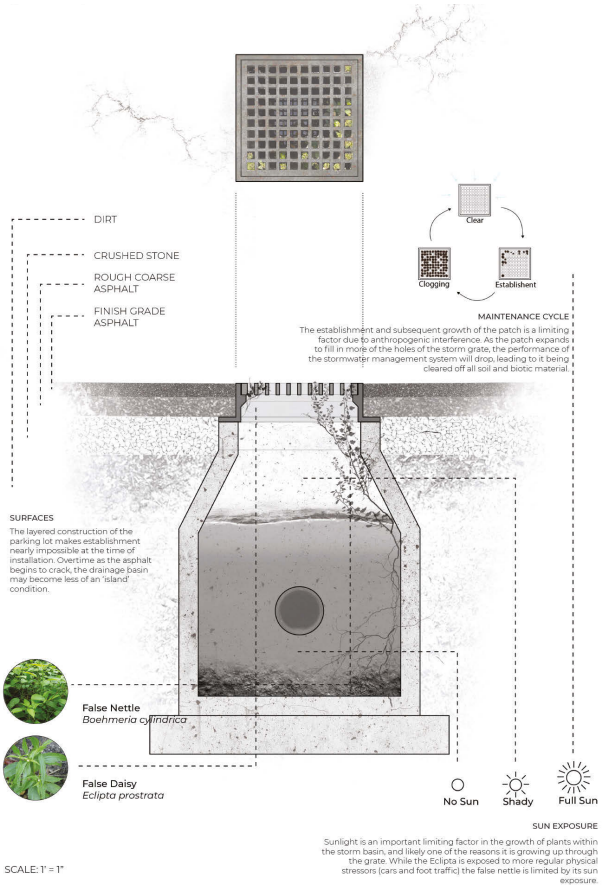


Dyan Castro, map diagrams (opposite);
Melita Schmeckpeper, plan and axon (above)

URBAN ECOLOGY

Instructors: Stephanie Carlisle, Nicholas Pevzner
Teaching Assistants: Boya Ye, Rosa Zedek

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 readings, 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.



Ian Dillon and Jayson Latady, drainage basin analysis

CONTEMPORARY URBANISM

Instructor: David Gouverneur
Teaching Assistant: Francisco Ospina Gomez

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

Zien Chen, Shaoan Chiu, Josh Harris, Yani Liu, Marzia Micali, Xiaomeng Sun, Nuosha Wang, and Minghao Zhao, collage

THEORY I HISTORY AND THEORY OF LANDSCAPE ARCHITECTURE

Instructor: Sonja Dümpelmann
Teaching Assistants: James Billingsley, Miranda Mote

This course introduces students to relevant topics, themes, and sites that help us understand the conception, production, evolution, and reception of designed and found landscapes throughout the 19th and 20th centuries. It aims at building an understanding of landscapes as both physical spaces and as cultural media and constructions that sit at the nexus between art and science and that contribute knowledge about humankind's relationship with nonhuman nature. Landscapes are the result of social, political, artistic and intellectual endeavors. The topography, soil, and climate of a site also conditions its design, use, and habitation. As much as designed and found landscapes are a product of their time, they have also contributed to shaping history, both through their physical materiality and through the mental worlds they enable. Embedding found and designed landscapes into their social, political, and cultural contexts, the course also pays close attention to the role of expert knowledge and the professions that have contributed to creating them. The course explores the various tensions and relationships embodied, created, and represented by designed landscapes; the tensions between nature and culture, practice and use, design and reception, the visual reception of landscapes and their inhabitation, and site-specificity and purposefully "international" design expressions. Using a variety of sources including texts, illustrations, and film the course offers insights into the development and transfer of ideas between different cultures, countries and geographical regions, and time periods.

THEORY II THE CULTURE OF NATURE

Instructor: Richard Weller
Teaching Assistant: Jiacheng Chen

Drawing on wide-ranging aspects of science, philosophy, and the arts, this course questioned the meaning of the terms "culture" and "nature" and opened an inquiry into the various historical and contemporary relationships between the two. The lectures, readings, and exercises were designed to assist students to develop an understanding of history in light of contemporary conditions of ecological crisis. The overriding purpose of this course was to encourage students in developing a personal worldview as the epistemological and ontological basis upon which intellectually adventurous and ethical careers in landscape architecture can be built. Students gained a basic understanding of the historical pattern of human culture from the agricultural revolution to the 21st century; a basic knowledge of the intersection between the arts and sciences across the course of history and an enriched conceptual framework within which to understand landscape architecture as the embodiment of a set of philosophical values.

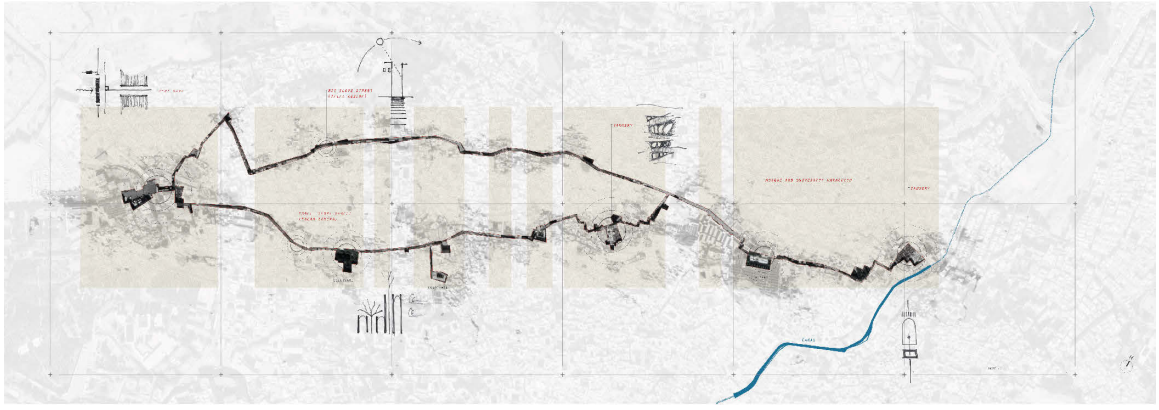
ELECTIVE COURSES

IMPLEMENTATION OF URBAN DESIGN
Instructors: Candace Damon, 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.

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.



Byungdoo Youn, mapping

TERRAINS OF WETNESS: A WORKSHOP IN PRINTMAKING AND MAKING LANDSCAPE
Instructors: Anuradha Mathur, Matthew 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.

Zihan Zhu, teabag diary (above); Cari Krol, analysis (opposite)

TRANSFORMATIONAL LEADERSHIP: RESEARCH AND PRACTICE
Instructor: Lucinda Sanders

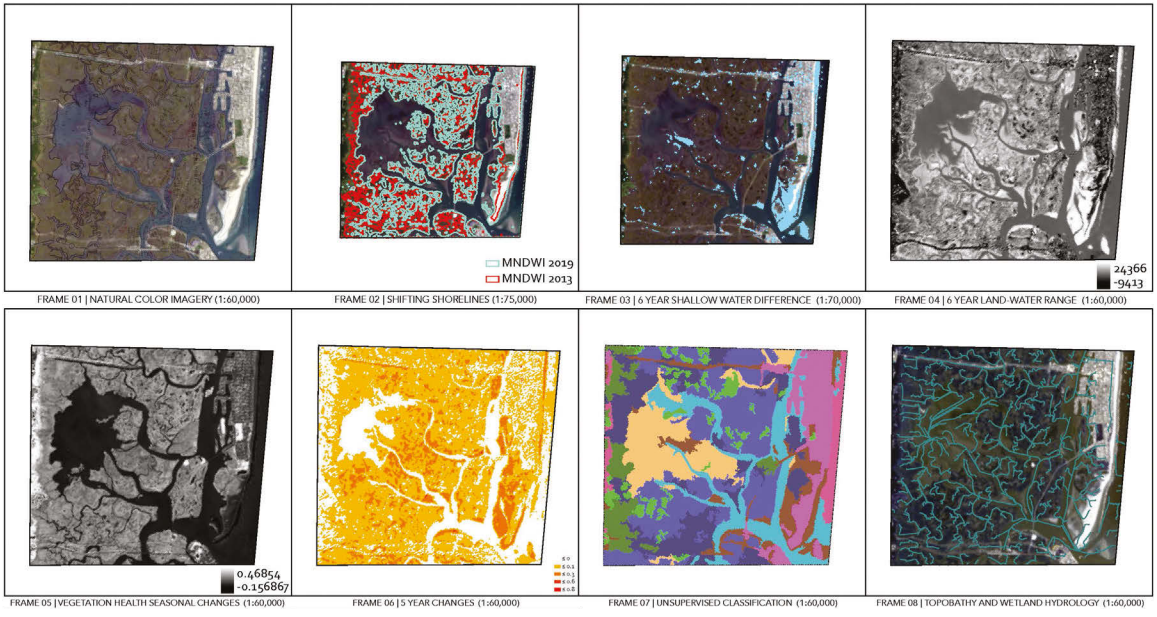
The world of the 21st century needs more people who think like landscape architects and other conscious designers. This course aimed to deepen criticality and expose emerging landscape architects to the power of their own voices, and by doing so to inspire more landscape architects to step forward and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

GEOSPATIAL SOFTWARE DESIGN
Instructor: Dana Tomlin

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

SENSING & SENSIBILITIES: ARDUINOS, DRONES & SATELLITES
Instructors: Keith VanDerSys, Sean Burkholder, Michael Luegering, Michael Tantala

As global ecological problems pile up, landscape architects are increasingly moving into sites and scales of immense physical and biological complexity. Considering these developments, the term “landscape” has arrived at a turning point – remote optics and radar are now our primary means of imaging and thus territorializing a landscape. The invisible world of NIR optics, radar, and algorithms have supplanted the previously dominant modes of imaging: human and photographic eyes. What are the epistemic impacts of this? Additionally, the trans-political nature of such far-reaching sites and scales makes good data procurement illusive; absent any singular governing body of territorial control, data collection and management are nonexistent. Our predictions and prescriptions, however, are dependent on the verity of spatial data. How then do we operate in these interstices? Low cost, simple-to-use surveying and sensing equipment are increasingly available and accessible to designers. However, sensing and syncing data collected across scales remains cumbersome. Yet, imagining technologies form our primary means of translating and expressing our environment. Through hands-on field collection exercises and in-class demos, students were introduced to an array of sensing tools that are central to collecting and analyzing environmental changes across scales: Arduino sensors, unmanned aerial vehicles (aka drones), RTK GPS receivers, and image recognition software.



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.

ADVANCED TOPICS IN GIS
Instructor: Dana Tomlin

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

DETAILING IN LANDSCAPE DESIGN
Instructors: Lindsay Falck, 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.

LARGE-SCALE LAND RECLAMATION PROJECTS
Instructor: William Young

This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. Beginning with a background in scientific disciplines including chemistry, ecology, and geology as they relate to ecological restoration, this course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site analysis and natural resource inventory, leading to informed and holistic site development and design. Leading practitioners were brought in to provide expertise in their various professional fields of environmental science.

Di Hu, final plan

ISSUES IN ARBORETUM MANAGEMENT I AND II:
UNDERSTANDING PLANTS / EVALUATING PUBLIC GARDENS
Instructors: Cynthia Skema, Anthony Aiello

This year-long course, which met at the Morris Arboretum in the Chestnut Hill area 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.

