USCArchitecture

LANDSCAPE ARCHITECTURE + URBANISM 2015-16

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THIS PUBLICATION IS MADE POSSIBLE WITH THE GENEROUS SUPPORT OF THE BLUROCK FAMILY ENDOWMENT FOR PUBLICATION

Designed in Los Angeles by YYES. Printed in Los Angeles by Typecraft, Inc.

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USC

VITTORIA DI PALMA IN THE MOOD FOR LANDSCAPE

EXHIBITS & LECTURES

1

KELLY SHANNON AMIDST SHIFTING PARADIGMS: TEACHING & RESEARCH





SECOND-YEAR STUDIO WORK









"The most important thing I learned in the USC MLA program is that **everything we do as designers is an intervention**. There was a before, and there will be an after. ...I didn't seek out a career in landscape architecture post-grad school, but the training I received certainly informs my design practice and how I pursue and do work. I regularly deal with many of the concepts and techniques I learned in school, including understanding how people perceive place and their role in it."

JENNIFER RENTERIA

THE SMITHSONIAN INSTITUTION WASHINGTON, DC

CLASS OF 2012

LANDSCAPE ARCHITECTURE + URBANISM

The 2015–16 INDEX has a new look and represents a shift in the program.

It is also the first time landscape architecture + urbanism is an independent volume. The booklet documents the strengths of our transforming program — accentuating the work not only of all levels of student work, our exceptional core faculty who brings cutting-edge, topical research and outstanding teaching skills, adjuncts and critics from our expanded network of LA and the wider world of landscape and affiliated fields who convey fresh perspectives, but also the plethora of events that we hosted at USC and beyond.

During 2015–16, the landscape architecture faculty worked to strengthen the curriculum in order focus on the development of knowledge and skills to engage complex issues, and to undertake ambitious design research explorations. Upon completion, our program's graduates are prepared for both design and leading leadership opportunities in professional practice, public service as well as in higher education; they are able to address the necessary balance of ecology and development our future environments will require.

Sequential studios and complementary courses, taught by both in-house and invited experts, that focus on history and theory, techniques and tools, develop relevant means towards the major challenges of society and towards the built environment. Climate change, resource and food security, landscape toxicity and water scarcity require the skills of the landscape architect, who has for too long been absent from (the power and) responsibility of the territory. At USC's Graduate Program of Landscape Architecture + Urbanism transformation of the territory is premised on extensive fieldwork and an understanding of the latent qualities of existing sites and the (development) agencies that act upon them. Social and cultural transformations of territories are a means to strategically reformulate reality.

We are fortunate to be in based Los An-

geles, a city that Reyner Banham famously interpreted in 1971 as a construct of four ecologies. It remains an ideal urban nature setting for studying landscape architecture ---where urgent contemporary issues can and must be addressed while testing the boundaries of design research, design thinking and implementation. The growing ecological crises and intense population pressure of the city's coasts, flatlands and foothills are a pars pro toto, a microcosm, of the challenges facing state, nation and globe, ones that necessitate a paradigm shift to complex systems thinking. At the same time, California is an exceptional larger context in which to be embedded, since for years (if not decades) the state has been a leader in progressive environmental policies.

Landscape architecture + urbanism at USC is about unraveling the complex and continually evolving social and environmental conditionals of sites and territories in order to develop thriving communities and environments. The design-centered program develops a trans-disciplinary capacity, approaches that reach across scales, and combines the tangible and the imaginary to provoke conversations that promote social equity, environmental justice, and spaces for creative expression. The USC Landscape Architecture + Urbanism program develops real-world issues, formulates and re-formulates problems, explores and proposes operative strategies and becomes part of the discourse with stakeholders and cities. The resistive capacity of the landscape to the ever-globalizing, homogenization of territories is created as a means to shape possible futures for parks, neighborhoods, city districts and the larger stewardship of the landscape.

KELLY SHANNON

DIRECTOR OF GRADUATE LANDSCAPE ARCHITECTURE + URBANISM



FROM

THINKING THE CONTEMPORARY LANDSCAPE

PP. 15-29

IN THE MOOD FOR LANDSCAPE

What might it mean to be "in the mood for landscape"?

Or, to pose the question another way: what might it do for landscape to understand it as a mood? Considering it as such privileges interpretations that focus on mental states, types of response, varieties of emotion, and patterns of interaction, rather than on objective descriptions, disinterested evaluations, or big data. To be in the mood for landscape suggests an impassioned engagement, perhaps a polemical stance, or even a flag-waving call to action. This chapter aims to explore the history and consequences of understanding landscape as a mood, rather than as a picture, an object, a territory, or a system. Although these other frames of reference can also offer fruitful insights, I will examine the conditions and possibilities generated by viewing landscape through the lens of emotion.

An emotional perspective offers an apt vantage point from which to address issues



central to contemporary landscape. Moreover, it is particularly suited to the challenges associated with postindustrial sites. Whether we operate as critics, designers, historians, or global citizens, the kinds of landscapes we are increasingly called upon to respond to-garbage dumps and landfills; disused mines and quarries; outmoded urban infrastructure; derelict factories, power plants, and military installations; and tracts littered with abandoned buildings or polluted by the toxic residues of industrial processes-are neither garden nor wilderness but instead fall into the category of wasteland (fig. 1). These kinds of sites, (no matter whether we use the term wasteland or one of a number of alternatives such as Ignasi de Solà-Morales Rubió's "terrains vagues,"

Antoine Picon's "anxious landscapes," Niall Kirkwood's "manufactured landscapes," Mira Engler's "waste landscapes," or Alan Berger's "drossscapes,") have one important thing in common: they are united not by physical properties (such as geographical location, ecological characteristics, or degree and type of contamination), but rather by the types of reactions they elicit.1 In other words, what makes these kinds of sites comparable-what brings them together under the category of wasteland-has less to do with what they are than with how they make us feel. Indeed, the history of the concept of wasteland indicates that the term was created to encompass all those (often very different) landscapes that evoked feelings located on the aversive end

FIG. 2: JAMES PARSONS, "HUMAN PHYSIOGNOMY EXPLAIN'D,"

Philosophical Transactions (London: 1747). The Henry E. Huntington Library and Art Gallery. of the emotional spectrum—feelings like fear, horror, contempt, and disgust.²

In this context, disgust is particularly suggestive. Disgust is unique among the six "basic emotions" (the other five are happiness, sadness, fear, anger, and surprise) in that it occurs as both a seemingly instinctual, reactive response, and as a highly developed, culturally and socially inflected tool of discrimination and moral judgment.³ Disgust is visceral, powerful, and immediate, but it is also a feeling, according to William Ian Miller, "connected to ideas, perceptions, and cognitions, and to the social and cultural contexts in which it makes sense to have those feelings and ideas."⁴ For Worbert Elias, disgust was a key motor

Disgust is an emotion that operates powerfully in the formulation of a culture's ordering systems

of the civilizing process; for Mary Douglas, it was the foundation of a society's notions of pollution and taboo.⁵ Disgust is an emotion that operates powerfully in the formulation of a culture's ordering systems: it establishes and maintains hierarchies; it is fundamental to the construction of a moral code.6 Disgust can therefore help to shed light on the systems through which different kinds of landscapes are valued, and the reasons why ethical or moral arguments so often appear in the context of discussions regarding derelict or polluted sites. Furthermore, because of this dual nature, which is at once biological (and therefore universal) and culturally and socially inflected (and therefore relative), disgust may allow us to complicate established distinctions between the biological and the cultural, offering strategies for uniting ecological or quantifiable factors with the various cognitive, poetic, and affective qualities of a landscape.

THE AESTHETICS OF DISGUST

The English word disgust derives from the French dégoût and thus is specifically associated with the sense of taste on an etymological level. The term begins to appear sporadically in English during the first quarter of the seventeenth century, and then with increasing frequency after about 1650, in concert with a growing interest in the notion of taste and discussions regarding its role in aesthetic judgment (fig. 2).7 Aesthetics was a term coined by Alexander Gottlieb Baumgarten in the eighteenth century to mean "received by the senses"; it defined an emerging discipline that focused on human reactions to objects rather than on the inherent qualities of objects, thus reformulating canons of beauty as questions of taste.

For the philosopher Aurel Kolnai, disgust's nonexistential and perceptual emphasis made it "an eminently aesthetic emotion." Kolnai differentiated between the ugly object (in which the ugliness derives from the object's properties or characteristics) and the disgusting object (in which the definition arises from our reaction to the object). Disgust has a particularly close connection to aesthetics because it focuses exclusively on how the repellent object appears to us rather than on what it is. 8 This interpretation was corroborated by the experimental psychologist Paul Rozin through studies he conducted in the 1980s in which volunteers were presented with what appeared to be feces, and were asked to eat them. The reaction of disgust was both immediate and universal-even when the volunteers were informed that the feces were actually made out of fudge. Once the disgusting object presents itself to our senses, it overpowers our reason, triggering an emotion of startling immediacy and power.

Furthermore, as both Kolnai and Carolyn Korsmeyer have argued, the disgusting object is unique in that it "rivets our attention, even at the same time that it repels."⁹ This may be the root of the attraction of disgust, for, as Kolnai observed, "there is contained already in its inner logic a possibility of a positive laying hold of the object, whether by touching, consuming, or embracing it."¹⁰ Disgust is thus an emotion that harbors a contradictory duality, a mixture of repulsion and allure. When in the grip of its effects, we are both repelled and transfixed, overcome by an impulse to remove ourselves as quickly as possible from the disgusting object's presence, yet also often strangely impelled to draw near. In this way, the emotion of disgust, when considered in terms of its aesthetic dimension, may help to explain the paradoxical fascination of a garbage dump or derelict industrial site.

Before we turn to the possibilities disgust offers for understanding and engaging with landscapes such as these, however, it is imperative that we look back to the moment when increased attention begins to be paid to the relationship between emotion and aesthetics. For the proliferation of disgust as a term and the invention of aesthetics also coincides with the emergence of new attitudes toward landscape. The concept of mood was a central feature of this development.

MOOD AND MODE

The figure primarily responsible for connecting landscape with the concept of mood was the painter Nicolas Poussin. On November 24, 1647, Poussin wrote a letter to his patron Paul Fréart de Chantelou, to whom he had recently sent The Sacrament of Ordination (fig. 3). Chantelou had been dissatisfied with the painting and had written a letter to Poussin (now lost) expressing his disappointment. Comparing The Sacrament of Ordination unfavorably with another painting, The Finding of Moses, which Poussin had sent to the collector Jean Pointel, Chantelou expressed his preference for Pointel's painting, and wondered whether Poussin's choice meant that the painter did not love him (fig. 4). In his reply, Poussin expostulated with Chantelou, and asked, "Cannot you see that it is the nature of the subject which has produced this result and your state of mind, and that the subjects I am depicting for you require a different treatment?"11 It was not that one painting was better than another, but that their different subjects necessitated the adoption of different modes, leading the two paintings to produce

RIGHT: FIG. 3 NICOLAS POUSSIN, THE SACRAMENT OF ORDINATION, 1647.

Oil on canvas, 117 x 178 cm. Edinburgh, National Gallery of Scotland (Bridgewater Loan, 1945).

BELOW: FIG. 4 NICOLAS POUSSIN, THE FINDING OF MOSES, 1647

Oil on canvas, 118 x 199 cm. Louvre, Paris, France/Bridgeman Images.

BELOW RIGHT: FIG. 5 ROGER DE PILES, COURS DE PEINTURE PAR PRINCIPES (PARIS: 1708)

Avery Architectural and Fine Arts Library, Columbia University.





different effects on the spectator.

The modes derived from Greek music theory; according to Poussin, they produced "marvelous effects." However, their application to visual art was novel, and Poussin felt the need to begin with a definition. The modes, he explained, were a creation of "[t]hose fine old Greeks, who invented everything that is beautiful." The ancients had observed that particular kinds of musical compositions "had





the power to arouse the soul of the spectator to divers emotions," and had "attributed to each [mode] a special character." These included the Dorian mode, which was "firm, grave, and severe"; the Phrygian mode, used for "pleasant and joyous things" because "its modulations were more subtle than those of any other Mode and because its effect was sharper"; the Lydian mode, "for mournful subjects"; the Hypolidian mode, which "lends itself to divine matters" because it "contains within itself a certain suavity and sweetness which fills the soul of the beholders with joy"; and the Ionic mode, used for "dances, bacchanals, and feasts because of its cheerful character."12 Poussin did not reveal to Chantelou which mode he associated with either The Finding of Moses or The Sacrament of Ordination, but his discussion established a direct link between the general aspect of a painting and the emotional effect it was capable of producing. Even more importantly, as argued by Anthony Blunt, Poussin's extension of the concept of the modes to visual art differed from earlier theoretical treatments because whereas other writers had argued that a mood or emotion was conveyed by the gestures of the depicted figures, Poussin's theory of the modes instead posited that an emotional response could be elicited by the general style of a painting.13 Furthermore, it suggested that the means by which a painting became capable of eliciting particular emotional responses could be systematized. Mood and mode were joined together through the art of painting.