DESIGNING WITH RISK
Instructor: Matthijs Bouw

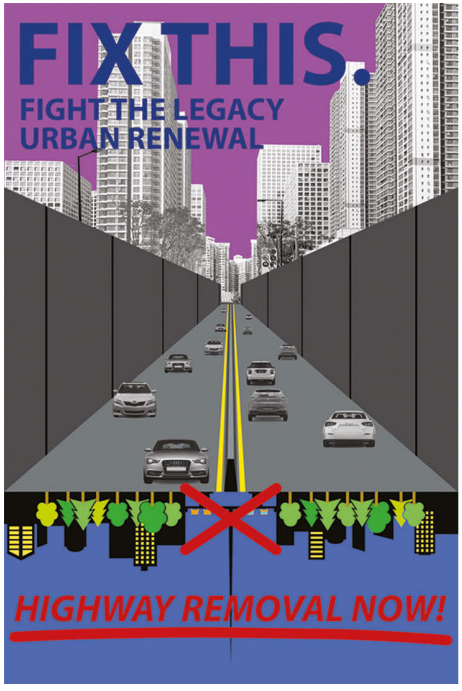
This research seminar investigated designing with risk, particularly as it relates to the problem of climate adaptation and resilience. The aim of this course was to explore potential roles and tools of design as a means of responding to risk in spatial, infrastructural, and policy projects at a variety 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. Two risk types—systems resilience and coastal adaptation—were examined 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.

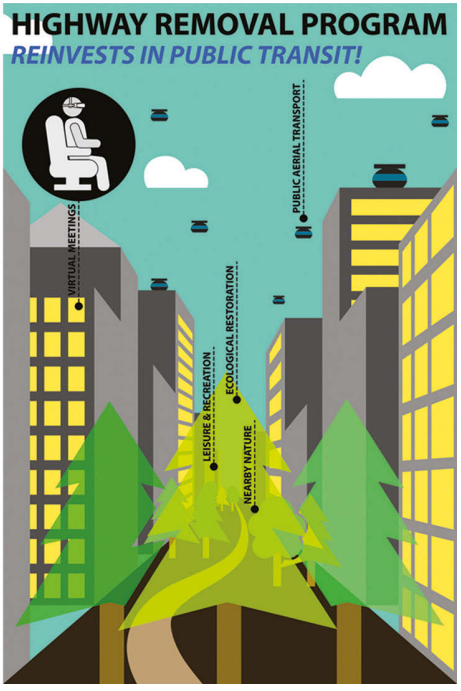
DESIGNING A GREEN NEW DEAL
Instructors: Billy Fleming, Daniel Aldana Cohen

The “Green New Deal” provides a framework for a “10-year national mobilization” that calls on Congress to pass legislation that builds resiliency against climate change-related disasters, repairs and upgrades the infrastructure of the US. This seminar focused on understanding and developing a theory of change rooted in the built environment. Namely, how might a Green New Deal transform how and where we live? The seminar began with a set of deep readings on political economy, industrial policy, New Deal histories, green stimuli and investment, and the built environment professions. From there, students began collectively drafting the first major, public report on this set of topics to be co-released by The McHarg Center, SC(2), and Data for Progress tentatively titled “A Built Environment Agenda for the Green New Deal.”

POST-CARBON FUTURES & THE GREEN NEW DEAL
Instructor: Nick Pevzner

The Green New Deal (GND) has been promoted as a progressive vision for rapidly accelerating America's response to climate change while simultaneously addressing income inequality, through a combination of concerted public programs, investment, and policy. The related proposals that have been introduced in the US Congress over the past year aim to rapidly decarbonize the US economy and remake the country's energy landscape, while providing well-paying jobs for millions of Americans. The GND explicitly evokes the legacy of Franklin D. Roosevelt's original "New Deal" programs of the 1930s and 1940s, which used the power and reach of the US federal government to bring America out of the Great Depression. This seminar explored the promise and potential of the GND through techniques of projective futures and scenario-building to develop inspiring and relevant proposals for aggressively tackling climate change through public infrastructure and planning works.

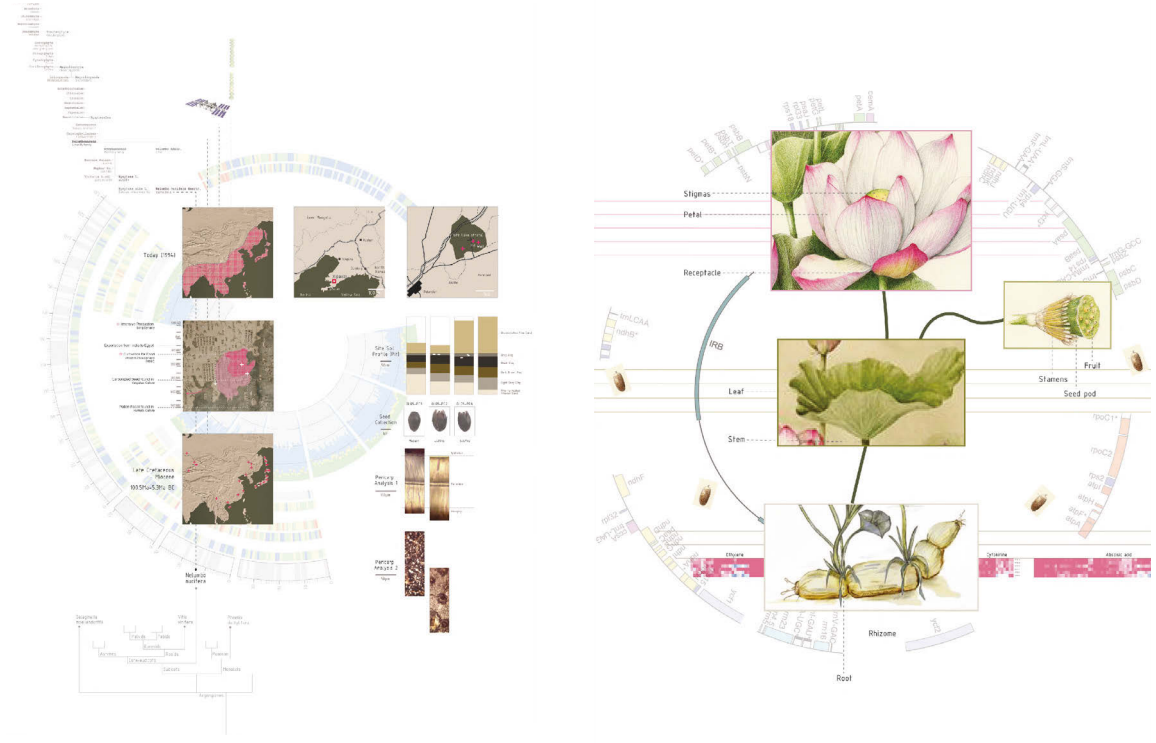




Yoonhee Park, posters

SEEDS & WEEDS: THE KNOTTY NATURES OF BOTANICAL GARDENS
Instructor: Karen M'Closkey

There are upwards of 2,500 botanical gardens worldwide, attracting half a billion visitors per year. This is a staggering statistic. These gardens are often in urban areas and are, therefore, accessible to large numbers of people. Unsurprisingly, botanical gardens are not evenly distributed throughout the world, as they are intertwined with the history of colonization, particularly the British and Dutch empires. They began as medicinal gardens and were the locus of early scientific research and invention. This scientific mission continues today as botanical gardens evolve to become leaders in conservation efforts. This course considered the history and the evolution of botanical gardens, with readings and guest lecturers from botany, the history of science, and anthropology.



Jiacheng Chen, final boards

FOREST, GROVE, TREE: PLANTING URBAN LANDSCAPES
Instructor: Sonja Dümpelmann

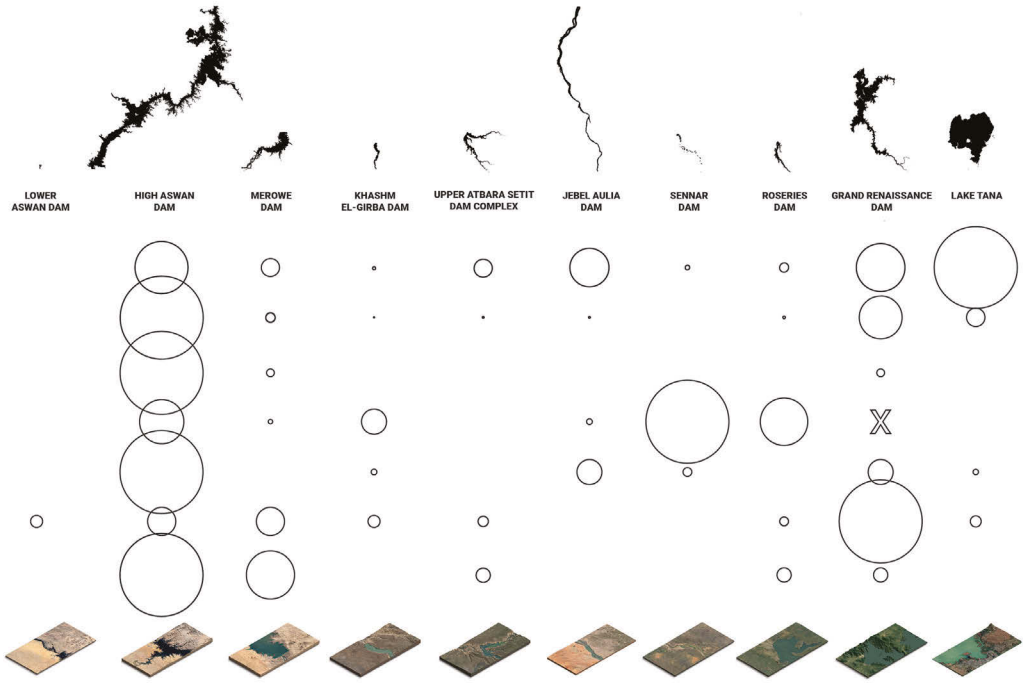
This course explored the use and meaning of trees in designed rural and urban landscapes throughout the ages. It dealt with the tree landscapes of a variety of scales and explored the different meanings and functions that these landscapes and their designs have embodied at different moments of time. Studying trees in time and place offers the opportunity to address these and many other questions and topics that straddle landscape, environment, and cultural history, and that connect the human with the nonhuman, and the local with the global, as well as micro- and macro-histories.

Yang Du, Philadelphia urban trees roof view

INDEPENDENT THESIS STUDIO

Student: Robert Levinthal
Faculty Supervisor: Sean Burkholder

For the independent studio "Reimagining the Renaissance," Rob Levinthal researched design opportunities for the Grand Renaissance Dam in Ethiopia. This contentious large dam, along with the proliferation of dam projects throughout sub-Saharan Africa and the global south, was built with the singular focus of maximum electricity production. These massive infrastructure projects drastically alter landscapes, displace an extraordinary amount of people, and cause myriad regional problems; however, they currently remain a necessary evil for sustainable development. In a series of scenarios, Rob attempted to highlight how reimagining dam creation may mitigate some of these concerns and create new strategies for development that enhance people's welfare and a more functional environment despite the dam's detriment to the waterway.



Robert Levinthal, comparisons

INDEPENDENT STUDY

FROM DICHOTOMY TO SOLIDARITY: RETROFITTING PERI-URBAN GUANGZHOU
Student: Jinyu Zhang
Faculty Supervisor: David Gouverneur

After their farmlands are reclaimed by local government, China's displaced farmers are typically relocated to unfamiliar urban surroundings. The reclamation process not only causes the abrupt transition of farmers' lives, but also relates to a larger picture of national food sufficiency, environmental concerns, and loss of cultural landscapes. In this research, Jinyu examined the political, economic, and cultural system surrounding land reclamation and advanced a spatial framework to retrofit the agriculture sector into the urban system using the south part of Panyu in Guangzhou as a testing ground to reorganize its transportation, green infrastructure system, and food supply chain.

THE OREUM - RECLAIMING THE IDENTITY OF JEJU ISLAND IN SOUTH KOREA
Student: Byungdoo Youn
Faculty Supervisor: Karen M'Closkey

This work explored the Oreum – parasitic volcanic cones distributed throughout Jeju Island located off the southern coast of Korea. The island has been overrun by tourism, which is diluting its identity and culture. By producing multi-layered mapping, documentation, and drawings, Byundoo's project sought to encourage tourists to understand the uniqueness of Oreum and show respect for the local culture of Jeju.

TOWARD A CHOREOGRAPHY OF WATER
Student: Lesia Mokrycke
Faculty Supervisor: Richard Weller

Using poetics as an entry point, this study created the framework for a landscape-based intervention in the public realm located within the larger frame of climate change where ecology serves as the discursive space to develop a critical position on structures that define the urban landscape. By utilizing the tools of landscape architecture at a 1:1 scale, this artwork aimed to make the phenomenological nature of the world personal, emotive, and visible. Working at the boundary of what is known and what is unknown, this study laid the groundwork for a dual-degree art and landscape thesis studio that leverages systems of exchange to question the solidity of our environment.

TRANSFORMATIONAL LEADERSHIP: CONTINUED RESEARCH
Faculty supervisor: Lucinda Sanders

Following initial research conducted during the fall Transformational Leadership course, these students elected to use independent study as a means to further develop their projects during the spring semester. Students' topics included displaced indigenous cultures (Sara Harmon), ethics for landscape architecture (Susan Kolber), coastal afforestation strategies for Bangladesh (Farasha Zaman), and AI and the climate adaptation process (Ziping Zheng).

STUDENT AWARDS

Ian L. McHarg Prize
Established in 2001 in memory of Ian L. McHarg, 1920–2001, distinguished professor of landscape architecture, pioneer of ecological design and planning, and one of the most inf luential landscape architects of the 20th century, this prize is awarded to a graduating student who has demonstrated excellence in design and best exemplifies ecological ideals in contemporary and culturally pertinent ways. Recipient: **Zachery Hammaker**

Laurie D. Olin Prize in Landscape Architecture
Established in 2010 by the OLIN studio in honor of Emeritus Professor of Practice Laurie D. Olin who served on Penn's faculty of landscape architecture since 1974 and is one of the world's foremost leaders in contemporary landscape architecture, this prize is awarded to a graduating student who has achieved a high academic record and demonstrated design excellence in the making of urban places. Recipient: **Margarida Gomes Mota**

John Dixon Hunt Prize in Theory and Criticism
Established in 2004 and renamed in 2010 to honor the distinguished career of Professor Emeritus John Dixon Hunt, this prize is awarded to a graduating student who has shown particular distinction in the theoretical and critical understanding of landscape architecture. Recipient: **James Billingsley**

Faculty Medal in Landscape Architecture
Awarded to a graduating student with an excellent academic record and outstanding contribution to the school in leadership. Recipient: **Cari Krol**

Eleanore T. Widenmeyer Prize in Landscape and Urbanism
Established in 2004 through a bequest by Eleanore T. Widenmeyer in memory of her parents, Arthur E. Widenmeyer, Sr. and Lena R. Widenmeyer, this prize is awarded to a graduating student who has achieved a high level of design synthesis between landscape and urbanism. Recipient: **Wenxin Deng**

Narendra Juneja Medal
Established in memory of former Associate Professor Narendra Juneja who served the department with distinction from 1965–1981, this medal is awarded to a graduating student who has demonstrated deep exceptional commitment to ecological and social ideals in landscape architecture. Recipient: **Shuyang Wang**

George Madden Boughton Prize
Established in 1986 by Jestena C. Boughton in memory of her father, George Madden Boughton, this prize is awarded to a graduating student in landscape architecture for design excellence with environmental and social consciousness and evidence of potential for future effective action in the field of landscape architecture. Recipient: **Yang Du**

ASLA Awards
Certificates of Honor and Merit are awarded to graduating landscape architecture students who have demonstrated outstanding potential for contributions to the profession.
Certificate of Honor recipients: **Robert Levinthal, Lujian Zhang, James Billingsley**
Certificate of Merit recipients: **Joshua Ketchum, Margarida Mota, Allexandra Lillehei**

Robert M. Hanna Prize in Design
Established in 2010 by the OLIN studio in memory of Robert M. Hanna (1935–2003), who served on Penn's faculty of landscape architecture from 1969 to 1998, this prize is awarded to a graduating student who has demonstrated great care for the craft, making, and construction of landscape architecture. Recipient: Yutong Zhan

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. Recipient: Margarida Gomes Mota

Wallace Roberts and Todd Fellowship
Established in 1991, this fellowship is awarded to an outstanding landscape architecture student who has finished the second year of the three-year program. Recipient: Sergio Alonzo Viccini

OLIN Partnership Work Fellowship
Established in 1999, this prize and 12-week internship is awarded to an outstanding Master of Landscape Architecture student entering their final year of study. Recipient: Melita Schmeckpeper

Faculty Acknowledgement Award for Service
Inaugurated in 2013, this prize is awarded to a single student or small group of students who have made an exceptional extracurricular contribution to the program. Recipients: Susan Kolber, Zuzanna Drozdz

Faculty Acknowledgement Award for Design Progress
Inaugurated in 2013, this prize is awarded to a first-year student in the three-year Master of Landscape Architecture program who has demonstrably advanced the furthest in their design capability across the course of their first year of study. Recipient: Elliot Bullen

Faculty Acknowledgement Award for Design Progress
Inaugurated in 2018 and awarded to graduating students in the Master of Landscape Architecture program who have demonstrably advanced the furthest in their design capability across their years of study. Recipients: Jiacheng Chen, Alexandra Lillehei, Lujian Chen

Faculty Acknowledgement Award for Experimentation and Innovation
This award, inaugurated in 2019, acknowledges graduating students who have applied a particularly high level of innovation and experimentation in their design projects. Recipients: Joshua Ketchum, Chenhao Zhu

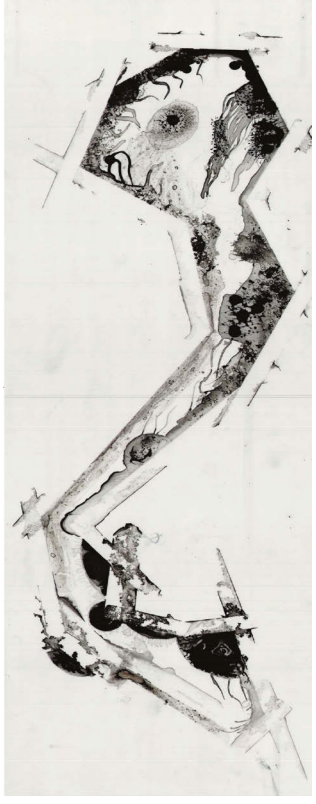
Susan Cromwell Coslett Traveling Fellowship
Established in memory of former Assistant Dean, Susan Coslett, this fellowship is awarded to a School of Design student for summer travel to visit gardens and landscapes. Recipient: Tone Chu

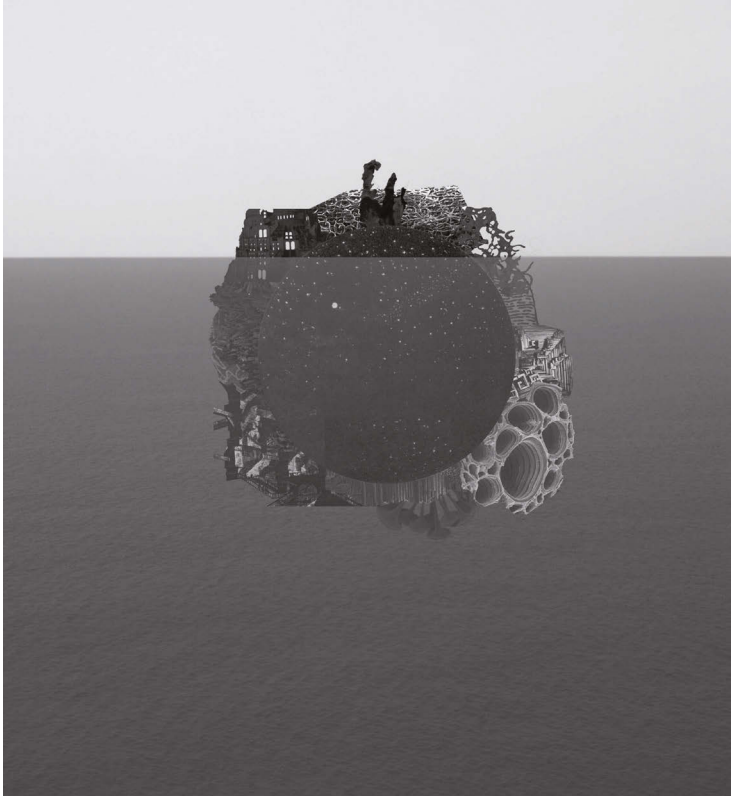
Landscape Architecture Foundation Olmsted Scholars Program
Each year, the Weitzman School nominates one graduating student to the LAF's Olmsted Scholars Program. In 2020 Robert Levinthal was the nominee and was selected as a national finalist.

ASLA HONOR AND MERIT AWARDS

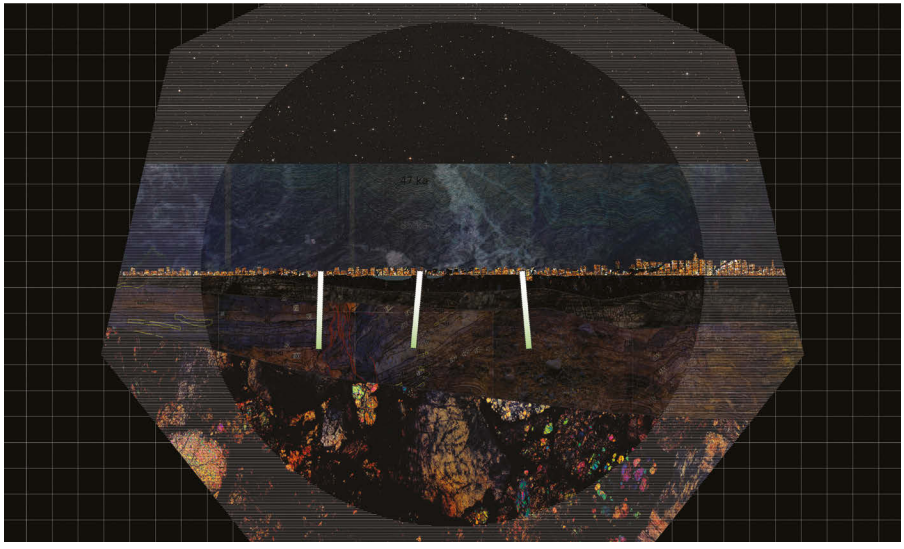
May 11, 2020
Jurors: **Nate Hommel**, University City District; **Jayne Spector**, Langan; **Marisa Razi**, OLIN; **James Phillips**, Perkins & Will; Moderator: **Richard Weller**, Professor and Chair