LANDSCAPE AND EFFECT

Although Poussin was renowned for his representation of landscape, and *The Finding of Moses* devotes as much attention to its landscape setting as it does to the figures grouped around the salvaged infant, it was not Poussin but his younger contemporary Roger de Piles who extended the concept of emotional effect to landscape painting in a truly comprehensive manner. In 1708, near the end of his life, de Piles published a treatise entitled *Cours de peinture par principes* (translated into English as *The Principles of Painting*).¹⁴ Structured like a course of lectures and intended for de Piles's fellow academicians, the book set out principles that de Piles had been developing for much of his career. De Piles's overarching aim, in keeping with the goals of the *Académie royale de peinture et de sculpture*, was to determine the grounds by which high art could be differentiated from technically accomplished craft, and thus to establish the definition of "*la veritable peinture*" or "true painting." Along with extended discussions of painterly techniques like line, color, shading, and composition, the book also included a long section on landscape.

Works by the great masters of landscape painting, Nicolas Poussin and Claude Lorrain in particular, were associated with different styles. Poussin, whose cerebral landscapes and noble themes evoked the geometrical perfection of a vanished classical world, was the exemplar of the heroic style. Claude, whose classical landscapes were characterized by limpid skies, clear light, harmonious forms, and soft colors, excelled at the pastoral style. Each of these two styles was associated with a particular effect: whereas Poussin elevated the mind through the contemplation of glorious thoughts and actions, Claude soothed the spectator with placid visions of a classical Arcadia.15

The principal means of communicating these effects was through what de Piles termed the *tout-ensemble*. The *tout-ensemble* (translated as "the whole together") was an aspect of

the parts of a painting were so mutually interdependent that none would dominate over any other

composition according to which all the parts of a painting were so mutually interdependent that none would dominate over any other (fig. 5).¹⁶ A successful *tout-ensemble* ensured that a painting, rather than being perceived by the eye as a collection of disparate objects, was instead seen all at once (compare the scattered spheres in the fourth register of the plate, which have no effect, to the bunch of grapes in the third register, which produces a strong effect). The *tout–ensemble* was the facet of a painting's composition that guaranteed a unified impact.

But the *tout-ensemble* was also much more than a successful engagement with the laws of human vision, for it was this quality that raised painting from an artisanal craft to a high art. The tout-ensemble was analogous to "the spiritual part" of painting; it was what differentiated "true painting" from more mundane productions. In de Piles's memorable formulation, a "true painting" calls out to its spectators; it compels us to approach and engages us in conversation.17 For painters to succeed in producing this kind of intense communication with their viewers, de Piles contends, they must be transported out of themselves, seized by the enthusiastic raptures of the sublime. Then, and only then, will they be able to kindle a similar rapturous state in their audience, making the viewing of their work akin to a divine revelation. The true work of art transcends its objecthood to address its beholders, transfixing them, calling out to them, and overcoming their reason in order to infuse them with a kind of sublime ecstasy.¹⁸ Thus, in de Piles's treatise, the articulation of an aesthetics of effect was closely bound up with the genre of landscape.

Although de Piles was primarily interested in painting, it is in his treatise that we find an important indication of a wider transformation that was to have fundamental implications for landscape theory and design. The relative quality of a work of art was gauged less by criteria related to its production than by the circumstances of its reception—in other words, by its ability to have an emotional effect on its spectators. This transformation had two important consequences. First, the shift in emphasis from production to reception introduced problems of individual preference, reformulating discussions of beauty into debates about taste. Second, the growing interest in effect meant that objects were valued with





respect to the degree of their emotional impact. Thus, objects capable of generating strong responses became those that were most highly esteemed. Pastoral landscapes composed of verdant meadows, meandering brooks, and flowering shrubs were displaced in the cultural imagination by sublime landscapes featuring jagged rocks, desolate plains, towering cliffs, thundering cataracts, and exploding volcanoes. In this way, understanding landscape through the lens of emotion gave a new prominence to those aversive landscapes that fell into the category of wasteland.

WASTELAND AND DISGUST

These developments and their consequences

FIG. 6: WILLIAM DUGDALE, "A MAPP OF THE GREAT LEVELL. REPRESENTING IT AS IT LAY DROWNED"

The History of Imbanking and Drayning of Divers Fenns and Marshes (London: 1662). The William Andrews Clark Memorial Library.

FIG. 7:

WILLIAM DUGDALE, "A MAP OF THE GREAT LEVELL DRAYNED"

The History of Imbanking and Drayning of Divers Fenns and Marshes (London: 1662). The William Andrews Clark Memorial Library.

can be illustrated by considering three types of wasteland that achieved particular prominence in early modern Britain: swamps, mountains, and forests. Each can be associated with a distinct modality of disgust.

A notorious example of a swamp wasteland was the vast stretch of mud, mire, and mere located in eastern England that was known as the Fens. Early descriptions of the region characterize its earth as mud, its waters as putrid, its fauna as vermin, its inhabitants as disease ridden, and its odors as stenches. Description after description expresses reactions of a visceral disgust, an indication that the fears provoked by swamp wastelands went far beyond mere concerns for safety, instead touching upon deeply held notions of contamination, corruption, and impurity.

Drainage was the only solution. William Dugdale's two maps, "A Mapp of the Great Levell, Representing it as it lay Drowned," and "A Map of the Great Levell Drayned" show the effects of an ambitious scheme that was pursued over the course of the seventeenth century (figs. 6-7). In the first image, a vast extent of fen, moor, and common marsh oozes over the landscape, blanketing and obliterating its distinguishing features. In the second, a host of new drains have been carved into the landscape, gathering and channeling the irregular waters between parallel banks and revealing, in their wake, thousands of acres of fertile plough land now divided and arranged into neat orthogonal plots. By separating the elements and relegating them to distinct categories-dividing earth from water with ditches and dikes-this comprehensive scheme aimed to impose rational control over a wayward landscape, mitigating its power to

defile by subjecting it to the discipline of private property. What this case study of swamps reveals is a visceral disgust that inspires actions involving the application of technology that are designed to transform the landscape entirely, making it conform to protocapitalistic notions of use and productivity.

Mountains, on the other hand, furnish insights into the relationship between disgust and aesthetics. Derbyshire's Peak District, one of the earliest sites of domestic tourism in England, provides a good case in point. Drawn by descriptions of the region's seven "wonders," which included two caves, a chasm, two unusual springs, a "shivering mountain," and the Duke of Devonshire's house at Chatsworth, visitors came to experience these assorted aberrations of nature, and described their experiences in terms that suggested a Grand Tour of Hell. One of the earliest visual representations of this area, an engraving published in Charles Leigh's The Natural History of Lancashire, Cheshire and the Peak in Derbyshire of 1700, is a view of the cave known as "Poole's Hole" (fig. 8). The plate indicates that the cave is understood according to conventions of the monstrous: the inclusion of other images such as a fossil,

a boy born with a birthmark, and a woman with horns growing out of her head makes this point clear. Yet early descriptions of the region express not simply fear and revulsion, but that precise mixture of repulsion and fascination that tends to characterize disgust in its aesthetic dimension. Mountains thus provide the template for a powerful emotional reaction that mingles repulsion and fear with attraction, a reaction that later in the century is



FIG. 8 POOLE'S HOLE

from Charles Leigh, The Natural History of Lancashire, Cheshire, and the Peak in Derbyshire (Oxford: 1700). The William Andrews Clark Memorial Library.

FIG. 9 CHARCOAL MAKING IN A FOREST

from John Evelyn, Sylva, Or A Discourse of Forest-Trees. 2nd edition. London: 1670. The William Andrews Clark Memorial Library.



identified as the sublime. The products of this modality of disgust are artistic ones: literary descriptions of mountainous landscapes, and works of visual art like paintings, sketches, and watercolors. The distance inherent in the act of representation is what allows for the play of a horrified fascination, that simultaneous tug of attraction and repulsion, which is precisely the hallmark of the sublime. Thus what the case study of mountains reveals is an aesthetic disgust that uses the techniques of art to generate representations: words and images that distance the object sufficiently for it to become an object of pleasurable (and perhaps even frisson-generating) contemplation.

Turning to forests, however, the questions change. Unlike swamps and mountains, which were understood as wastelands given by God or nature, the forests of England were instead seen as wastelands created by culture. By the second half of the seventeenth century, they had been decimated by unscrupulous tree felling, the growth of the iron and glass industries, and by the upheavals of the Civil War (fig. 9). Contemporary literature on forests reveals that disgust was not directed toward the landscape, but rather to the people who were judged as misusing it. Furthermore, the censure of particular activities within the space of the forest went hand in hand with social distinctions. Hunting (an elite activity associated with the Crown) was celebrated, while foraging, poaching, wood gathering, agriculture in forest clearings, and building construction (all practiced for the most part by commoners) were condemned.

Looking at forests furnishes an early example of human industry being identified as harmful rather than as beneficial, and reveals the articulation of a moral disgust, directed at the works and actions of humans rather than at the pre-cultural landscape itself. The solution to the waste of England's primeval forests was a campaign of tree planting spearheaded by the Royal Society Fellow and horticultural enthusiast John Evelyn. Evelyn's magisterial *Sylva* of 1664 was written to encourage wealthy landowners to plant trees on their estates for economic, strategic, and aesthetic reasons. Thus, in the case of forests, we find a moral disgust directed at human actions that inspires the deployment of a form of gardening understood in redemptive terms. Planting trees would atone for the sins of an unscrupulous culture and produce an "Elysium Britannicum," a new Eden, proof positive that that the nation (or at least its wealthy landowners) had been saved.

THE WASTELAND TODAY

Today we do not understand landscape as early modern British people did. Yet even though their fens have become our wetlands and their dangers our risks, and even though climate change has permanently confounded the constructs of "nature" and "culture" and united what we used to call nation-states into one common global ecosystem, we continue to react toward landscapes we designate as "wasteland" in strikingly similar ways. We continue to look to science and technology for solutions to the threats posed by toxic, polluted, (and, by extension, polluting) landscapes, just as they did with their swamps. We continue to use art to generate pleasure when we contemplate oil spills, strip mines, slag heaps, and garbage dumps, just as they did with their mountains. And we still use gardening (or landscape design, as we now call it) to redeem landscapes that inspire our guilt because we have laid them waste, just as they did with their forests. But when faced with toxic and derelict sites, it is not enough to turn away, assume that someone else will clean them up, stand back and take photos that will only be shown in a museum or art gallery, or cover them over with such stand-ins for "nature" as grass and trees. We must do more.

The aversive landscape mounts a challenge of a particular kind (fig. 10). Wasteland arouses our strongest feelings: it attracts at the same time as it repels. This emotional appeal, which is fundamental to the definition of wasteland, engages us on both a biological, universal level, and on one that is culturally specific, uniting us through our common humanity while allowing for individual difference. Furthermore, the powerful emotions wasteland elicits can be channeled into action, used to construct a passionate, ethically and politically motivated stance that has the force to



FIG. 10 LACHENAIE LANDFILL, OUÉBEC, CANADA

Photograph: Vittoria Di Palma, June 2008



challenge the status quo. Finally, the equivocal nature of these emotions helps us to recognize that our desires may not always conform to what is socially sanctioned, and in this way aids in formulating an agenda that does not fall prey to the more simplistic forms of moral self-righteousness. Of all our contemporary environments, it is wasteland that most fully engages with the challenges and possibilities confronting land-scape today. Wasteland not only shows us what an emotional response to landscape has meant in the past, but also suggests how being in the mood for landscape could lead to a more environmentally and socially equitable future.

This chapter was first presented as a paper at the 2013 conference "Thinking the Contemporary Landscape: Positions/Oppositions," and subsequently published in Thinking the Contemporary Landscape, edited by Christophe Girot and Dora Imhof (New York: Princeton Architectural Press, 2017): 15–29. I would like to express my thanks to Barry Bergdoll, Christophe Girot, Dora Imhof, Anette Freytag, Albert Kirchengast, Barbara Darko, and Kelly Shannon.

¹ Ignasi de Sola-Morales Rubió, "Terrain Vague," ANYplace (Cambridge, MA: MIT Press, 1995), 118–123; Antoine Picon, "Anxious Landscapes: From the Ruin to Rust," trans. Karen Bates, Grey Room 1 (Fall 2000), 64–83, Niall Kirkwood, Manufactured Landscapes: Rethinking the Post-Industrial Landscape (London: Taylor and Francis, 2001), Mira Engler, Designing America's Waste Landscapes (Baltimore: Johns Hopkins University Press, 2004), Alan Berger, Drosscape: Wasting Land in Urban America (New York: Princeton Architectural Press, 2006).