James Billingsley, MLA 2020
Honor Award Winner



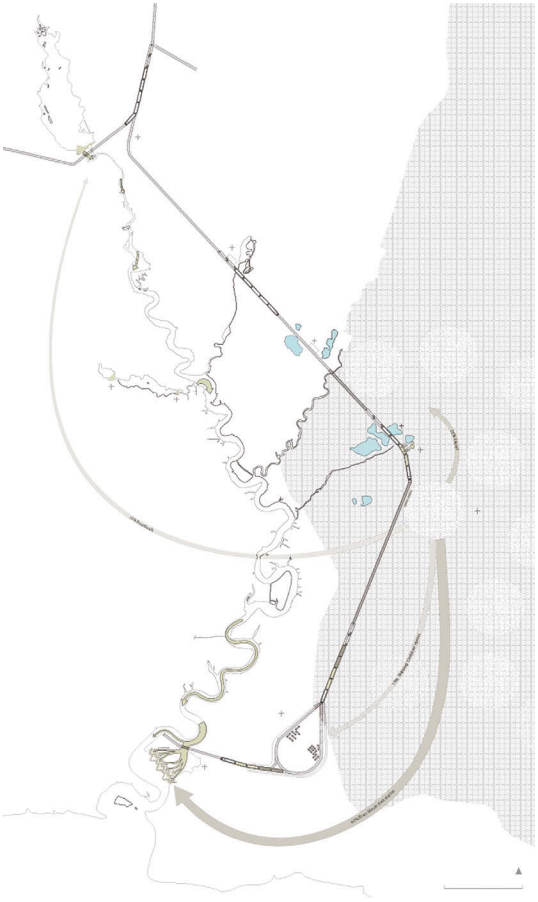


Studio V rendering

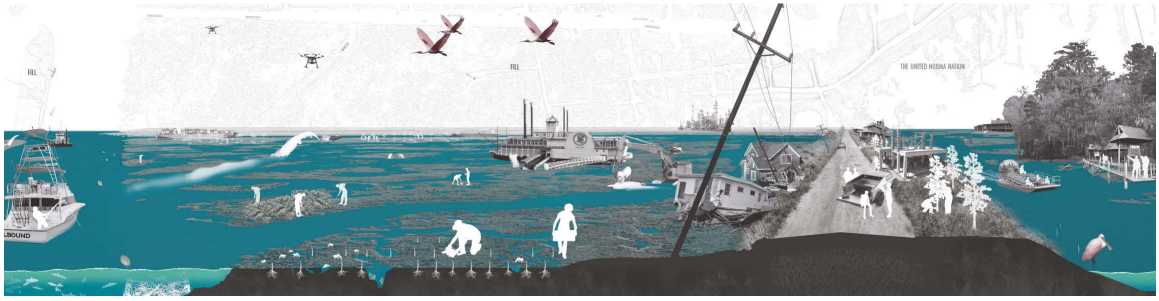


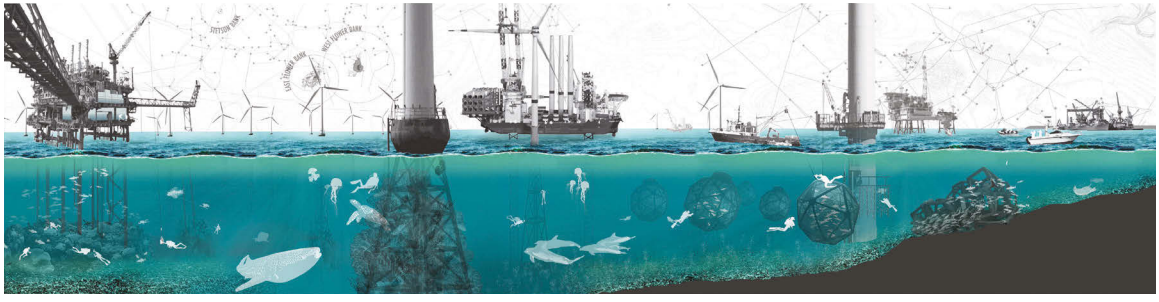
Studio I Mushroom Garden (opposite left);
LA+ IMAGINATION joint submission with Jena Tegeler (opposite right);
LA+ ICONOCLAST joint submission with Tone Chu and Aaron Stone (left)

Robert Levinthal, MLA 2020
Honor Award Winner



Studio III plans and rendering

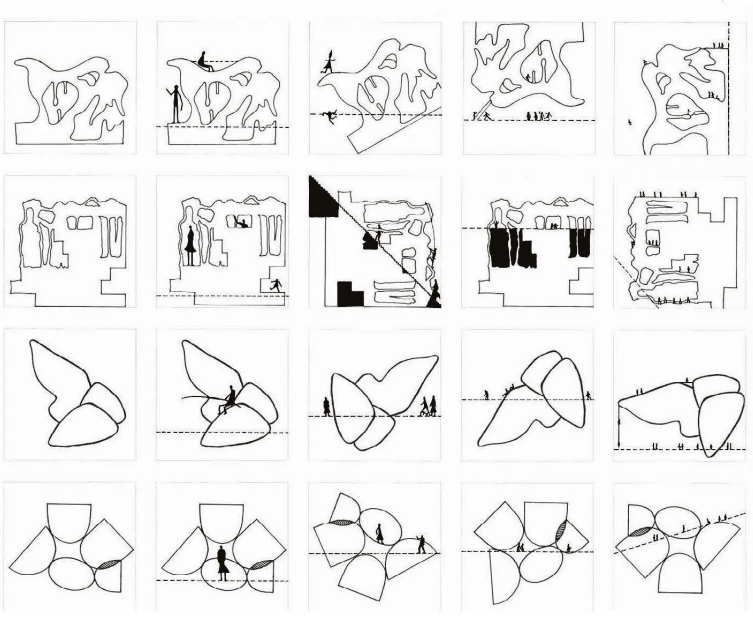


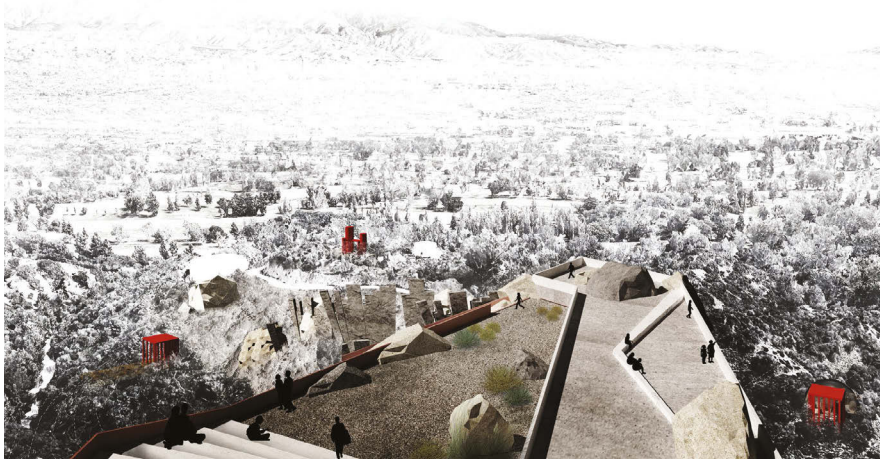


Studio V section perspectives

Lujian Zhang, MLA 2020
Honor Award Winner

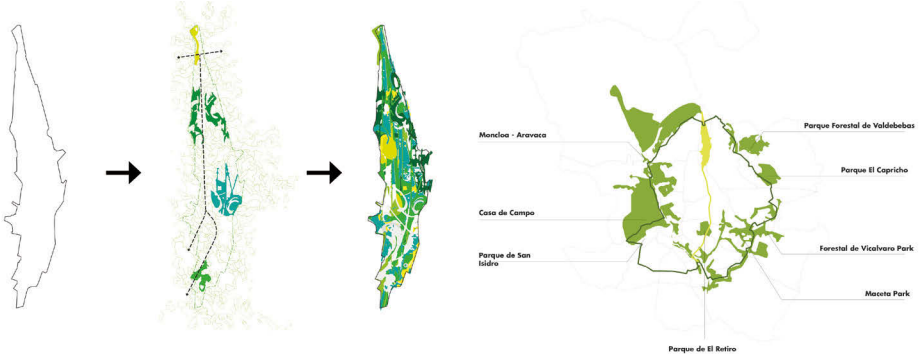
From generative models to space making

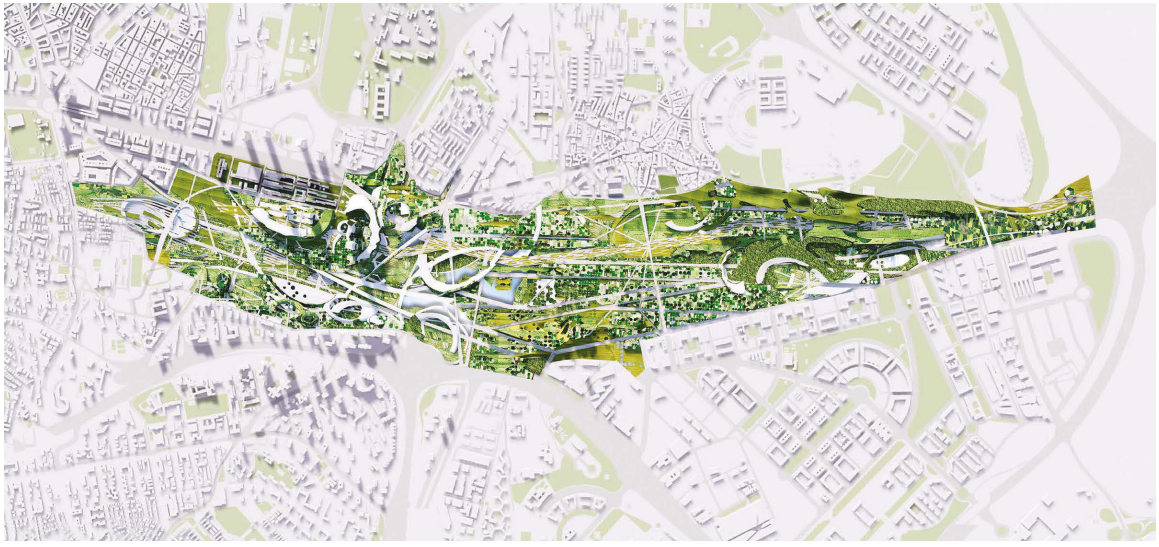


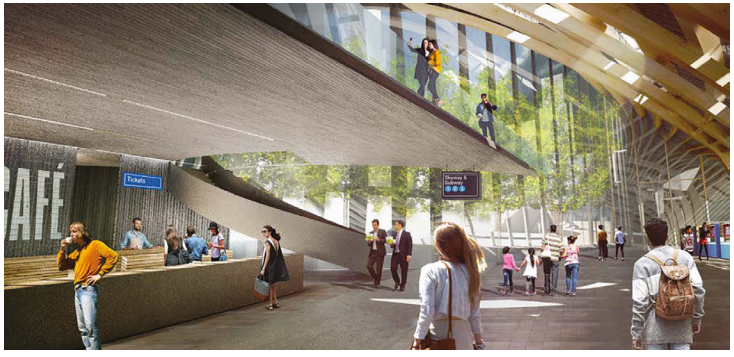


Studio VI Zoopolis axonometric
and rendering

Joshua Ketchum, MLA 2020
Merit Award Winner

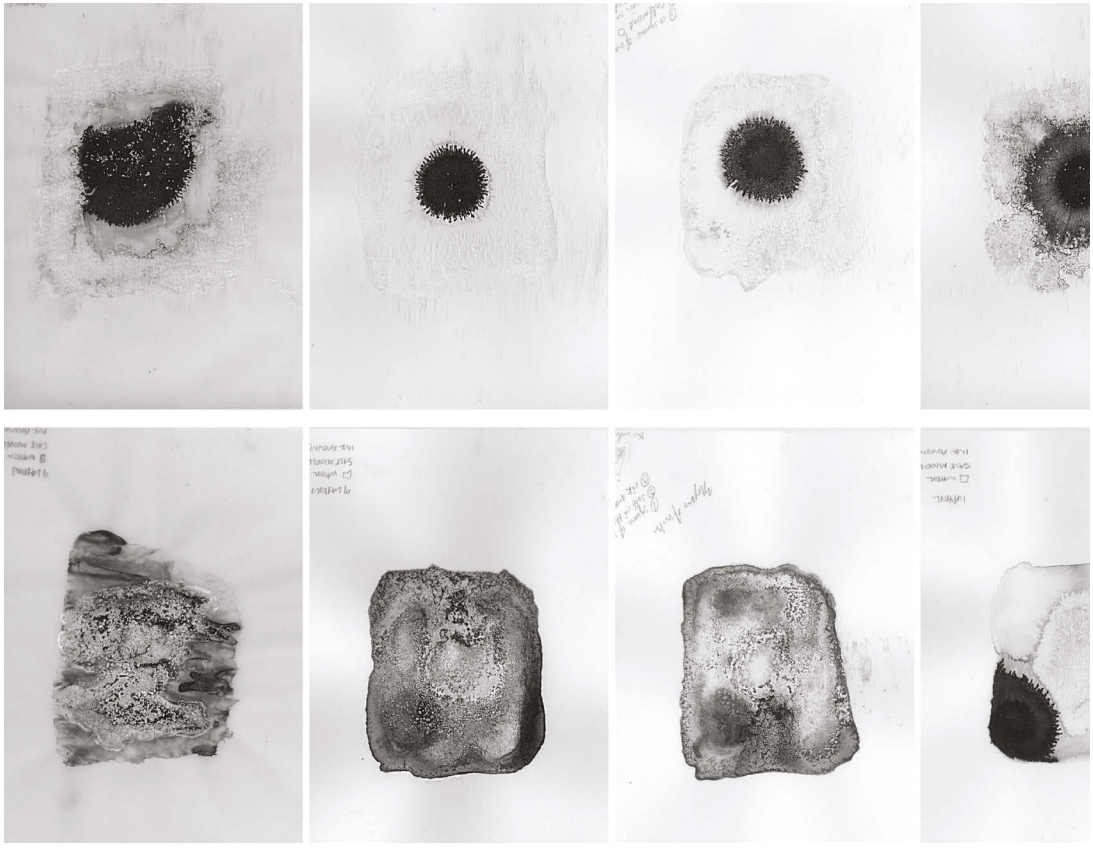






Studio VI rendered plan & diagrams with Sirui Chen, Yi Lu, and Xuezhu Sun (opposite);
Studio IV renderings with Perry Ashenfelter (left);

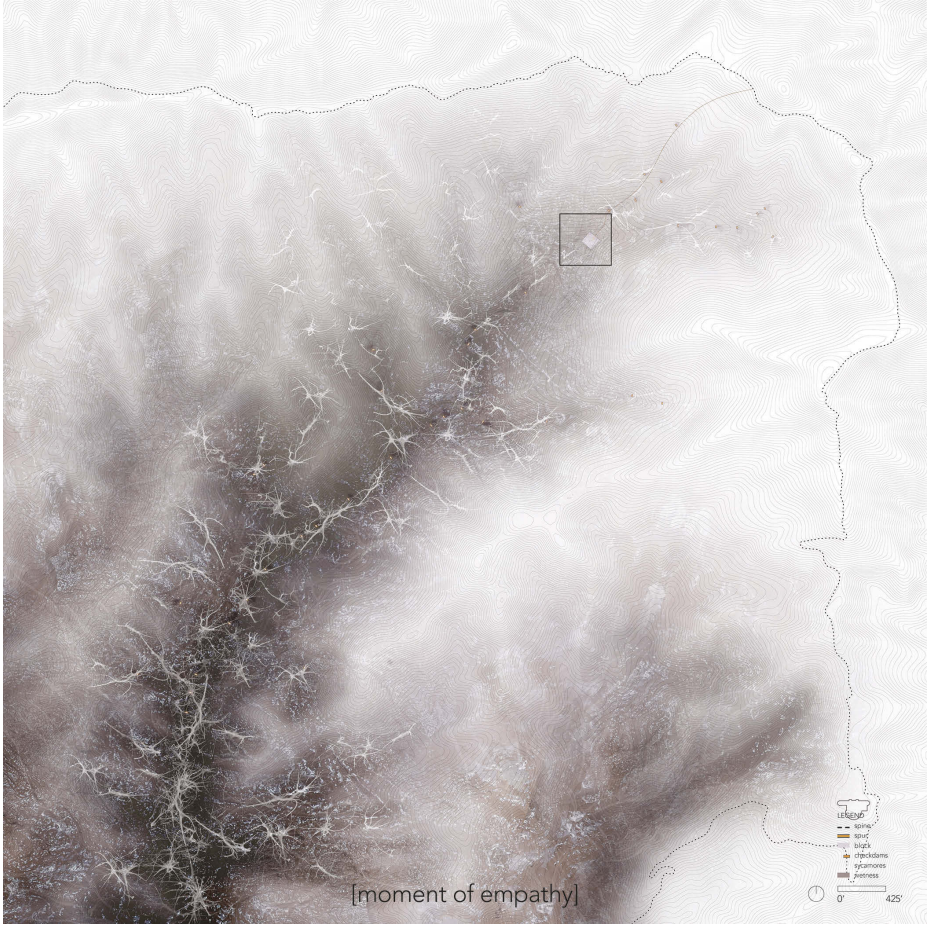
Margarida Mota, MLA 2020
Merit Award Winner



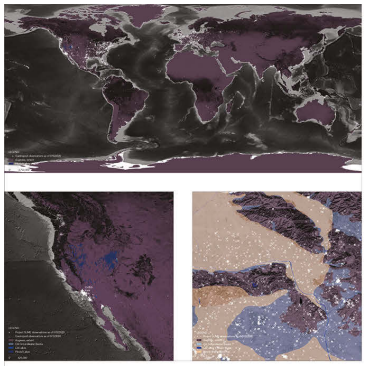
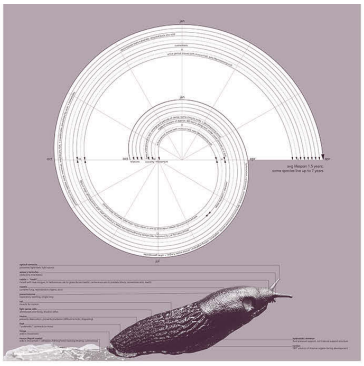
Unburied Grounds

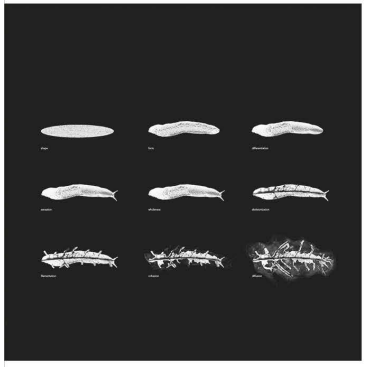
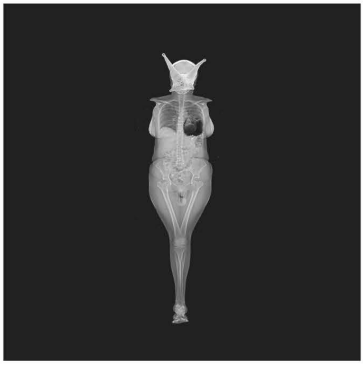
Unburied Grounds (top); Gneiss Roost

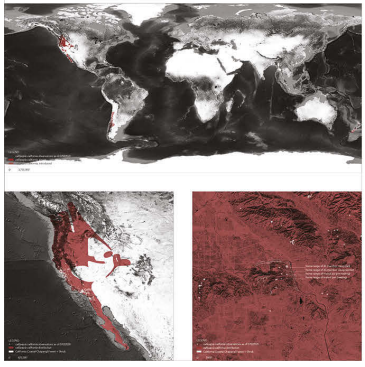
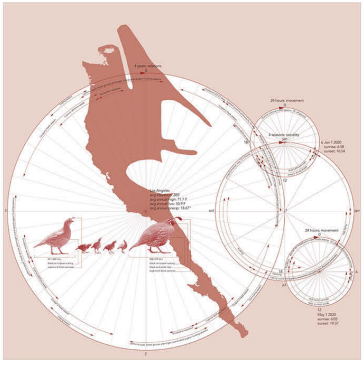
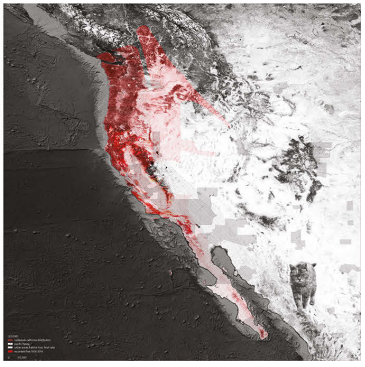
Alexandra Lillehei, MLA 2020
Merit Award Winner



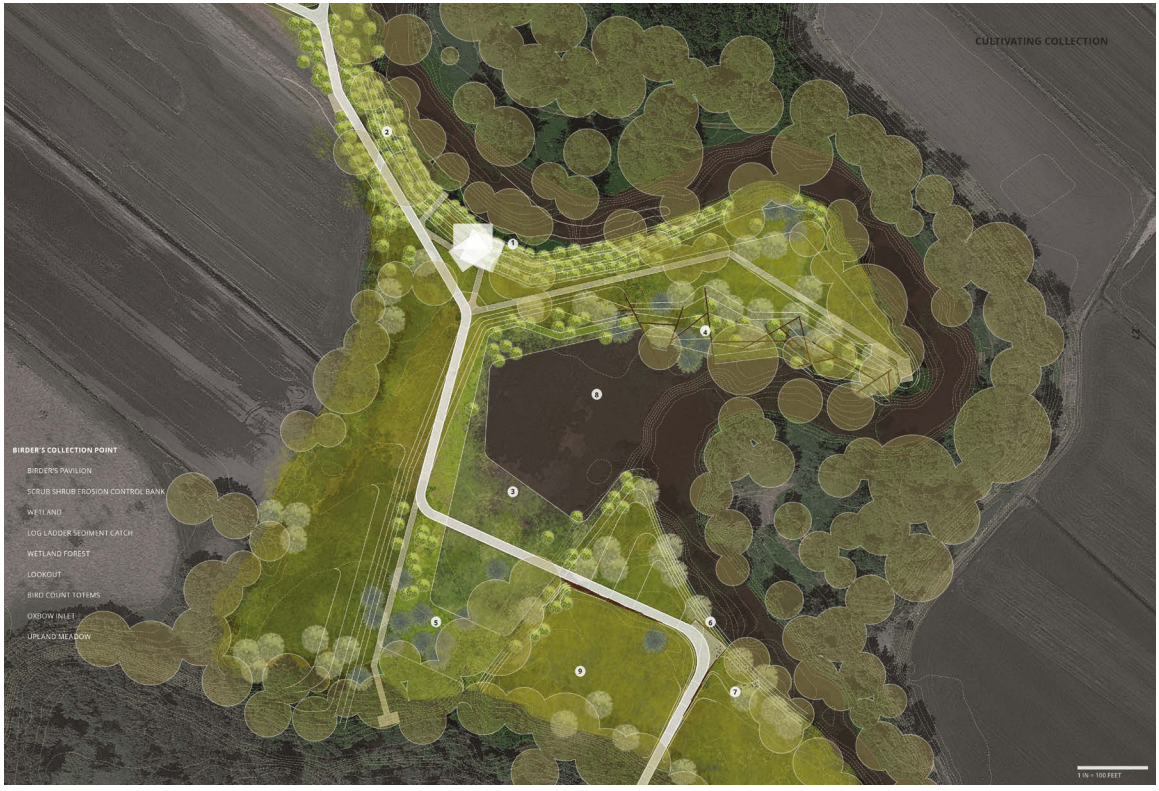
Studio VI slug world (left); slugness (opposite)