- ² Vittoria Di Palma, *Wasteland*, *A History* (New Haven: Yale University Press, 2014).
- ³ See Andrew Ortony and Terence J. Turner, "What's Basic About Basic Emotions?," *Psychological Review 97*, no. 3 (1990): 315–331; Paul Ekman, "An Argument for Basic Emotions," *Cognition and Emotion 6* (1992): 169–200, and Lisa Feldman Barrett, "Are Emotions Natural Kinds?" *Perspectives on Psychological Science 1 no. 1* (March 2006): 28–58.
- ⁴ William Ian Miller, *The Anatomy of Disgust* (Cambridge, MA: Harvard University Press, 1997), 8.
- ⁵ Norbert Elias, *The Civilizing Process* translated by Edmund Jephcott (Oxford: Blackwell Publishers, 1994); Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (London: Routledge, 1966).
- ⁶ For recent assessments of the evolutionary role of disgust, see Valerie Curtis, "Why Disgust Matters," in "Disease Avoidance: From Animals to Culture," ed. R. J. Steventson, T. I Case, and M. J. Oaten, special issue, *Philosophical Transactions of the Royal Society B 366, no. 1538* (December 2011), 3478–3490.

- 7 Miller, Anatomy of Disgust, 1.
- ⁸ Aurel Kolnai, "The Standard Modes of Aversion: Fear, Disgust, and Hatred," On Disgust ed. Barry Smith and Carolyn Korsmeyer (Chicago and La Salle, IL: Open Court, 2004): 100.
- ⁹ Carolyn Korsmeyer, *Savoring Disgust: The Foul and the Fair in Aesthetics* (Oxford: Oxford University Press, 2011), 37.
- ¹⁰ Kolnai, "Disgust," in On Disgust, 43.
- ¹¹ Anthony Blunt, *Nicolas Poussin*, 2nd ed. (Washington D.C.: The National Gallery of Art, 1967; 2nd ed. London: Pallas Athene, 1995), 368.
- 12 Blunt, Poussin, 369-370.
- 13 Ibid., 226.
- ¹⁴ Roger de Piles, *Cours de peinture par principes* (Paris: Jacques Estienne,1708), translated as *The Principles of Painting* (London: 1743).
- ¹⁵ De Piles, Cours, 200–259.
- ¹⁶ Ibid., 104–114.
- 17 Ibid., 3, 6.
- 18 Ibid., 114-121.



DROUGHT & BEAUTY DEBATES

AN EVENING WITH NAOMI KLEIN

KELLY SHANNON

ALEXANDER ROBINSON

MARTIN HOGUE

CHRIS REED STOSS

ALISON HIRSCH

BRADFORD MCKEE



SPEAKERS

APEA

Calvin Abe, AHBE Landscape Architects Vinayak Bharne, USC Aja Bulla Richards, USC Meg Coffee, UCLA Extension Samantha Harris, Rios Clementi Hale Studic Claire Latane, Mia Lehrer + Associates Barry Lehrman, Cal Poly Pomona Evan Mather, AHBE Landscape Architects Sean O'Malley, SWA Laguna Beach Kelly Shannon, USC Andy Wilcox, Cal Poly Pomona

6:00 PM, March 4th, 2016 hrer + Associates, 185 S Myers St., Los Angeles,

LANDSCAPE AS NECESSITY DEBATE SERIES

The Landscape as Necessity Debate Series showcases the power of landscape architecture.

It raises the profile of the profession of landscape architecture in Los Angeles and beyond and as well builds public awareness to change prevailing perceptions of landscape architecture in the City. Most importantly, the series creates a landscape architecture community across the extended geography of Los Angeles that bridges the academy and practice.

)S

The goal of the series is to expand the conversation around critical urban issues that are grounded in Los Angeles but pertinent to designers and thinkers from all over the world. The series was initiated by the USC Graduate Landscape Architecture + Urbanism Program, planned, supported, and carried out in collaboration with the landscape architecture programs at Cal Poly Pomona and the UCLA Extension Program. The Arid Lands Institute and Mia Lehrer + Associates have also been instrumental in organizing the series.

This series is an opportunity to position landscape architecture at the forefront of debates surrounding major urban transformations happening in the city, questioning where we are now and where are going. The series has pairs of lectures (approximately 45 minutes each, back-to-back) followed by a moderated debate on a predetermined theme selected for each academic year. One lecturer is chosen from the Los Angeles area, and the other from elsewhere, as far away as Australia, Europe and Asia.

For 2015–16, the theme 'Drought & Beauty', tackled an extremely topical issue for LA, California, and a number of water-stressed environments. It also underlined the fact that landscape architecture is and will be vital as policy forges ahead to ensure that our drier reality is one with design integrity and pleasure. The series concluded with a moderated *pecha kucha*. ▲

DROUGHT AND BEAUTY LANDSCAPE AS NECESSITY DEBATE SERIES

October 9, 2015

Helms Design Center

Kate Cullity, Taylor Cullity Lethlean, Melbourne

Mia Lehrer, Mia Lehrer & Associates, Los Angeles

November 20, 2015

Helms Design Center 6:00 pm

James Burnett, OJB. Solana Bea

Mark Rios, Rios Clementi Hale Studios, Los Angeles

Los Angeles Cleantech Incubator (LACI) 6.00 pm

Els Verbakel & Elie Derman. Derman Verbakel Architecture, Tel Aviv

Allen Compton, SALT, Los Angeles

CULLITY LEHRER BURNETT RIOS

VERBAKEL DERMAN COMPTON

SPONSORS

USC, Graduate Landscape Architecture & Urbanism Cal Poly Pomona, Landscape Architecture UCLA, Extension Program in Landscape Architecture

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Helms Bakery Design Center. 8745 Washington Blvd. Culver City, CA 90232 / FREE Valet parking at Venice & Helms LACI, 525 South Hewitt, Los Angeles, CA 90013

Moderated by Kelly Shannor

Landscape Architectur Urbanism

Moderated by

Extension in Landscape Architecture

Moderated by **Rennie Tang** Cal Poly Pomona

Landscape Architecture

DROUGHT AND BEAUTY: DEBATES

MODERATED BY

USC LANDSCAPE ARCHITECTURE + URBANISM KELLY SHANNON UCLA EXTENSION IN LANDSCAPE ARCHITECTURE STEPHANIE LANDREGAN CAL POLY POMONA LANDSCAPE ARCHITECTURE RENNIE TANG

KATE CULLITY & MIA LEHRER

OCTOBER 9, 2015

Cullity's talk was entitled 'More than just looking good: Beauty, aesthetics and care.' She spoke of the elusive and soulful quality of beauty and its embedded socio-cultural meanings; its fragility and demand for care in order for it to be sustained. She wove her narrative with selections of her firm's (TCL) bold and colorfully inspired works — from the Uluru Kat-Tjuta National Park to the Australian Garden and the Adelaide Botanical Garden. Angeleno Mia Lehrer contextualized her presentation by discussing the fragility of the natural landscape, the five-year Southern California drought, and the necessity for systems to survive and adapt in the face of turbulent change. She stressed that design plays an important role in the form of activism in the creation of resilient landscapes, and that performative landscapes can work hand-in-hand with changing people's perceptions of beauty.

JAMES BURNETT & MARK RIOS

NOVEMBER 20, 2015

Burnett showcased a number of his firm's (OJB) projects that questioned the development of a new ecological aesthetic and for instance, how to design without sand in the desert. He spoke of a 'painterly' approach, and how to create a lush and thick landscape, while at the same time addressing the responsibility of working with drought-tolerant species. Rios tied the notion of ecological landscapes to culture and the ecology of specific places, geography, and authenticity. He also stressed the importance of storytelling in relation to authenticity.

ELS VERBAKEL / ELIE DERMAN & ALLEN COMPTON

FEBRUARY 5, 2016

In 'Of wilderness & pasture: searching for the land of milk and honey,'Verbakel and Derman gave a succinct, three-part presentation that focused on the Israeli context, beginning with a historical foray into the building of the Jewish State and the notions of wasteland, cultivation, and conquest of the desert. They delved into the 'resisting of wilderness' and showed how their work straddles infrastructure and landscape. They concluded with the idea of embracing the wild and a series of landscape urbanism projects. Compton focused on the ground and water interplay and some of the very particular conditions of Los Angeles.

"The most important thing I learned from USC MLA program is the process of design. It sets up a foundation for my working process."



CLASS OF 2015 DESIGN WORKSHOP, LOS ANGELES, CA

THS CHANGES EVERYTHING AN EVENING WITH

NAOMI KLEIN

Tuesday, February 9, 2016, 7 p.m. Town and Gown Reception and book signing to follow. Admission is tree. Reservations required. RSVP at visionsandvoices.usc.edu

ard-winning journalist and activist Naomi Klein is the author of This Inges Everything: Capitalism vs. The Climate, a New York Times Notable Ik of 2014. Rachel Maddow called Klein's 2007 best seller, The Shock a mandatory must-read." This Changes Everyth

visionsandvoices.usc.edu | University of Southern California

ESA





THIS CHANGES EVERYTHING: AN EVENING WITH NAOMI KLEIN

10 GRADUATE STUDENTS (8 LANDSCAPE ARCHITECTURE + 2 ARCHITECTURE) SPRING 2016

KELLY SHANNON & VICTOR JONES

GRADUATE PROGRAM OF LANDSCAPE ARCHITECTURE + URBANISM UNIVERSITY OF SOUTHERN CALIFORNIA



THIS CHANGES EVERYTHING: CAPITALISM VS. THE CLIMATE

In preparation for Naomi Klein's lecture, 10 students (8 from the landscape program and 2 from the architecture program) met with Professors Kelly Shannon and Victor Jones to critically discuss the book, This Changes Everything: Capitalism vs. The Climate and other canonical work of hers.

They had a 2-hour interview/ discussion with her prior to the university-wide Vision & Voices event at the School of Architecture.



THIS CHANGES EVERYTHING: CAPITALISM VS. THE CLIMATE

The students developed a timeline of climate change focusing on a 'blue-line' of projects structured by infrastructure, urbanism and landscape. The timeline was an invaluable prop for the interview/ discussion with Ms. Klein.











ALEXANDER ROBINSON AFTER THE AQUEDUCT

March 4-April 12, 2016 Los Angeles Contemporary Exhibitions (LACE)

SHANNON, ROBINSON, HOGUE

KELLY SHANNON & LANDSCAPE ARCHITECTURE STUDENTS

NOVEMBER 2–13, 2015 FACULTY & STUDENT EXHIBIT WALLS, WATT HALL USC

The exhibit showcased the recent work of RUA (work in Belgium and Vietnam) and a complementary student exhibition wall sampled on-going work from all three years of the Graduate Program of Landscape Architecture + Urbanism as well as the results of the most recent 'vertical workshop,' the Drought and Beauty awareness campaign done in collaboration with LA Metro.

ALEXANDER ROBINSON AFTER THE AQUEDUCT

MARCH 4-APRIL 12, 2016 LOS ANGELES CONTEMPORARY EXHIBITIONS (LACE)

Robinson's work on the Owens Lake was on display, including robotic-arm-modeled sand sculptures and his Rapid Landscape Prototyping Machine, which he describes as an 'interactive arcade-style machine that lets you "play" the sculptural infrastructural landscapes and tune them to your preference. 'The aim of the machine is to improve the design of dust mitigation landscapes at the Owens Lake. Robinson was exhibited with a diverse group of artists and designers who have explored the Los Angeles Aqueduct and its surrounding land. Completed in 1913, the aqueduct, which originates in the Owens Valley, has been the main potable water source for Los Angeles, a condition that has remained contentious into the modern day.

MARTIN HOGUE 925,000 CAMPSITES

MARCH 21–25, 2016 VERLE ANNIS GALLERY USC

Centered on camping culture in the United States, 925,000 Campsites interrogates the discrepancies that exist between the deeply cherished American ideal of ruggedness and the desire for an increasingly sophisticated range of utilities and conveniences. Campgrounds indeed commodify into multiple "sites"—nearly one million of them in the United States, as the title of the exhibit suggests—the locus of this singular experience. Serviced by extensive networks of infrastructure and populated with trailers and \$300,000 RVs, campgrounds celebrate a unique form of American ingenuity in which intersecting narratives and desires (wilderness, individuality, access, speed, comfort, nostalgia, profit) have become strangely and powerfully hybridized.



ABOVE: MARTIN HOGUE 925,000 CAMPSITES

March 21–25, 2016 Verle Annis Gallery USC

RIGHT:

KELLY SHANNON & LANDSCAPE ARCHITECTURE STUDENTS

November 2–13, 2015 Faculty & Student Exhibit Walls, Watt Hall USC







of the second

GREEN BAY CITY DECK Chris Reed

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SHANNON, STOSS, HI<mark>RSCH</mark>, MCKEE

KELLY SHANNON WATER & FOREST URBANISMS: BACK FROM PLANNING TO FLOODING & PLANTING

NOVEMBER 4, 2015

Shannon's lecture focused on projects in Belgium and Vietnam and design investigations that exchange planning for flooding and planting. Micro-topographies and robust forest structures create space for water, and robust forest structures simultaneously generate a frame to structure urban growth, embeds the city and is resilient to climate change (sea level rise, saline intrusion, etc.).

CHRIS REED STOSS WORK LIFE

JANUARY 13, 2016

Reed's lecture was a broad reflection on 15 years of practice since the establishment of his firm StoSS. He discussed the founding principles of the office's work and how they have evolved to meet new challenges, including climate change. In 2001, when StoSS began, a primary concern was how to recover a central position for landscape architecture and advocate for a public works practice. Hard work and alternative roles for the profession paid off, and StoSS is now active throughout the U.S. and beyond, leading major projects and collaborating with renowned architects and urbanists.