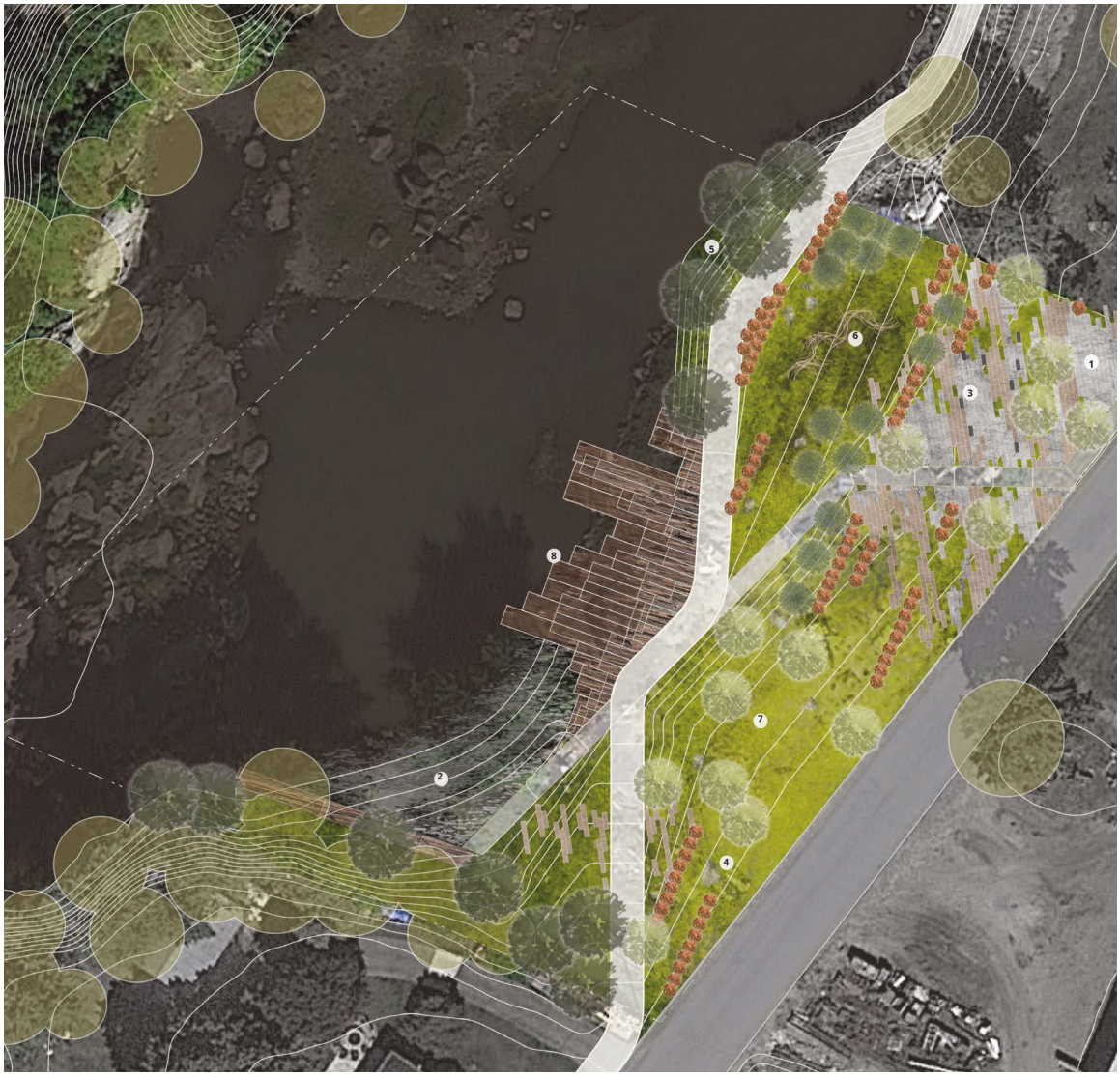



Zachery Hammaker, MLA 2020
Nominee



Studio VI Birder's Collection Point Plan

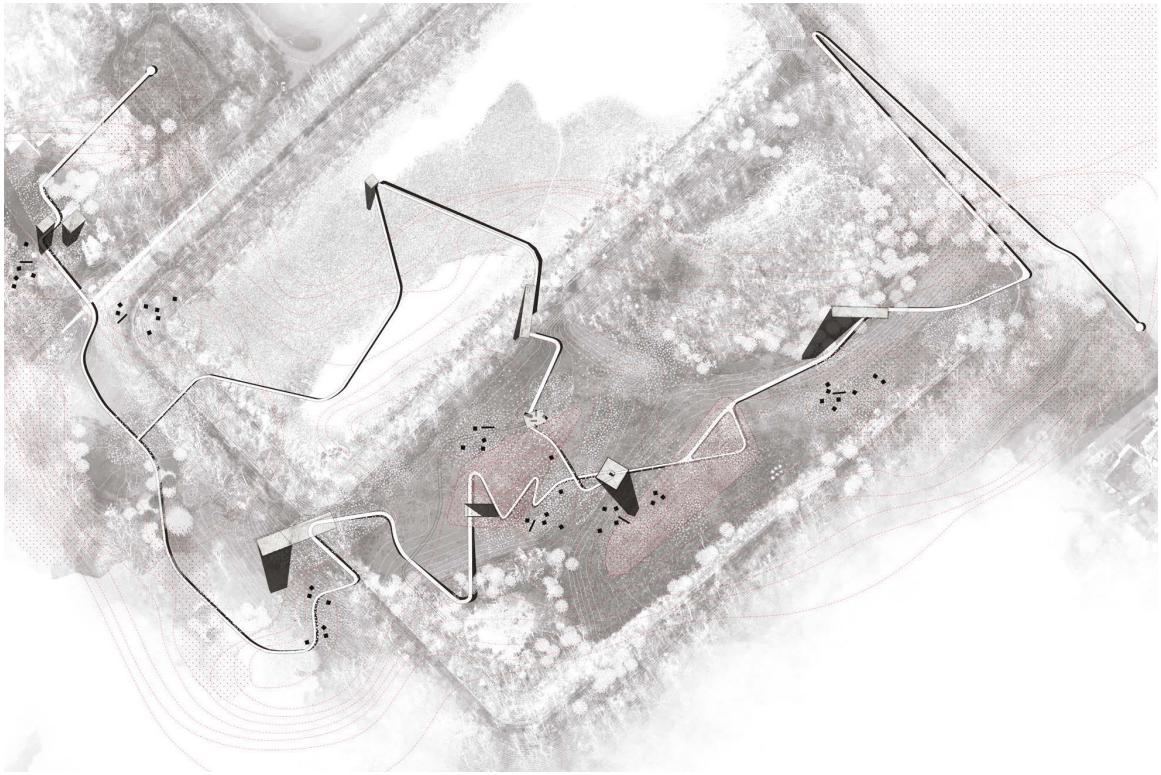


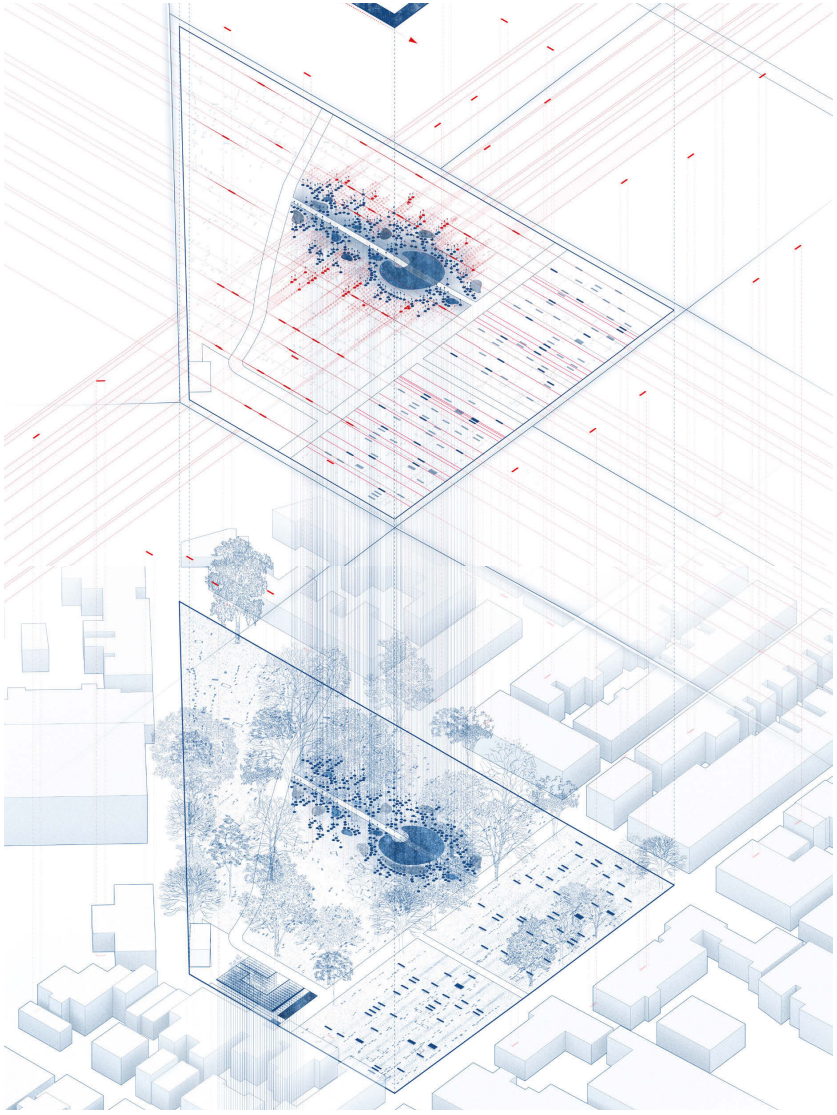
Studio VI Culturevator's Collection Point Plan

ASLA HONOR AND MERIT AWARDS

Wenxin Deng, MLA 2020
Nominee

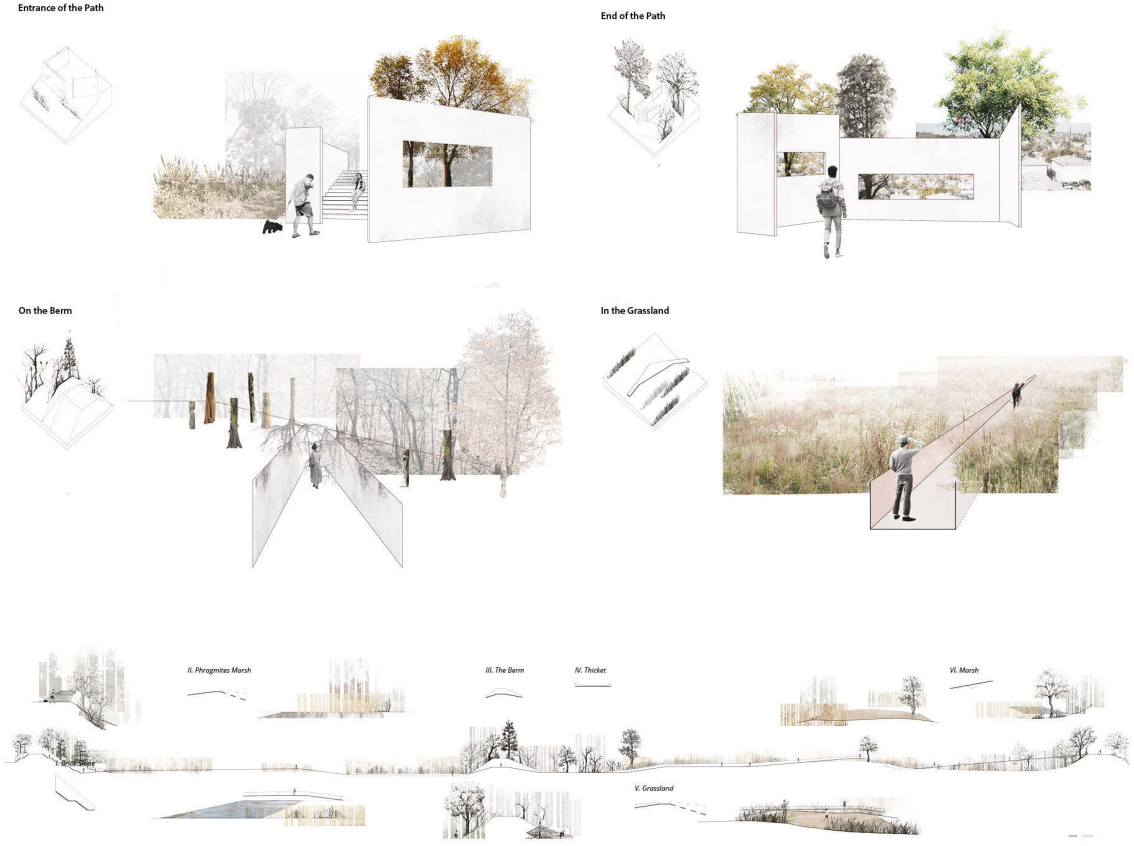
Studio I plan



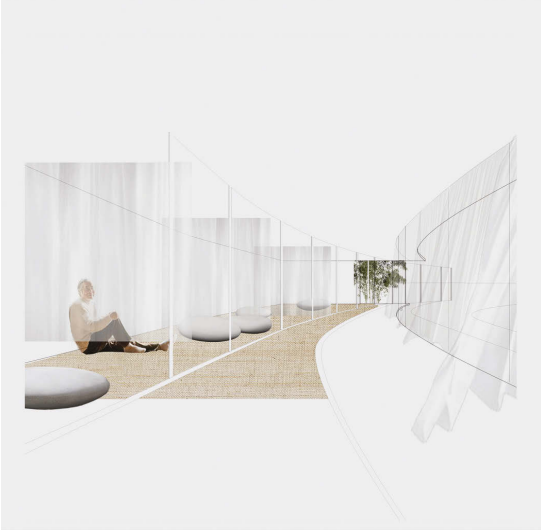


Fishtown phases of transformation

Yutong Zhan, MLA 2020
Nominee



Studio I sections and vignettes

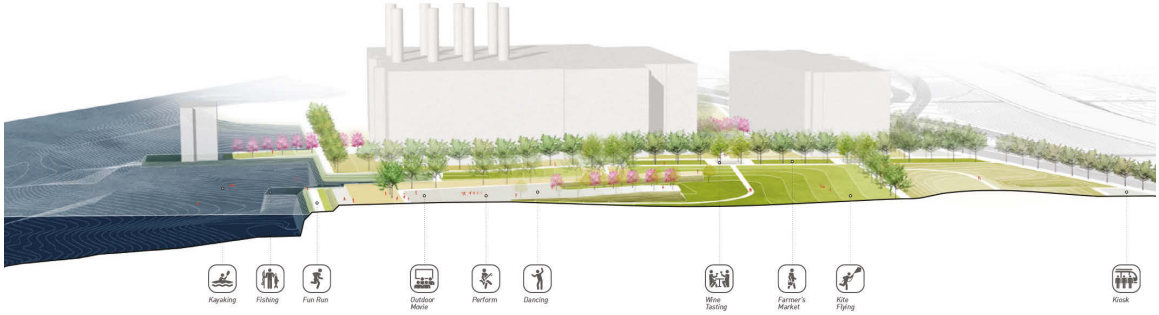


Studio V sections

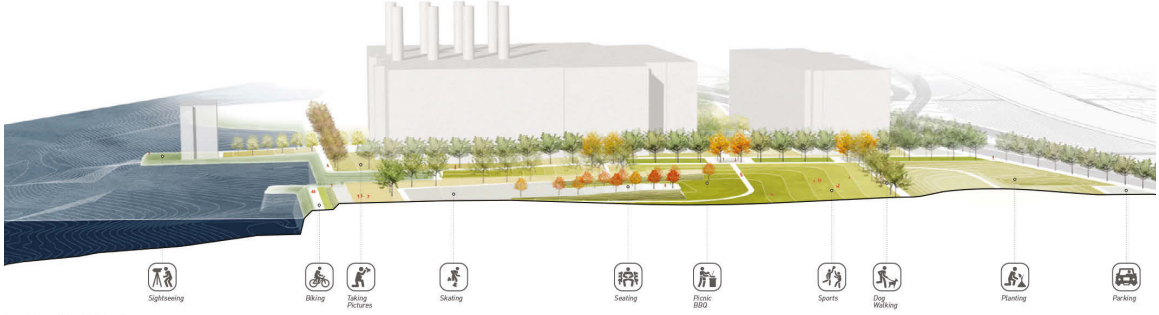
Shuyang Wang, MLA 2020
Nominee

Studio II model, renderings, and scenario sections (above and opposite)

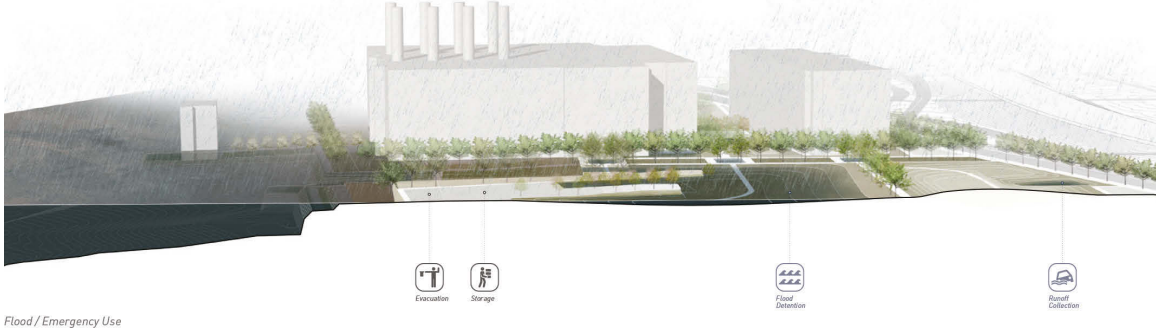
Scenarios



Spring / High Tide / Event Use



Fall / Low Tide / Daily Use



Flood / Emergency Use

PENNPRAXIS

Executive Director: Ellen Neises
Manging Director: Julie Donofrio

PennPraxis is the center for applied research, outreach, and practice at the University of Pennsylvania's Weitzman School of Design. PennPraxis supports design action and thought leadership to advance inclusion, innovation, and impact in communities that design doesn't typically serve. While other centers focus on research, PennPraxis *does projects* that demonstrate the power of interdisciplinary design, art, planning, and heritage preservation to respond to the major challenges of the built and natural environments, and the communities that inhabit them. PennPraxis serves as an important platform for graduate students and faculty to collaborate with communities and practitioners, creating opportunities for students to develop agency in the world and cultivate diversity among the next generation of leaders.

In response to lost work opportunities for students caused by the COVID-19 pandemic and resulting economic downturn in early 2020, PennPraxis scaled up its Design Fellows Program. Thirty faculty and 84 students from every department and program in the school are currently working in interdisciplinary teams on major design projects and grassroots change efforts in Allentown, Alabama, Atlanta, Baltimore, Bangor, Chicago, Cleveland, Detroit, Los Angeles, New Orleans, New York City, Newburgh, Oakland, Philadelphia, San Francisco, Washington DC, China, Galapagos Islands, and Rwanda.

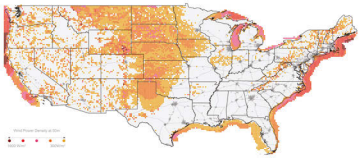
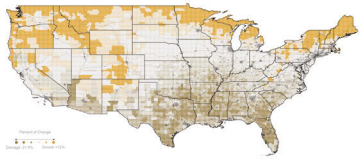
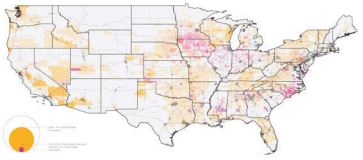
Landscape architecture students are working with colleagues in fine arts and architecture to teach a virtual summer design studio for 150 low-income New York City youth, ages 14–17. They are designing parks, resilience infrastructure, and economic development projects with communities that collaborated with the Landscape Department on studios in recent years – extending what we do in school to bring about tangible change. Design Fellows are working with progressive housing commissioners in six cities on recommendations for housing programs designed to respond to COVID-19. They produced a professional schematic design package for a new university campus in Zhengzhou, China, and advanced many other kinds of projects. With coaching from faculty, our students do it all: they lead public meetings, present their design work, and interview community leaders.

Historic canal repurposed for water management
on the Delaware & Lehigh National Heritage Corridor
(opposite top);
Trail design rendering for the Delaware & Lehigh
National Heritage Corridor (opposite bottom)

THE IAN L. MCHARG CENTER FOR URBANISM AND ECOLOGY

Co-Executive Directors: Frederick Steiner, Richard Weller
Wilks Family Director: Billy Fleming

The McHarg Center publicly launched on June 21, 2019 as a part of the "Design with Nature Now" conference, exhibitions, and other festivities. Over the course of the 2019–2020 academic year, the Center's focus turned towards seeding three major new research streams within the department: biodiversity, environmental modeling, and the Green New Deal. The biodiversity group—led by Richard Weller and Karen M'Closkey—focused on projects and studios in the Galapagos and in Bogota, Colombia, as well as the continuation of a feasibility study into Weller's concept of a "World Park" to connect protected areas across the world. The environmental modeling group—led by Sean Burkholder, Keith VanDerSys, and Karen M'Closkey—taught its first advanced technology seminar in partnership with the Wetlands Institute in New Jersey and established a physical laboratory at the University's Pennovation campus where students, faculty, and visiting experts can model and simulate the management and design of complex coastal ecologies. The Green New Deal group—led by Billy Fleming—published the results of its first research project, "An Atlas for the Green New Deal"; hosted "Designing a Green New Deal," the largest climate event in Penn's history; and produced a number of climate and infrastructure policy briefs in partnership with Data for Progress and several Members of Congress. Student work from the Green New Deal interdisciplinary option studio received an ASLA award for excellence in communication in the student category. The McHarg Center recently added a fourth research stream focusing on the Public Realm headed up by Chris Marcinkoski and Sonja Dümpelmann.

Designing a GREEN NEW DEAL panel photo (above);
"Next 100 million" maps (opposite)

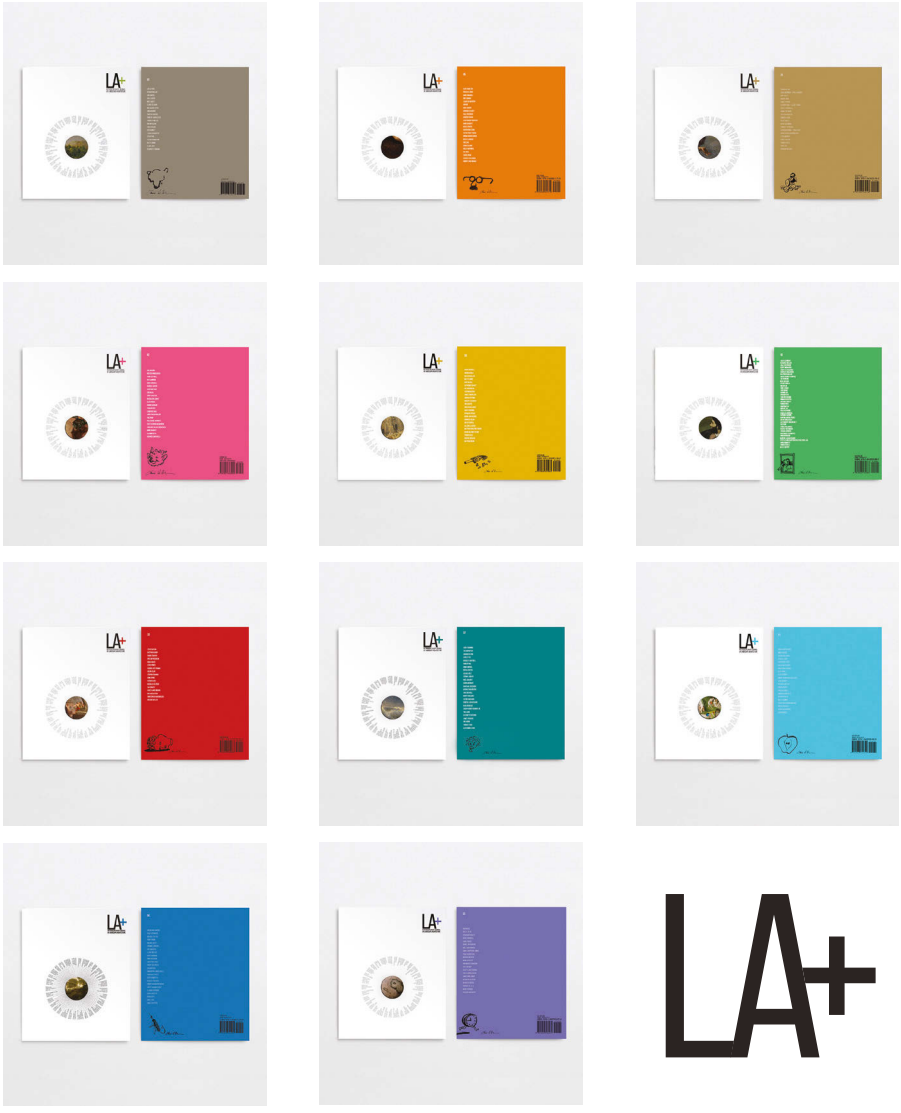
LA+ JOURNAL

Editor in Chief: Tatum L. Hands
Creative Director: Richard Weller
Production Manager: Colin Curley

LA+ Interdisciplinary Journal of Landscape Architecture is a bi-annual print and digital publication produced out of the Department of Landscape Architecture. Launched in 2014, the journal's mission is to reveal connections and build collaborations between landscape architecture and other disciplines by exploring each issue's theme from multiple perspectives. Thus, in addition to the design professions, each issue includes works by a range of disciplinary authors, including historians, artists, geographers, anthropologists, psychologists, planners, scientists, and philosophers. This interdisciplinary approach not only enriches landscape architecture, it also introduces landscape architecture to new audiences in other fields. LA+ Journal is committed to content that promotes a global diversity of perspectives and cultures, and which encourages an expansive understanding of the field of landscape architecture and the role of landscape architects. With 11 issues published, LA+ has gained a strong global following and is distributed internationally via subscription, and in bookshops and museums such as MoMA, NY, and the Musée des Beaux-Arts, Montreal.