ALISON HIRSCH THE PERFORMATIVE LANDSCAPE: FRAMEWORKS FOR CIVIC AND EMBODIED ACTION

JANUARY 20, 2016

The lecture highlighted Hirsch's research in areas of socio-spatial conflict, developing design methods and visualization practices that take cues from ethnography, choreography and public space studies. She discussed how the interpretation of sociocultural practices and marginalized histories and memories can contribute to the design of meaningful urban places.

BRADFORD MCKEE

MARCH 23, 2016

McKee's lecture was in line with his impassioned editorials for Landscape Architecture Magazine (LAM), where he has become a strong advocate of the profession and environmental activist. He discussed the mandate of the profession; what it must do and at the same time, how it continues to suffer from the handicap caused by lack of recognition. He discussed how LAM endeavors to unearth issues and is not afraid to delve into the highly political, since for McKee the profession has a deep sense of mission that is inextricably tied to politics.

(RE)CHARGE FRESNO 2100 VISION

(A. Arifiana, Y. Bai, A. Carías, Y. Cao, C. Líu, M. Fancler, D. Shen, C. Sison, USC design studio fall 2015)
FROM

FEBRUARY 2016, PP. 84-89

AMIDST SHIFTING PARADIGMS: TEACHING & RESEARCH

In 2015, the disciplines of the built environment—whether architecture, landscape architecture, urban design, urbanism, or one of its many descendants such as landscape urbanism must be understood within a much larger cultural shift, a shift that is fundamentally challenging the professions to begin with and secondly, but not less importantly, teaching and research.

Today's students have been entirely raised in the digital era, born with the World Wide Web as their encyclopaedia and smartphones, so to speak, in their cradle. The assumptions that we as educators have about design thinking in studios and also more generally about education are not necessarily valid or, in less radical terms, adapted. Sketch paper, models, and drawing boards are clearly worlds of a bygone past. Where is there still a school with drawing boards? The screen has become a world unto itself, the interface of the 2D and 3D alike: it is simultaneously the 1:1 drawing board and the direct connection with built reality through 3D-printers. Form follows function was the modernist idiom. One could believe that today, image (does anyone still bother about form?) follows software capabilities. But there is more to it than the reduction of the disciplines to image production. We have also entered the age of information overload, and the world has apparently become performance-driven. The implications of all this run deep and are far-reaching.

Conventionally, research is supposed to generate knowledge. In our fields, disciplines that hybridize art and science, 'design research' has become academically accepted, and as time passes, more and more institutions legitimize 'designerly' doctorate work. Very often, this has less to do with real convictions than with a desire or necessity to safeguard the position of schools of architecture in a more and more integrated, and hence more and more stereotypical, landscape of education. Whatever else could be said about true interests and calculations, there is also no clear consensus on exactly what constitutes such design research, what the design quality should be, nor a definition of its precise scholarly value. This should come as no surprise, since it is known that it is often more difficult to form an intelligent question than an easy answer. Charles Eames, a North American architect (1907-1978) famously answered a number of questions in an interview—from a 1972 Design Q&A—with questions: Q: What are the boundaries of design? A: What are the boundaries of problems? Q: Does design obey laws? A: Aren't constraints enough?

Rhetorical riddles aside, the larger (and troubling) issue is what sociologist Zygmunt Bauman has termed our 'liquid modern world,' where teaching and research—or education in general—are part of a paradigm shift or, in his view, a crisis. Bauman, in line with many others, claims we are in an era where

the human condition has re-negotiated the very meaning of time: where in the 'society of consumers,' time is neither cyclical nor linear, but pointillist, broken up into a multitude of non-dimensional, separate morsels. Such a hurried rhythm relates to 'debris of premature endings,'stillborn gambits,' the urge to 'discard and replace,' with failed tools 'abandoned rather than sharpened and tried again with a greater skill' (Bauman 2011a). Information society offers more, but as Norwegian anthropologist Thomas Hylland Eriksen has astutely commented in his book Tyranny of the Moment: Fast and Slow Time in the Information Age, 'a crucial skill in information society consists in protecting oneself against the 99.99 percent of the information offered that one does not want' (Eriksen 2001:17).

It is no wonder that critical thinking and vigorous, insightful design research is increasingly hard to teach. Raw talent and inventiveness is borne and equally spread throughout the human species. However, artificial barriers of the technological and consumerist era create not only a climate where passion yields to dispassion, though not disinterestedness-as designers orient their product towards the market-but also projects that are increasingly dislocated from specific geographies and everyday realities, based instead on sellable images and performance metrics. 'The culture of liquid modernity has no "populace" to enlighten and ennoble; it does, however, have clients to seduce' (Bauman 2011b:16).

PERFORMANCE < > GEOGRAPHY AND DESIGN < > QUESTIONING

The agility of the digital-generation with captivating visualization tools, coupled with a seemingly endless proclivity towards mapping—enabled by the ever-evolving precision of a plethora of complex modelling and GISbased programs—has led not only to walls and walls of similar renderings in schools and offices, but also threatens to literally flatten out geographies with increasingly generic 'performative landscapes.' More and more, the sociocultural histories of territories are scarified by the initial rhetoric ambiguity around ecological concerns and then with the sameness afforded by technology and systems. The 2008 manifesto of Elizabeth Meyer importantly reminds us that aesthetics, beauty, and ethics are as important as ecological health, social justice, and economic prosperity in the defining criteria of so-called sustainable landscapes. Unfortunately, it is now the exceptional landscape architecture office that marries geography, beauty, and performance through design, whereas this should be the *norm*.

The melding of teaching and research has the real opportunity to educate the next generation of professionals (and educators) and to ameliorate the blind 'reproduction of success' (getting rid of the notion of so-called best practices would be a great start) by pausing and returning to linear and cyclical time, to imbue an understanding of the longue durée of landscapes and geographies. The academy can once again develop genuine interest in contexts and go beyond the development and use of tools and archetypes. The growing positive trend in a number of institutions, whereby researchers share with students years of their work, contacts, and insights to delve deeply into issues, questions, territories, and specific sites is no doubt the future of at least the higher levels of landscape architecture education. Intensive, well-prepared on-site workshops or studios with stakeholders and serious fieldwork can re-sensitize students to the specific geography of contexts and the messiness and contested realities of the everyday-which are too often romanticized and sanitized by the screen-only interface. Investigations into existing logics of landscapes, the cultural appropriations of a territory, the social formation and codification of spaces require both the diachronic and synchronic perspective. On-site, interpretative mapping can go far beyond the descriptive and become a form of critical realism (critical in the process of selection of what to map) and the base for insights through the discovery of unspoken/unwritten realities gained from a haptic and experienced sense.

Design research need not be perceived as problem solving *per se*, but as questioning reformulating problems, forming insights, staging scenarios, and spatially intervening to simultaneously accept global forces while producing local values. It can be equated with a provisional synthesis of multiple factors and at multiple scales; context-embedded design is able to overcome antitheses insolvable in theory and literally ground performance-led strategies. Such an approach is in no way a plea towards the retrograde; conversely, the powerful re-editing of the existing environment requires a reuniting of various engineered and natural processes to strengthen 'as found' logics in order to create new landscape infrastructures as a frame for urbanism.

ADDRESSING BIG QUESTIONS

Landscape architecture has the capacity to address the most fundamental questions facing the world today: mitigating climate change, addressing water and food security, developing creative solutions for afforestation, novel infrastructure, and energy landscapes. In a world that is increasingly divisive, landscape architecture is arguably the most powerful tool to spatially address ecological and social justice. Landscape architecture addresses systems, long-term perspectives, and the structuring of the territory of the whole while simultaneously having the necessary attention for the concrete and its materiality.

Over the course of a number of years, my own teaching and research at the University of Leuven and the Oslo School of Architecture and Design have been investigating Vietnam's rapidly transforming Mekong Delta, a cultural landscape formed and transformed by its sophisticated water management. Most recently, the historical paradigm of land and water management is undergoing a fundamental shift. The manipulated water pressure from upstream dam building, coupled with sea level rise, makes saline intrusion a serious threat to enormous territories. The construction of large, protective sea dykes is now on the way in exactly the same region that once thrived solely from natural processes of erosion and sedimentation. Other parts of the landscape will be faced with more dramatic and systematic inundation. In short, a new geography is in the making. At the same time, the speed

and scope of urbanization is unprecedented.

A number of collaborations with the Vietnamese government, for both research and planning commissions, [1] as well as with Ho Chi Minh Architecture University, [2] allowed for the setup of intensive water urbanism fieldwork sessions throughout the delta, with local students and with evening meetings with stakeholders, with the aim to unravel the complexities of the unseen interdependencies in the workings of the landscapes. The use of motorbikes, boats, and walking enabled the construction of interpretative maps and urban biographies on the ground and participation in workshops and lectures by local experts allowed students to oscillate between being critical observers and scientific researchers. The fieldwork and (re) reading of the delta at multiple scales made clear a spectrum of interplays between nature, culture, technique, built fabric, and the region's different water landscapes.

Students'(re)writing and design research of the delta was a foil to collaborative research work that focused on developing revised master plans for Cantho (2010-2013), the Mekong Delta (2014-present), and Ca Mau (2015-present). The common thread running through these plans is the emphasis on seeing climate change as an opportunity to realign the plan and development more with the dynamics of the territory. Each plan accentuates the agro-ecological identity within the delta and underlines the main asset of the delta (particularly in light of global food security)namely its enormous agri- and aqua-cultural potential. The plans seek to re-establish the region's core identity, counterbalance the relative homogeneity of the region's urbanism and re-articulate the productive landscapes of the delta's dynamic ecological zones through an interplay of micro-topographies, based on soil qualities and salt and fresh water gradients, afforestation, rethinking infrastructure and urban and rural morphologies and new productive landscapes.

While Vietnam's Mekong Delta is faced with extreme water-land interplays in light of climate change, a world away in California,









ABOVE:

MEKONG DELTA REGION VISION 2050: Accentuating, Differentiating & Intensifying Six

Agro-ecological Regions (RUA 2015)

LEFT

AGRICULTURAL LOGICS AND SEASON RHYTHMS FROM CANTHO FIELDWORK, VIETNAM

(A. De Nijs, L. Nagels, University of Leuven design studio spring 2010)

the Great Central Valley-also a major world food producer-is facing other challenges in the twenty-first century. A fall 2015 final design research studio at the University of Southern California's Landscape Architecture + Urbanism Program was set up to catalyse a multi-year 'think-tank' on 'Rethinking California's Urbanizing Agrarian Landscape.' Initial research focused on Fresno Country, in the southern portion of the Central Valley, which today is in the midst of a four-year drought, has severe levels of subsidence and water stress, levels of poverty as high as in Appalachia and, at the same time, has incredibly high predicted urbanization rates (Fresno, the fifth largest city in California is expected to climb from approximately 500,000 today to 771,000 by 2035). The collective vision, (re)Charged Fresno 2100, sought to simultaneously address environmental and social justice and keep the valley as a productive agricultural region. Landscape architecture was developed as a frame to guide infrastructure development, new growth, and densification towards the Sierra Nevada foothills (and away from potential water recharge and agricultural zones), and increase the biodiversity and public realm potentials, particularly of the region's rivers. Other strategic projects focused on the creation of new alternative agro-ecology, energy, and (water) recycling landscapes.

The potentials of teaching and research in the new paradigm of education must be fully embraced. They are the way to go beyond the screen, information overload, and performance-driven technical sameness and back to the longue durée of landscapes and geographies. Landscape architecture cannot go forward in Bauman's notion of 'pointillist' time in a 'liquid modern world.' History and territories need to be critically interrogated in order to be reimagined. At the same time, boldness and visions are essential, as are political will-and landscape architects can do a lot to educate politicians, the public, and all potential clients. In the end, the planet will depend on it. Since, as writer and environmental activist Naomi Klein noted, 'the climate deal that has been negotiated at COP21 crossed



CIVIC BOULEVARD, LINEAR CITY CA MAU, VIETNAM

(G. Durey, I. Fallet, H.S. Haroarson, E.N. Horn, E. Reid, M. Sørensen, K. Tønseth, AHO design studio spring 2014)

ABOVE AND RIGHT:

BIO-ENERGY & AGRICULTURE THINK TANK PLOTS

(A. Arifiana, Y. Bai, A. Carías, Y. Cao, C. Liu, M. Fancler, D. Shen, C. Sison, USC design studio fall 2015)

Source of original image: Fresno City and County Historical Society (1891), California Homes and Industries and Representative Citizens (San Francisco and New York: The Elliott Publishing Co.), 66





multiple red lines: Scientific red lines, equity red lines, legal red lines, and more. The emissions targets outlined in the deal still amount to increases of 3 to 4 degrees Celsius—an increase incompatible with organized civil society' (*Klein 2015*).

This article previously published in the Journal of Landscape Architecture (JoLA), 10th Anniversary Issue, 2-2016, pp. 84–89.