Each semester, LA+ conducts two concurrent graduate seminars where students are integrally involved in the process of designing and producing an issue of the journal. During 2019–2020 LA+ published two issues—LA+ ICONOCLAST, which documented LA+ Journal's 2018 international design competition to reimagine New York's Central Park for the 21st century, and LA+ VITALITY, which explored how design can improve the health and vitality of cities, systems, and landscapes—and had a further four issues in various stages of production. In fall 2019, LA+ launched its content digitally, providing low-cost access to students and others, was honored with a 2019 ASLA Award in the communications category, and was exhibited at the Seoul Biennale 2019. In spring 2020, LA+ launched its third international design ideas competition, LA+ CREATURE, inviting entrants to explore ways in which design can help us to achieve a more symbiotic existence with nonhuman creatures.

LA+ Journal is generously supported by the following donors –
Gold Patrons: James Corner Field Operations, MNLA, OLIN, Starr Whitehouse, W Architecture and Landscape Architecture, Hollander Design
Silver Patrons: Stoss, PORT, Bionic, One Architecture, McGregor Coxall, SCAPE Studio
Bronze Patrons: Topotek 1, Weiss/Manfredi, PEG, Future Green Studio, BIG Bjarke Ingels Group, TCL, Marilyn Jordan Taylor, WRT.

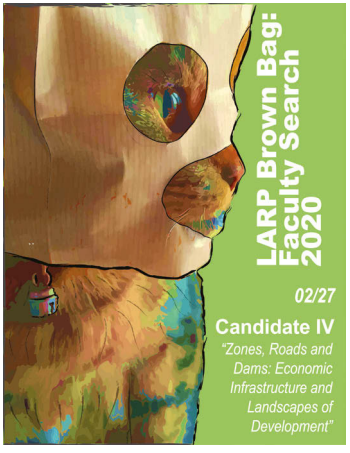


LA+


LARP Brown Bag:
Faculty Search
2020
02/17
Candidate I
"Challenging Form: Reshaping Ethics +Aesthetics in Landscape Architecture"

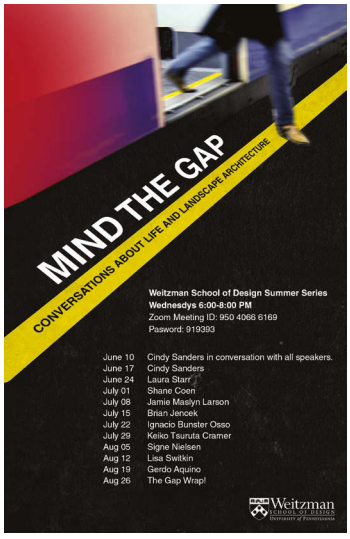

LARP Brown Bag:
Faculty Search
2020
02/20
Candidate II
"Multispecies Metropolis: Designing Urban Cohabitation"

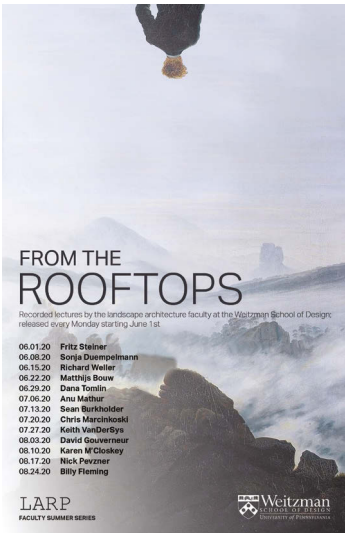

LARP Brown Bag:
Faculty Search
2020
02/24
Candidate III
"From Fallow"

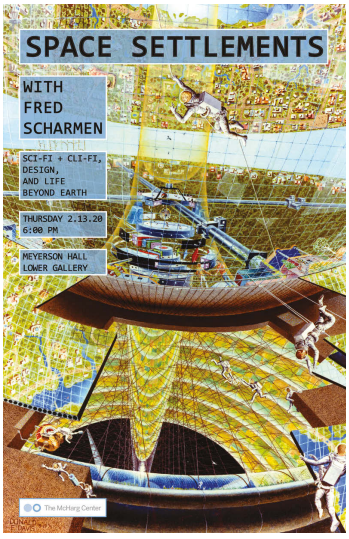

LARP Brown Bag:
Faculty Search
2020
02/27
Candidate IV
"Zones, Roads and Dams: Economic Infrastructure and Landscapes of Development"

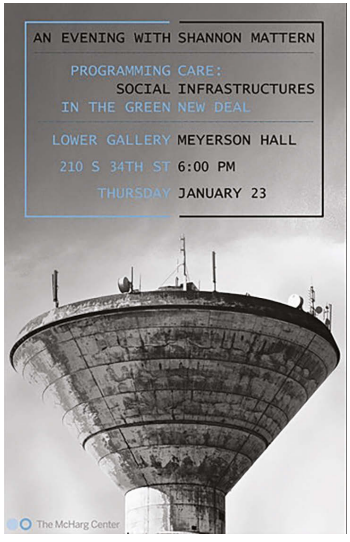

LARP Brown Bag:
Faculty Search
2020
03/27
Candidate V
"LANDSCAPE AS MEDIA"


LARP Brown Bag:
Faculty Search
2020
03/30
Candidate VI
"GEOGRAPHIC URBANISM"

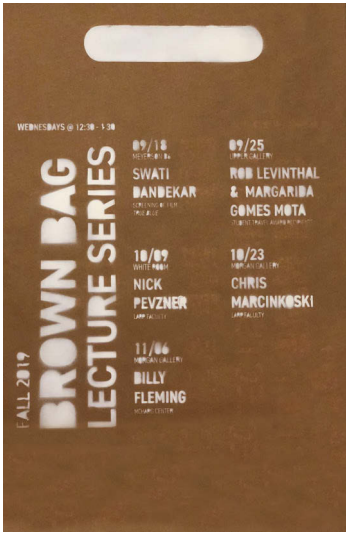

MIND THE GAP
CONVERSATIONS ABOUT LIFE AND LANDSCAPE ARCHITECTURE
Weitzman School of Design Summer Series
Wednesdys 6:00-8:00 PM
Zoom Meeting ID: 950 4066 6169
Password: 919393
June 10 Cindy Sanders in conversation with all speakers.
June 17 Cindy Sanders
June 24 Laura Starr
July 01 Shane Coen
July 08 Jamie Maslyn Larson
July 15 Brian Jencek
July 22 Ignacio Bunster Osso
July 29 Keiko Tsuruta Cramer
Aug 05 Signe Nielsen
Aug 12 Lisa Switkin
Aug 19 Gerdo Aquino
Aug 26 The Gap Wrap!
Weitzman


FROM THE
ROOFTOPS
Recorded lectures by the landscape architecture faculty at the Weitzman School of Design released every Monday starting June 1st
06.01.20 Fritz Steiner
06.08.20 Sonja Duempelmann
06.15.20 Richard Weller
06.22.20 Matthijs Bouw
06.29.20 Dana Tomlin
07.06.20 Anu Mathur
07.13.20 Sean Burkholder
07.20.20 Chris Marcinkoski
07.27.20 Keith VanDerSys
08.03.20 David Gouverneur
08.10.20 Karen M'Closkey
08.17.20 Nick Pevzner
08.24.20 Billy Fleming
LARP
FACULTY SUMMER SERIES
Weitzman


SPACE SETTLEMENTS
WITH
FRED
SCHARMEN
SCI-FI + CLI-FI,
DESIGN,
AND LIFE
BEYOND EARTH
THURSDAY 2.13.20
6:00 PM
MEYERSON HALL
LOWER GALLERY
The McHarg Center


AN EVENING WITH SHANNON MATTERN
PROGRAMMING CARE:
SOCIAL INFRASTRUCTURES
IN THE GREEN NEW DEAL
LOWER GALLERY MEYERSON HALL
210 S 34TH ST 6:00 PM
THURSDAY JANUARY 23
The McHarg Center


A PLANET
TO WIN
WHY WE NEED A
GREEN NEW DEAL
KATE ARONOFF
TYPE MEDIA CENTER + THE NEW REPUBLIC
DANIEL ALDANA COHEN
UPENN SOCIO-SPATIAL CLIMATE COLLABORATIVE
+ DATA FOR PROGRESS
ALYSSA BATTISTONI
HARVARD UNIVERSITY + JACOBIN
THEA RIOFRANCOS
PROVIDENCE COLLEGE
MARY ANNAÏSE HEGLAR
NATURAL RESOURCES DEFENSE COUNCIL
BILLY FLEMING
THE MCHARG CENTER FOR URBANISM AND ECOLOGY
WEDNESDAY APRIL 22 6:00 PM
LOWER GALLERY MEYERSON HALL
The McHarg Center


WEDNESDAYS @ 12:30 - 1:30
FALL 2019
BROWN BAG
LECTURE SERIES
09/18
SWATI
DANDEKAR
09/25
ROB LEVINTHAL
& MARGARIDA
GOMES MOTA
10/09
NICK
PEVZNER
10/23
CHRIS
MARCINKOSKI
11/06
BILLY
FLEMING

MASTER OF LANDSCAPE ARCHITECTURE GRADUATES 2019–2020

From top left:

Zuzanna Anna Drozdz
Yang Du
Xu Han
Susan Joy Kolber
Yushan Li
Yoonhee Park
Byungdoo Youn
Lujian Zhang
Ziping Zheng
Yaxin Cao
Jiacheng Chen
Wenyi Chen
Samia Kayyali
Zi Hao Song
Yinuo Sun
Jiong Wang
Shuyang Wang
Xiaofan Wu
Yutong Wu
Boya Ye*
Yutong Zhan
Shengyuan Zheng
Chenhao Zhu
James Andrew Billingsley
Wenxin Deng
Cari Krol*
Mengyang Li
Yitong Li
Yuan Li
Zhuoyuan Li
Alexandra Lillehei
Siyan Liu
Jingbin Wu
Yifei Zhai
Zihan Zhu
Lingyu Peng*
Jinyu Zhang
Ashna Jaiswal
Francisco Ospina Gomez
Camila Atzalea Rivera Torres
Yishan Shang
Gustavo Andres Vega
Farasha Zaman
Sara Harmon
Robert Morrow Levinthal
Katharine Pitstick
Rosa Johnson Zedek
Zachery James Hammaker
Dyan Castro
Shannon Renee Rafferty
Joshua Ketchum*
Margarida Mota*

*December 2019 Graduate

Weitzman
SCHOOL OF DESIGN
UNIVERSITY of PENNSYLVANIA