NOTES

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2. Progressive Training Program, Bachelor of Urban Design, Ho Chi Minh University of Architecture (2009–2015), funded by Ministry of Education and Training (MoET), Vietnam: curriculum development; staff and student exchange, staff capacity building; co-teaching of design studios, seminars in Belgium and Vietnam over five years, programme co-directed by K. Shannon/B. De Meulder (University of Leuven) and Le Anh Duc (HCMUARC).

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OUTSTANDING THESIS PROJECT ASLA HONOR ASLA MERIT OLMSTED SCHOLAR



KEN SMITH AT FINAL JURY OF G. AQUINO, Y. HUNG AND G. MASON Spring 2016





DESIGN RESEARCH THESIS FALL 2015 & SPRING 2016

PROFESSOR KELLY SHANNON
[RE]ENERGIZE FRESNO, FRESNO COUNTY, CA

The design research thesis proposed feasible design synergies between landscape architecture and renewable energy installations in order to minimize the negative environmental impacts while adding qualitative value to the public realm. The case study in Firebaugh was ideal to test hybridization of renewable energy with new forms of agriculture and recreation – resulting in a new territorial landscape of education and research.

OUTSTANDING THESIS AWARD 2016









Jury comment: "excellent and well-articulated technical design, dynamic graphics, very engaging and passionate about cultural and physical aspects of the design profession, excellent depth and diversity, strong presence—very confident, nicely done!"

SHER DA

DESIGN RESEARCH THESIS SPRING 2015 & FALL 2015

PROFESSOR KELLY SHANNON ENHANCING GEOGRAPHIC ECOLOGICAL GRADIENTS: ZELANY MOST, LOWER SILESIA, POLAND

The design research thesis sought to marry engineering and landscape architecture, creating a 'safe to fail' territorial project and a new landscape of topography. The disturbed forest and water networks are reconnected, and the gigantic tailings pond is decentralized and hybridized in order to serve economic as well as community functions.

TOP LEFT: GEOLOGY -- LANDFORM -- STORAGE

BOTTOM LEFT: AFFORESTATION

BOTTOM RIGHT: THE NEW WATER MACHINE

















VERTICAL WORKSHOP, FALL 2015

PROFESSORS KELLY SHANNON, ESTHER MARGULIES, KELLY MAJEWSKI, KATE HARVEY, AJA BULLA-RICHARDS

DROUGHT & BEAUTY + LA METRO

I am LA (together with Chris Sison, Teeney Hood, Michelle Villareal, Jade Orr) was a clever play on LA, alluding to both Los Angeles and the landscape architect. The proposed LA Metro campaign for the drought in Los Angeles shifted the focus to a wider perspective of making Angelenos aware of landscape architects more generally, and juxtaposed the city's 'star landscape architects' portraits with droughttolerant plants.









"The most important thing I learned in the USC MLA + Urbanism program was to develop my own process for working in design. It helped to create an understanding of what to look for and observe during a project. **USC helped solidify a confidence in myself within the field**. It helped me develop a more dynamic understanding of landscape."

SHERIDA JEFFREY

CLASS OF 2015 LAND LAB, REDONDO BEACH, CA



STUDIO, SPRING 2015

PROFESSOR ALISON HIRSCH THE GEOGRAPHY OF CIVIL UNREST SYNERGIZING POST-INDUSTRIAL COMMONS.

The proposal was deeply imbedded in a mapping of the memory, culture, and economy of the geography where the 1992 Los Angeles Riots began and the lived-in realities of the neighborhood today. Models and various forms of interpretative cartography were utilized to understand new intersections, connections, possible weaving, and anchors.





Jury comment: "strong aesthetic design solutions, refreshing, engaging, insightful, nice overall synopsis and concepts, very strong and clear graphics, strong critical thinking, and verbal communication were portrayed sincerely."

ASLA SOUTHERN CALIFORNIA CHAPTER HONOR AWARD 2016

DESIGN RESEARCH THESIS FALL 2015 & SPRING 2016

AJA BULLA-RICHARDS

The design research proposal explored the theme of interwoven natural and cultural spaces along the San Joaquin River in Fresno County, Central Valley, Opportunities were identified to create transitional and hybrid landscapes connecting existing parks, schools, and agricultural lands and eventually develop a river ecology learning laboratory. The project preserves and enhances the local soils to sustain the agricultural economy. The proposal replaces the cut of the neglected river with seams of social, ecological, and educational interaction for the community.

LEFT:

Endangered habitat and hydrology on the San Joaquin and Kings River Systems.

BELOW:

Analysis model using historical maps and documents potential connections and conflicts.



playground (sand, loam soil, gravel)



CUT TO SEAM (continued)

ABOVE: River terraces restore contact with the rivers.

RIGHT:

River terraces control erosion and provide a medium for riverside agriculture.

BELOW:

Crease landscape creates lowpoints for irrigation water collection, mounds provide habitat and landscape diversity.







Scale 1 10 Jan -





STUDIO, SPRING 2015

PROFESSOR ALISON HIRSCH

THE GEOGRAPHY OF CIVIL UNREST ART FRAMES MEMORY

An interest in cultural landscapes drove the development of public spaces in the riot-torn public space of South Los Angeles, weaving together art, performance and education. The proposal transformed the neighborhood's fragmented spaces into a cohesive tapestry of programmed places for street art, informal and formal performance, and community-wide awareness building.

TOP AND ABOVE: Art park plan

LEFT:

Art activates vacant lots - A hybrid landscape of art, education spaces and performance to activate space and families in a neighborhood suffering from lower than average educational attainment and higher than average single-parent households.



LANDSCAPE ARCHITECTURE MEDIA 2, SPRING 2016

KATHERINE HARVEY









Many people participating in selfsustaining agriculture.

Densification of population in city with fewer people producing food for entire population.

Populations grow exponentially, and urban form sprawls out, consuming agricultural land and pushing productive land to the periphery. People are completely disconnected from their food sources.

> PRESENT

productive land back into the city into the space created by moving closer to public transit.

Reorient development along public

transit lines and reconnect people

with their food sources by bringing

PAST

FUTURE

STUDIO, FALL 2013

TAKAKO TAJIMA, MEMORIAL PARK, SANTA MONICA

PRODUCTIVE SPRAWL

The proposal (made in collaboration with Jingwen Zhu) choreographed an orchard landscape in order to maintain year-round interest, production, and different opportunities for additional programming underneath the new canopy. New food and public space infrastructure were woven into a new urban form, enhancing food security and community health.

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Jury comment: "strong response to design solutions, passionate, thoughtful design and critical thinking (great definition of landscape architecture), good visual thythm, and nice presentation format!"

MOLLÝ

ASLA SOUTHERN CALIFORNIA CHAPTER MERIT AWARD 2016







DESIGN RESEARCH THESIS, FALL 2015 & SPRING 2016

PROFESSOR KELLY SHANNON

REGENERATIVE AGRICULTURAL WASTE THINK TANK

The design research thesis focused on Fresno's closed landfill and adjacent EPA Superfund site. A series of new waste topographies were designed which encompassed windrows and innovative composting methods to address vast amounts of agricultural waste in the County. Education and passive recreation were woven into the environmental infrastructure, which aims to combat soil degradation and air pollution.









DIRECTED RESEARCH, FALL 2015

PROFESSOR ALISON HIRSCH HOOVER TRIANGLE

The community participation-based design research developed a proposal for the dilapidated Hoover Square in University Park neighborhood of south Los Angeles. Simple formal gestures reframed the space and vegetation strategically offsetting a performance space that could be used by the community-at-large for various activities.

LEFT AND ABOVE: Community workshop

BELOW: Performance space

BOTTOM: Planting concept









Jury comment: "very strong narrative, social justice aspects of profession were strongly evident and genuine, very nice 'storyboard' graphics, good verbal communication-moved nicely through each project, very brave solutions, engaging, enthusiastic, and expressed passion for people, the environment and design!"

ASLA SOUTHERN CALIFORNIA CHAPTER MERIT AWARD 2016





STUDIO, SPRING 2015

PROFESSOR ALISON HIRSCH THE GEOGRAPHY OF CIVIL UNREST

The proposal for the intersection of Florence and Normandie where the 1992 Los Angeles Riots were ignited grew out of social and physical research on this particular place. The plaza design spatializes the incident and imprints it on the surface where people walk and drive on a daily basis. A pocket amphitheater becomes a social space for the community.

ABOVE:

Florence and Normandie Memorial: a project to memorialize the civil disobedience that rocked Los Angeles.

LEFT:

LA Riots 1992 interpretive image



DESIGN RESEARCH THESIS, FALL 2015 & SPRING 2016

AJA BULLA-RICHARDS

NEMOPHILIA, FRESNO, CA

The design research thesis tackled the problems caused by nature deficit disorder in the Central Valley. A strong position was defined for the right of all people to have access to the benefits from contact with nature. The project proposed the regeneration of the forest and the introduction of nontraditional parks. Increased biophilia was projected to mitigate the separation of children and nature and improve their social, cultural, physical, and cognitive conditions.

LEFT: Obesity and park need analysis

RIGHT:

Amphibian playground concept

BELOW: Concept diagram restoring contact with nature

BOTTOM LEFT: Paths distribution and movement site diagrams

BOTTOM RIGHT: Amphibian playground section







"The most important thing was probably taking the joint architecture/ landscape studio course and getting to collaborate with an architecture student to see things from their perspective. This has been particularly valuable in practice since I coordinate with architects all the time."

BRENDAN KEMPF

CLASS OF 2014 MIA LEHRER + ASSOCIATES, LOS ANGELES, CA

"The most important thing I learned in the MLA program at USC is to learn to think/ analyze cohesively to target an issue and resolve/ fix it through landscape methods. It prepared/ equipped me with problem solving and place making ability for professional practice."

LUNING LI

CLASS OF 2012 OLIN STUDIO, LOS ANGELES, CA Olmsted Scholars Program is the premier national award and recognition program for landscape architecture students. It is sponsored by the Landscape Architecture Foundation and began in 2007. The program honors students with exceptional leadership potential who are using ideas, influence, communication, service, and leadership to advance sustainable design and foster human and societal benefits. Named for Frederick Law Olmsted, the father of American landscape architecture, the Olmsted Scholars Program allows each accredited graduate landscape architecture program in the U.S. and Canada graduate program to nominate one student per year, and an independent jury chooses a single winner who is awarded \$25,000. Students are both honored for past achievements and recognized for their future potential to influence the landscape architecture profession. All nominees become Olmsted Scholars and join a growing community of nearly 500 past and present future leaders of the profession. The prestige and publicity associated with the award serve to promote the significance of the landscape architecture profession and help attract inspired and motivated leaders.

MOLLY FAR USC OLMSTED SCHOLAR 2016

When I began graduate school, I believed that landscape architecture could save the world. This belief still holds, but the way in which I understand landscape architecture to be capable of such a transformation has evolved over the course of my education and experience.

I came to landscape architecture from environmental systems. With a background in geography, focused on climate change processes and impacts, I was inspired by the potential of designed landscapes to directly address larger issues of environmental degradation. I saw that a single project had the agency to have a greater impact on the environment and public opinion than any policy. I was particularly interested in how to combat climate change with landscape by integrating stormwater management, native plants, and soil remediation strategies into projects.

When in graduate school, I immersed myself in theory, history, and studio. I read everything I could and visited projects whenever possible. As I visited various projects I realized that because of my education I had developed a new understanding of public space. I now viewed sites from an intellectual and historic perspective. I was attuned to the functional features of the landscape, the circulation, the sight lines, the texture, and I could recite the history of the site and the designer's inspiration. I was obsessed with landscape architecture and wanted to understand every project in this way. When I took a step back from school, living and working in Copenhagen, Denmark for a year, however, the way in which I strove to understand a place changed.

I was fortunate to have not only the opportunity to work on urban design and landscape projects in multiple European cities while in Copenhagen, but was also able to travel throughout Europe and continue my education by visiting projects I had previously only read about. It may seem mundane by comparison, but one of the most transformative experiences I had during my year abroad was spending an afternoon in a park near my apartment in Copenhagen. I sat in the grass, watched skateboarders, sunbathed, then found shelter from the rain in a pavilion, jumped on the outdoor exercise equipment, watched children play, and ate a hotdog. These experiences quickly became part of my everyday life, but this first day spent in the park was quite profound and remains with me today. My awe and appreciation stemmed from the abrupt and somewhat disturbing realization that although I had been to and read about countless parks and public spaces in my life, it had been quite some time since I had actually experienced one.

My own physical disconnect from the public realm may have been a symptom of being a graduate student or living in Los Angeles. However, whatever the reason, I had been missing out on, and missing the point of, what I was in fact dedicating my life to creating. My experiences in Copenhagen reaffirmed my belief that landscape architecture can make a better world, especially in the

I remain inherently concerned with and focused on the environmental dilemmas and opportunities posed by individual sites

United States. I remain inherently concerned with and focused on the environmental dilemmas and opportunities posed by individual sites and strive to create functioning systems that contribute to the greater health of the environment, but I now see the real power in landscape architecture as lying in the possibility to open people's eyes and minds to different, more sustainable, more healthy, more spontaneous, and, quite frankly, more fun ways of living and interacting with their surroundings and each other.

Sensitivity to environmental systems can most certainly enhance the experience of a place, an idea that becomes increasingly important as our cities grow, and the definition of public space evolves. However, as a landscape architect, I think remembering that we are creating places for life to occur is of utmost importance. I plan on continuing to pursue these ideas and design landscapes that challenge the traditional idea of public space and how Americans have become accustomed to using, or not using, landscapes. I see my role as one of understanding and extracting elements of place in order to create spaces that move people, both literally and figuratively, and enable them to escape the alienation from themselves, their community, the environment, and the other systems they are a part of that is so common today. My afternoon in the park made the power of accessible public space tangible and real to me and taught me a very important lesson: it's only through true experience that people become aware, connected, and invested, and it's only through such awareness, connection, and investment that we can create a healthier, more sustainable world.

The topic of my final year MLA design-research project is focused in California's San Joaquin Valley and Fresno County, in particular. Today, the San Joaquin Valley is a study in contradictions. The Valley is an expanse of flat land with extremely fertile soil, but little water. Its natural rivers run dry, while parallel engineered canals run full. It is characterized by cloudless skies, but has some of the worst reported air quality in the country. It is a region that produces much of the world's food, but experiences widespread local food insecurity. The landscape is an expanse of flat and green, but the County severely lacks public space.

Many things may be contradictory and lacking in the Valley, but one thing is certainly in endless supply: agricultural waste. Agriculture is simultaneously the Valley's largest industry and its largest producer of waste: piles of felled orchard trees, millions of almond shells, tons of fallen fruit, and heaps of imperfect vegetables. Even though the big business of agriculture has become an efficient machine of production, there is currently no organized system for disposing of or reusing the waste produced by this machine. As a landscape architect, the idea then is this: two issues plaguing Fresno County may be addressed at once. What if an organized agricultural waste management system could be developed that also provides public space by

transforming waste topographies into usable, inspiring, and educational parkland?

Today, farmers typically burn their waste on-site during "burn days," which are regulated by the San Joaquin Valley Air Pollution Control District; send it landfills; or sell it to biomass facilities to be burned for energy. Due to the superior economic returns of solar energy, however, biomass facilities are quickly being closed, leaving only environmentally damaging strategies of waste disposal as options.

Composting is an alternative to land-filling, biomass facilities, and burning that creates a resource that could have more potential benefits than any other. Soil heavily amended with compost has been shown to produce similar crop yields as traditionally farmed fields, but with as little as one-tenth of the water and no chemical fertilizers. Its application has also been proven to facilitate more effective phytoremediation of contaminated soils and to improve soil's capacity to act as a largescale carbon sink.

Why then is every farmer not already using compost? Due to the lack of compost facilities (Fresno County currently has only four) and the lack of a comprehensive collection system (much of the County's green waste is still landfilled where it decomposes and releases methane gas) there is not an enormous supply of compost, and it remains quite expensive. Widespread, intensive use of compost, therefore, is not economically viable for farmers.

I am presently researching the potential of a network of composting facilities in Fresno County, connected by the existing railroad system, that would enable the collection and processing of agricultural waste as well as the distribution of compost, creating a complete system of agricultural waste to agricultural resource within the County and potentially beyond.

As an Olmsted Scholar, I would continue to pursue the possibility of compost not only as a great agricultural and environmental resource, but also as an important public one. The inherent topographies associated with agricultural waste and compost create a unique opportunity to utilize and adapt said topography to public space and use. The topographies of waste processing are unique to a place, and in Fresno, they include piles, mounds, and windrows. Much like landfills, these topographies currently exist as private oddities on the landscape, but I am investigating how agricultural waste can be converted to resource and how waste topographies can

I am presently researching the potential of a network of composting facilities in Fresno County

be adapted and made accessible to become unique public spaces for the community that can be experienced and utilized as a means to expose the process of composting to a broader public. People have a visceral positive response to natural topography and an uneasy one to waste topography. However, I believe our response to waste topography can be one of awe and beauty. Exposing this side of waste cannot only increase our amount of public space, but can also act as an important driving factor in the initial and continued public investment in sustainable waste management.

The contradictions of Fresno County are extreme and real, but there is no question about it: Fresno is one of the leading food producers in the world, and a sustainable future for this region is absolutely necessary and affects us all. Through my research and multiple site visits, which have included interviews with waste management experts and tours of compost facilities, landfills, and recycling centers, I believe widespread composting holds the key to Fresno's future as a productive region and can enable every resident to make a day in the park a part of their everyday. I hope to be able to continue my research and to develop a proposal for the community and government officials. **♦**













TIFFAN SV K. HARVEY (FALL 2015)



FIRST YEAR STUDIO, FALL 2015

KATHERINE HARVEY CONCEPTS, ANALYSIS AND DESIGN

REVEALED GROUND

The proposed transect of the Southwest Museum to Audubon Center bridges barriers with strategic seating areas, clusters of dense planting, and programmatic structures, such as a bike maintenance facility along the bike path. Two primary design tools were employed: 1) a spine of bioswales along the existing storm drain routes, and 2) faceted mounds along the park edges. The bioswale spines filter and capture storm water in a flood event, structure circulation, and provide new pockets of riparian habitat.












FIRST YEAR STUDIO, SPRING 2016

ASTRID SYKES, MIA LEHRER BETWEEN OIL AND WATER CREEKSIDE CONFLUENCE

The confining boundaries of the manmade territories of the Ballona Creek in the neighborhood of the Baldona Creek in the neighborhood of the Baldwin Hills and the newly revived industrial hub of Hayden Tract in Culver City are de-emphasized to allow native vegetation to protrude from the concrete and its nearby asphalt landscapes. A bridge connects Baldwin Hills and Hayden Tract. On the Baldwin Hills side, recreational areas incorporate ample possibilities for informal exercise and fitness activities to occur; on the Hayden Track side, markets, food vendors, and educational spaces animate previously unoccupied spaces.



DONIELLE KAUFMAN JIAYING MU CHRISTINA HOOD JUSTIN GALLO

STUDIO W<mark>ORK</mark>









DONIELLE

e. MARGULIES, B. ULASZEWSKI (FALL 2015)



SECOND YEAR STUDIO, FALL 2015

ESTHER MARGULIES, BRIAN ULASZEWSKI THE SOUTHERN CALIFORNIA COAST 40 YEARS AFTER THE COASTAL ACT

LET IT FLOOD: RESTORE COASTAL PROCESSES, ADAPT TO CLIMATE CHANGE

A wetland restoration for Playa del Rey proposed to preserve the neighborhood by restoring the dynamic tidal flushing and the natural ecology existent prior to modern development. The restoration/ village preservation proposal elevates a historic retail and civic spine protecting them from storm surge, maximizing views of the wetlands, Pacific Ocean and the Los Angeles basin. Reintroduced coastal dunes and a sand barrier off the coast would help to rebuild the shrinking coastline from the effects of sea level rise.









SECOND YEAR STUDIO, FALL 2015

KELLY MAJEWSKI FREEWAY TURNED ... FROM BARRIER TO BENEFIT FREEWAY PARK

The one-mile segment of the Harbor Island Freeway was proposed to become a new park to serve a neighborhood bombarded by the noise and health impacts of freight traffic and air pollution generated by the largest port complex in the nation. Topography and vegetation are the major tools used to reorganize the complex space in its post-freeway era. Walls, buildings, buildes, and stepped platforms rise up to define humanly-scaled gardens, to provide extensive shade canopies and an overlapping series of surfaces where pathways slide through, and space, like a liquid, is alternatively squeezed and let free to become breathing room.















GAQUINO, Y. HUNG, G. MASON (SPRING 2015)

SECOND YEAR STUDIO, SPRING 2016

GERDO AQUINO, YING-YU HUNG, GABE MASON HYPER URBANISM STUDIO: LANDSCAPE FUTURES FOR FIVE L.A. NEIGHBORHOODS MAIN STREET, ELYSIAN VALLEY

The proposed project for the neighborhood, also known by locals as Frogtown, enhances the existing structures to meet the needs of the inhabitants and creates a series of rooftop public spaces to provide open space, views, outlooks, and pathways linked to the L.A. River. The removal of garages and automobile facilities permits the creation of an alluvial floodplain and seasonal park space, functioning as an ecological connection to the river for people and local wildlife. An iconic pedestrian and bicycle bridge traces the prefortification bank of the river, connecting existing bicycle and pedestrian paths to the neighborhood and forming a gateway to the water itself.











S, BILLINGS (SPRING 2016)

SECOND YEAR STUDIO SPRING 2016

STEPHEN BILLINGS

AN URBAN SCULPTURE PARK IN LOS ANGELES DOWNTOWN SCULPTURE PARK

The proposed garden, located in Little Tokyo and adjacent to the Geffen Contemporary Museum, creates a series of atmospheres for displaying sculpture. New mircoclimates, to offset the hot dry climate of Los Angeles, work with historical agricultural patterns (citrus groves and vineyards) indigenous to the region. Hardscapes and softscapes provide a place of refuge and contemplation for the viewing of art.







KELLY SHANNON KELLY MAJEWSKI KATE HARVEY AJA BULLA-RICHARDS ESTHER MARGULIES GUEST: MICHAEL LEJEUNE

DROUGHT & BEAUTY IN LOS ANGELES

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DROUGHT & BEAUTY IN LOS ANGELES

VERTICAL WORKSHOP FALL 2015

AWARENESS CAMPAIGN (COINCIDING WITH THE LANDSCAPE AS NECESSITY DEBATE SERIES)

The vertical workshop dovetails into the Landscape as Necessity Debate Series, which showcases the power of landscape architecture.

It ambitions to raise the profile of the profession of landscape architecture in Los Angeles and beyond and as well build public awareness and change prevailing perceptions of landscape architecture in the city. For the 2015–16 debates series, the theme is 'Drought & Beauty,' which tackles an extremely topical issue for LA, California, and a number of water-stressed environments, but also underlines that landscape architecture is vital as policy forges ahead to ensure that our drier reality is one with design integrity and pleasure.

Fall 2015 Vertical Workshop is an intensive group-work charette. Ten teams will each develop an awareness campaign around 'Drought & Beauty' in an attempt to bridge ideas with visual representation and public awareness.

The final product will be a series of graph-

ics for Los Angeles's public transport system: bus, rail, and metro, which should clearly communicate and inform public transportation ridership of potentials of Drought & Beauty and Landscape as Necessity. We plan to engage LADoT and Metro in a long-term relationship beginning with this project.

The workshop is meant to inject fresh energy into the semester just after mid-reviews and keep creative juices flowing, while also giving you a 'break' from your studio project. It is also a moment for the Graduate Program in Landscape Architecture + Urbanism to work together and start a dialogue with the city and some of its most pressing issues of the day. We expect your enthusiasm and creativity to make this new initiative worthwhile.









VERTICAL STRUCTURE

10 groups of approx. 5 students (each group to have +2 and +3 students at all levels represented: new students and continuing students). The workshop will run as a competition between the groups.

DATES

 Fri, October 16: 2:00pm-6:00pm

 Sat, October 17: 10:00am-5:00pm

 Sun, October 18: 10:00am-5:00pm

 Mon, October 19: 2:00pm-6:00pm

 Wed, October 21: 2:00pm-6:00pm (final review)

GUIDANCE: Kelly Shannon Kelly Majewski Kate Harvey Aja Bulla-Richards Esther Margulies

GUEST: Michael Lejeune, Metro Creative Director







"URBAN BARNRAISING; COLLECTIVE RITUAL TO PROMOTE COMMUNITAS"

(A. HIRSCH, FROM LANDSCAPE JOURNAL)

"BUTTERFLIES ARE NOT GRIZZLY BEARS: LEPIDOPTERA CONSERVATION IN PRACTICE"

(T. LONGCORE | K. OŚBORNE, FROM BUTTERFLY CONSERVATION IN NORTH AMERICA: EFFORTS TO HELP SAVE OUR CHARISMATIC MICROFAUNA)

"AN INTERFACE FOR AN INSTRUMENTAL RECONCILIATION"

(A, ROBINSON, FROM INNOVATIONS IN LANDSCAPE ARCHITECTURE)

ARTICLES







ABOVE LEFT: FIG. 1 "SLUM CLEARANCE" IN NORTH PHILADELPHIA C. 1960

Karl Linn Collection, Environmental Design Archives, University of California, Berkeley Temple City, CA

ABOVE: FIG. 2

TREE PLANTING AT MELON COMMONS, 1960

Karl Linn Collection, Environmental Design Archives, University of California, Berkeley Temple City, CA

LEFT: FIG. 3

CEMENT MIXING AT MELON COMMONS, 1960

Karl Linn Collection, Environmental Design Archives, University of California, Berkeley Temple City, CA



URBAN BARNRAISING: COLLECTIVE RITUALS TO PROMOTE COMMUNITAS

ALISON B. HIRSCH

Excerpts from article printed in Landscape Journal 34:2 pp. 113-126

Karl Linn (1923–2005) is not a widely known landscape architect, most likely because he was predominantly focused on community development and participatory design and left little in the way of iconic physical designs or a signature material inheritance.

He introduced "Neighborhood Commons" in declining areas of North Philadelphia in 1960 and then subsequently in similar districts of Washington D.C., New York, Baltimore, Chicago, and other U.S. cities, yet most of these places (if not all) have long since disappeared [113].

Linn was born in 1923 in a small village in northeastern Germany and spent his early childhood living amidst the fruit tree orchards his mother had established as a horticultural training center, which additionally provided "horticultural therapy" services.ⁱ His was also the only Jewish family in the village and thus fled longstanding racial discrimination and then Nazi persecution in 1934. Settling in Palestine, Linn-whose father was an early Zionist-soon became involved in the kibbutz movement, to which he applied his familial and later academic agricultural training in order to transform parts of the desert into productive groves of citrus, as well as subsistence farms." Combining Zionism (or nationalism) with Socialism, where materials things were part of the "commons" (even clothing), kibbutzim, and their egalitarianism, sense of shared purpose and close reliance on the land, inspired Linn (Linn 2007, 9) [113-4].

Like most landscape architects of this time,

Linn made his living in the 1950s in the burgeoning suburbs, creating what he retrospectively called "landscapes of affluence" and "isolation," particularly for women and children who had little access to collective space. This was compounded by the loss of extended family networks and the kind of multigenerational support he recognized in pre-industrial American settlement and on the kibbutz (Linn 2005, 56–60).ⁱⁱⁱ Thus, though Linn had a thriving practice that included private, corporate, and institutional clientele, he soon abandoned it to explore how landscape architecture could serve a broader social cause.^{iv} [114].

NEIGHBORHOOD COMMONS IN 1960S URBAN AMERICA

The opportunity Linn seized that would give him the chance to conduct this exploration was an invitation by Ian McHarg to join the faculty of Landscape Architecture at the University of Pennsylvania in 1959.^v It was at Penn that Linn developed his concept of the "Neighborhood Commons" in response to the physical conditions of ghettoized environments and the disruptive effects of urban renewal programs on poor and predominantly black residents. Massive slum clearance campaigns were underway in the 1950s, made possible through Title I of the American Housing Act of 1949. In the name of urban renewal, vast swaths of cities were razed, severing roots that had grounded residents in their physical environment. In their place, new unfamiliar landscapes rapidly appeared, altering the skyline and the way people occupied and inhabited urban space. Linn and his students

New unfamiliar landscapes rapidly appeared, altering the skyline and the way people occupied and inhabited urban space

worked in parts of Philadelphia that had not yet been "renewed" and would largely never be—though they were in varying states of clearance (Figure 1). [115].

Most simply, neighborhood commons were to be "ennobling places of meeting where young and old may gather to engage in spontaneous and staged celebrations of public life," (Linn 2007, 206) and they were to be built with and by residents of the area [116].

While Linn spent a period identifying strongly with Trotskyism, he never proclaimed himself a Marxist (Linn 2005, 27–35). Yet he passionately criticized the alienation created by industrial capitalism, where labor becomes commodified and divorced from the fruits of production. Building a "neighborhood commons" became an opportunity for citizens to participate in the collective act of productive labor (Figure 2). [117].

The ideals of collective labor for the production and management of common assets drove Linn's establishment of neighborhood commons in major cities nationwide. Benefitting from a 1959 Philadelphia ordinance that made it possible for the city to acquire tax delinquent properties and lease them to community organizations, Linn's "Commons" were built on vacant lots that were tangible reminders of municipal neglect. With local residents, Linn and his University of Pennsylvania students transformed these lots into gathering places meant for "extended family living, based not on blood relationships but on mutual aid and intergenerational support that would generate the growth of neighborhood community" (Linn 2005, 174) [117].

Linn likened the construction of the commons to the eighteenth- and nineteenth-century North American practice of barnraising the act of building a barn with the voluntary aid and synchronized effort of the community... This reference provided a means of translating his kibbutz (and commune) experience to resonate in the historical context of the U.S. [118].

Linn's commons were originally intended for those that were most "territorially bound," including mothers, children, and the elderly. By extending the domestic realm into the visible stage of the city, the spaces were intended to provide community anchors that were active around the clock. Yet Linn reflects on his exclusionary neglect of the black male as perpetuating their increasing societal isolation [118].

THE RITUAL PROCESS

This emphasis on process indicates that, to Linn, the ritual of "urban barnraising," was less about the physical outcome than the collective act of communal effort, or, more precisely, how such a collective act generated meaningful physical places (rather than the imposition of arbitrary formal products) [119].

The transformative process of creating neighborhood commons became Linn's primary practice of community development [120].

CONCLUSION

The ritual of 'urban barnraising,' was less about the physical outcome than the collective act of communal effort, meaning Linn emphasized process over product. While Linn was interested in the value, functionality, and significance of the built places themselves, he consistently emphasized the importance of the process to the realization of such meaningful products. This was in contrast to the more common Design (capitalization intentional) emphasis on form and visual appearance [121]. Linn revels in the limen—the ambiguous territory between one state and the next (process), when social hierarchies and distinctions (dependent on class, race, ethnicity, etc.) are released, and participants are temporarily but meaningfully immersed in a creative *communitas* through collective labor [122].

Linn believed temporary "staging" of choreographed means of participation and collective engagement could evolve into a more permanent physical framework, if these "new rituals" proved resilient. Of course, designers rarely have time to wait and see how incremental change is absorbed and adapted by the citizens it affects. Yet this idea of staging events to generate stewards and cross-demographic dialog—most certainly becomes a productive design tool. It not only ensures fewer obstacles to implementation

Designers rarely have time to wait and see how incremental change is absorbed and adapted

and long-term management of the places we propose, but also provokes wider dialog about the physical environment and its value and meaning in urban life. While offering such a stage for people to engage with one another and work toward the common goal of enriching the physical environment is not entirely foreign to community design practice today, it is certainly worth further investigation and wider integration into public projects. One might also question how Linn's incremental approach could contribute furthermore to "visionary large-scale change," as Randy Hester describes Halprin's work (Hester 2012). Of course, this inevitably leads to the question of who is to be involved and how to be as inclusive as possible in the urban design process [123].

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¹ In his oral history, Linn explains his mother's achievements as a master gardener and proprietor of the approximately fifteen acre farm and orchard she transformed into the accredited horticultural training center, called the Immenhof (Linn 2005, 4–5).

^a Linn attended the Kadoorie Agricultural High School near Mount Tabor (Linn 2005, 23). Yitzhak Rabin was in the class ahead of him. Subsequently, with a number of his classmates, Linn was involved in the founding of Ma'agan Michael (Linn 2005, 25), one of the largest kibbutzim in Israel.

The kibbutz, in particular, rejected the nuclear family institution as the basic unit of society, deeming it a capitalist construct (the family as economic unit) and, instead, transferred all roles and activities traditionally conducted by the family to the collective realm where they were "implemented within communal frameworks" (Chyutin and Chyutin 2007, 57). Linn actually lived on a commune while teaching at MIT in the late 1960s (Linn 2007, 125) and taught a course there, called "Emerging Lifestyles and their Habitats," focused on cooperative forms of living (see Box 32, Karl Linn Collection). See also Sennett (1977, 20) who likewise attributes the strengthening of the nuclear family as one of the "tyrannies of intimacy," contributing to the "fall of public man."

Linn's private work included the lush interior planting design of the Seagram Building's Four Seasons Restaurant (see Box 7 in the Karl Linn Collection, Environmental Design Archives, University of California, Berkeley). See also Linn's reflections on the project in his unpublished manuscript Landscapes Revisited: Did my Clients' Dreams Come True? (Box 94, Karl Linn Collection) and various press clippings on the project (Box 80, Karl Linn Collection).

*In his autobiography, McHarg (1996, 138) writes of Linn's impact on the landscape architecture department at Penn: "Karl Linn might well be the most stimulating and original of all the teachers of landscape architecture during the history of the Penn landscape architecture program ..." In a July 25, 1996 Ietter to McHarg, Linn offers a number of corrections to McHarg's piece on his life and contribution to the field ("Professional and Student Critiques" folder, Box 82, Karl Linn Collection).



EXAMPLE OF HABITAT RESTORATION FOR EL SEGUNDO BLUE BUTTERFLY IN TORRANCE AND REDONDO BEACH, CALIFORNIA.

Native shrubs were established with a cover crop of fescue (right) and matured to a diverse community of strand and bluff species that was colonized by the butterfly (below). Photographs: Travis Longcore.









BUTTERFLIES ARE NOT GRIZZLY BEARS: LEPIDOPTERA CONSERVATION IN PRACTICE

TRAVIS LONGCORE / KENDALL OSBORNE

Excerpts from article printed in Butterfly conservation in North America: Efforts to help save our charismatic microfauna, J. C. Daniels (ed.), Dordrecht: Springer, 2015. pp. 161–192.

The everyday work of butterfly conservation, and indeed of conservation planning for most terrestrial invertebrates, is taken up by local, state, and federal agency staff, nongovernmental conservation organizations (including those holding and managing land), professional consultants, the occasional academic researcher, and interested members of the public.

Not every person assigned or volunteering to work on butterfly conservation has training in entomology, yet most probably have a general background in conservation biology and its principles. The most prominent principles of conservation biology, which are both taught at university and reasonably easily understood by the general public, do not always apply to butterflies or do so at a scale at which people are not used to thinking. That is, the prescriptions of conservation biology that apply to grizzly bears, a need for large blocks of undisturbed habitat with contiguous corridors and attention to careful enumeration of individuals (e.g., Wielgus 2002), do not apply to most butterfly species [162].

The purpose of this chapter is to identify key ways in which rules of thumb or "common knowledge" approaches to conservation must either be adjusted or interpreted differently to manage and restore populations of endangered butterflies. The iconic examples of endangered conservation efforts that are known to the public are predominantly centered on large, long-lived species (often predators) with associated large home ranges, such as wolves, jaguars, grizzly bears, and California condors. In the sections that follow, we propose six ways in which butterflies differ: 1) cities matter; 2) connectivity does not need to be contiguous; 3) disturbance, even from humans, can be essential for survival; 4) geographic distribution is more important than population numbers (with some caveats); 5) remnant habitat is not necessarily high quality habitat compared with historical distributions; and 6) a molehill can be a mountain, especially to a butterfly larva [162].

CITIES MATTER

Most of traditional conservation biology and indeed of conservation thinking before the advent of conservation biology as a discipline looks at cities as places that are of little interest or consequence. Indeed, major North American conservation initiatives center around connecting large blocks of wilderness with other blocks of wilderness through corridors designed for movement of large mammals (e.g., Noss 1994). Cities received little attention, with the exception of studies that further concentrated on the importance of predators, such as the now-classic study of San Diego canyons (Soulé et al. 1988, Crooks and Soulé 1999). Although butterflies found in remnant habitats in cities were listed under the Endangered Species Act in the 1970s (e.g., El

Segundo Blue, Palos Verdes Blue), this did not result in significant acknowledgment of these types of spaces in cities as important reservoirs for biodiversity.

Conservation of listed butterfly species cannot succeed without recognizing and embracing cities as places that support significant biodiversity (McIntyre 2000, Eyre et al. 2003, Watts and Larivière 2004). Sometimes noxious commercial and industrial land uses are found adjacent to the habitats of endangered insect species in California, and these land uses in fact protect remnant habitats from development (Longcore and Rich 2008). Half of the fourteen listed butterfly species in California are found only in habitats in urban areas. This does not mean that endangered butterflies are found in the exotic landscaping of the city, but that their habitats, down to quite small fragments (tens of square meters) can in some instances persist and support these species even when surrounded by urbanization.

Natural habitats in cities are important for insect biodiversity for a number of reasons: 1) they contain remnants of habitat types that have always been rare and may have resident butterflies adapted to them (e.g., the El Segundo Dunes in Los Angeles or the coastal bluffs of the San Francisco Bay region), 2) they may by chance contain the remaining fragments of once widespread habitats and the associated resident butterfly species (e.g., Callippe Fritillary as a once widespread coastal subspecies specializing in annual grasslands), or 3) they contain specialized but often small habitats used by widespread species, for which overwintering sites for Monarchs is the prime example (e.g., Ellwood Mesa in Santa Barbara County). California may differ from other areas of North America because of its unique biogeography and high levels of endemism, but as a general rule urban and suburban habitats are more important to invertebrate conservation than is often recognized.

In recognizing that cities matter to butterfly conservation, explicit and conscious awareness of scale is important. Because the relative meaning of "more isolated" and "smaller" is geared toward vertebrates, e.g., birds (Crooks et al. 2001) or mammals (Bolger et al. 1997), the habitats that may be valuable to insects are often presumed to be ecologically insignificant. Research, however, has illustrated that even small remnants (50–1,000 m²) isolated from other native vegetation are useful in sustaining populations of invertebrates and can serve as stepping-stone habitats (Abensperg-Traun and Smith 1999). Of course more species are found in large fragments than small, mainly because of presence of food resources more than area, but small fragments of 1–2 ha (and smaller) help support rare butterflies (Rodrigues et al. 1993) [174–5].

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AN INTERFACE FOR INSTRUMENTAL RECONCILIATION

ALEXANDER ROBINSON

Excerpts from article printed in Innovations in Landscape Architecture, Jonathan Anderson and Daniel Ortega (eds.), London: Routledge, 2016. pp. 28-41

The landscape architect has always been an agent of reconciliation.

The traditional reconciliation was between nature and art: gardens and parks negotiate the space between wilderness and society. In modern times man is not in need of reconciliation with nature as much as he is with his own cities; today he turns to the wilderness as an agent of reconciliation rather than as a foreign entity. Landscape architecture finds its potency in reconciling our bodies with the urban condition; making our cities "livable" through the insertion of re-conditioned wilderness and "green." In an effort to expand beyond compensatory measures, the profession has sought to escape the "semantic reserve" of the park and disarm the ubiquitous machinic condition of modern society, (Weller 2006, 71). It asks: can we eliminate this dichotomy? Can we make society's most significant built projects less alienating and more "human" places that we relate to, that reflect our values, and that support our health and well-being? How do we reconcile with something that is, ostensibly, of our own making [28]?

THE INTERFACE

Many of the so-called "dystopias" of the modern condition originated with constructions that relate more directly to the operations of machines than to their human inhabitants. Civil engineering methodology relies heavily on synoptic representations that reduce or eliminate the representation of human space (Scott 1998). Many such tools reduce place to metrics, disconnecting the body and its unique sensibilities from design. The influence of this changed relation with our tools is evident within the single-function forms of machinic infrastructures, where there seems to be an almost perverse lack of consideration of the human body or place [29]?

Nevertheless, we rely on civic infrastructures that are predictably operational and efficient. No matter how much we may lament their short-comings, scale and public oversight ensure that the tools that measure and optimize these systems will remain powerful determinants of design [29].

In the approach suggested here, we curate social and physical ecologies and processes, rather than being the inadequate author of them. Instead of inventing more "human" worlds, we build a "human" interface for world-making tools [29].

While the subject warrants a larger, more systematic investigation for landscape architecture, the interface already has "a familiar albeit indeterminate and even spectral presence," that is ubiquitous in contemporary society (Hookway 2014, 1). Its exceptional place within landscape architecture practice is exemplified by my lab's project to create an idealized interface for the design of the Owens Lake Dust Control Project. [30].



IDEAL INTERFACE FOR DESIGNING AN INFRASTRUCTURE

The metrics of cost and resource use loom heavily over design of the Los Angeles Department of Water and Power's (LADWP) Owens Lake Dust Control Project. The project aims to control dust on an alkaline lake dried by the Los Angeles Aqueduct, which had become the nation's single greatest source of the highly deleterious PM10 particulate pollution. Due to the huge scale of the phased projects to control dust, now covering over 40 square miles of the approximately 100 square mile lake, a single additional dollar per square foot can easily add tens of millions of dollars in cost, and water use can exceed the annual consumption of many cities [30].

The resulting landscape is at once harsh and surreally beautiful. The "lake" is simultaneously industrial, rural, and wild—a sensorial bath of reflections and wildlife surrounded by a mountain panorama, yet bracketed by berm roads and pierced with plumbing installations. However, from a designer's perspective, there is a sense that the project is a lost opportunity. Defined by its haphazardly shaped polygonal pools and monocultures, it appears un-designed, a purely operational landscape made with no consideration as to how the interventions would become part of the landscape [31].

To be fair, there is little consensus about what kind of place this landscape should become, watered or not. It cannot be restored to its former state, and there is no encompassing historical model for its valuation or design.¹ Given the scale of the problem, it seems forgivable that the primary concern in its construction and operation was maximum efficiency. Building even the simplest of infrastructures on the fine sediments of the lake was a gargantuan challenge both physically and politically [32].

Yet, after nearly a decade of relying on large expanses of water to provide tenuous public values, 2012 negotiations opened opportunities to replace the water with more water-efficient and even waterless dust control techniques. Sum value still must be maintained, so value-making would have to be made through effective design rather than massive resource expenditure [32].

While the new design must abide by fundamental standards of efficiency and must manage a complex condition, the process of design could be modified to encompass and



View of the Owens Lake Dust Control Project shallow flooding pond with the Inyo Mountains in the background.

allow a more expansive pursuit of public values. Advanced tools and simulations allow us to tilt the design process deeper into intricate formative territories, enabling more experimentation and manipulation without actual expenditure [32].

Thus the utopian impulse for reconciliation asks: could the modern tools of infrastructure design be re-arranged to discover new possibilities for *place* within efficient models? What would happen if representations and even measurements of *place* had a footing within the operational design process [29]?

At this point the project may appear a matter of professional reconciliation between landscape architecture and civil engineering and a tempering of mutual suspicion. Landscape architecture faults civil engineering for failing to make considerations for place within their performance landscapes, while civil engineering can dismiss landscape architecture for its frivolity and deviation from critical parameters of cost, resource use, maintenance, and performance [32].

In the case of Owens Lake, variably complex and nearly universally constrained in resource and cost, an idealized *interface* would relate the precise agency-defining tools of operational design to the scale and methods necessary for the design of multiple-value placemaking. The interface would allow design solutions that engage both representation and a phenomenological consideration of place, as well as efficiency [33].

OWENS LAKE INTERFACE

The Owens Lake Rapid Landscape Prototyping Machine Interface, also known as "Greetings from the Owens Lake," is designed as a comprehensive interface to engage the impulses and sensibilities of a designer within the constraints of a specific toolset, resulting in an expanded yet precise exploration of design options. Through its looped engagement with computer simulations and user inputs, the interface informs original impulses and translates them into projective and productive adjustments of the design tools. The feedback loop between impulse and instrumentation defines a new space, an *interfacial gap* where we can witness cognitive steps or even leaps between our inputs and the resulting actions. An ideal interface in this context creates formative gaps where design is both legitimized by the tools and marked by a sophisticated human sensibility [33-4].



RAPID LANDSCAPE PROTOTYPING MACHINE

Topographic sand modeling system with robotic arm, 3D laser scanner, vacuum-forming sandbox, and digital projection system.

OWENS LAKE INTERFACE PART I: SIMULATION AND ANALYSIS SOFTWARE

The primary space for a reconciliation between instruments and place is a custom experiential and analysis landscape simulation system, developed in the processing programming environment. The software generates and distributes dust control technology on topography based on terrain, user selection, and variables of resource use [35].

OWENS LAKE INTERFACE PART II: SEDIMENTARY MODELING & DRAWING

Sand modeling was chosen as an ideal medium for developing design form and layering projected visual analysis, as it is both intuitively manipulated and computationally relevant. Although it has been mistakenly perceived as a simulation of dust, sand modeling is a fast physical computational device for sedimentary construction, including balanced cut/ fill, unreinforced form, and construction by sequential operations [35–6].

GRAVITY OF PLAY

While interfacial boundaries of sedimentary modeling were relatively nebulous, the interface for the simulation and analysis software



has been designed to operate within a carefully bounded site of parameters and control. ...the more confined interfacial site and more controlled arena of play of the software became an opportunity to seek validation and create engagement with the influential site constituents [37].

THE USER INTERFACE: PUBLIC ENGAGEMENT

Simple controls linked to an enriched feedback system in the software allows a constituent to explore the solution space within its technical constraints. The synoptic interface "civilizes" diverse impulses into the language of the tools. For large-scale infrastructural projects like the Owens Lake Dust Control Project, the large territory they occupy necessitates engagement with a broad spectrum of constituents and with their social imagination and interests. [37].

CONCLUSION

... there is a growing disciplinary crisis, as the profession struggles to advance its agendas within broader urban territories, including those traditionally managed and designed by civil engineering. This paper proposes that rather than attempting to provide a reliable alternate paradigm of engineering, landscape architects can apply our reconciliatory project to the tools that already have an established agency (even as they are partially responsible for the conditions that we seek to reconcile) [40–1].

This project proposes that our role in presenting "greener" multi-purpose solutions can be advanced by consciously developing the practice and craft of design using the tools and simulations that increasingly represent and control the world.

The Owens Lake case study reveals that the development of multi-disciplinary infrastructural design systems is intricate work and that the practice is promising, if still nascent. Interfaces operate within a formative space that relies on well-defined disparate bodies to remain individually legitimate while also engaging in alchemical interactions with each other [41].



"GREETINGS FROM THE OWENS LAKE"

Public interface system with 17 vacuum-formed, sand-modeled, dust control landscapes, arcadestyle controls, first-person display and overhead projection, and embedded postcard printer.

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¹ Re-filling the Owens Lake would take the full flow of the Aqueduct seven years and nearly as much water annually to resist evapotranspiration.



REQUIRED

ARCH 539 LANDSCAPE REPRESENTATION 1 — CLARK STEVENS ARCH 548 LANDSCAPE REPRESENTATION 2 — KATHERINE HARVEY ARCH 531 THE NATURAL LANDSCAPE — TRAVIS LONGCORE ARCH 537 URBAN PLANT ECOLOGY — ROBERT PERRY ARCH 538 URBAN PLANT ECOLOGY: CULTURAL PERSPECTIVES — ROBERT PERRY ARCH 534 TOPOGRAPHIC DESIGN — JERRY HASTINGS ARCH 635 CONSTRUCTION DOCUMENTS MATERIALS AND ASSEMBLIES — ESTHER MARGULIES ARCH 544 URBAN PROCESS & PLACE — ESTHER MARGULIES ARCH 698A FINAL YEAR DESIGN RESEARCH SEMINAR — KELLY SHANNON + AJA BULLA-RICHARDS ARCH 545 URBAN LANDSCAPE CONTEMPORARY HISTORY AND PROSPECT — ALISON HIRSCH ARCH 565 LANDSCAPE & THE CITY A CRITICAL HISTORY — ALISON HIRSCH ARCH 530 PROFESSIONAL PRACTICE — CLARK STEVENS

ELECTIVE

ARCH 566 CROSS-CULTURAL TOPICS - VINAYAK BHARNE

NON-STUDIO COURSES 2015-16

REQUIRED

NON-STUDIO COURSES 2015-16

MEDIA & REPRESENTATION



CLARK STEVENS FALL 2015

The first course in a two-part series is an introduction to the conventions, techniques, and history of representation of the built environment and ecological systems. The course stresses drawing and model-making as the fundamental means of design iteration. In a series of exercises, students gained facility with mechanical drawing techniques, experimented with different media, and performed and represented site analysis. This course prioritized manual representation techniques over digital. The class was structured as a lecture-workshop. Lectures introduced techniques and provided historic and contemporary examples of landscape architectural representation. Media charettes introduce students to a broad range of techniques of representation—such as collage, ink wash, and clay modeling.



KATHERINE HARVEY SPRING 2016

The course explored various techniques using physical tools and digital aids to address methods for creating 3D landscape models. Moving between process work and finished products, students experimented with modes of graphic and physical representation. Students became familiar with the 3D modeling environment of Rhino and used it in conjunction with other design media to investigate three-dimensional surfaces, the simulation of process and texture. These explorations were processed into two-dimensional representations using the Adobe suite, V-Ray rendering techniques and animation. Additionally, digital form was processed into three-dimensional physical models, where students combined physical and digital fabrication outputs.

ECOLOGY & PLANTS



FALL 2015

The first half of the course built an understanding of the patterns of vegetation found across the surface of the Earth and the biophysical processes that determine that distribution. The investigation started with the broadest elements of the Earth's climate and how these physical factors interact with plants to create the characteristic landscapes found in different regions around the world. Special attention was paid to the types of plants found in each of these landscapes, both to understand their function, but also to inform future plant choices in landscape design. Each of the major biomes of the world were reviewed. The second half of the course introduced landscape ecology, building an understanding of how the patterns on the natural landscape influence species distribution and ecosystem function. Potential design elements, such as edges, patches, corridors, and networks, were explored in terms of the natural landscape and their performance to support ecosystem function and species diversity.



FALL 2015

The course reviewed (1) plant physiology, ecological principles and concepts of sustainability found in natural systems; (2) the study of native and introduced plant species and plant associations of Southern California; and (3) calculations and data used to estimate water and energy use associated with urban landscapes. The primary purpose of the course was to develop a foundation for the design of urban landscapes that provide greater benefits and achieve higher levels of sustainability than current landscapes. Learning was achieved through lectures, discussions, campus planting identification walks, and field trips.



ROBERT PERRY SPRING 2016

The course continued to pursue the foundation of sustainable urban landscape design by bringing attention to the cultural perspective of urban plantings. All urban landscapes can be studied as expressions of cultural values and needs with regard to philosophical, functional, aesthetic, and environmental aspects of planting design. Los Angeles offers an abundance of urban spaces to explore and discover a diverse range of cultural perspectives with regard to urban landscapes and plantings. Numerous field trips throughout this region were taken to experience and record observations regarding landscape plantings from the cultural perspective. Additionally, weekly campus plant identification walks and field trip activities were organized to study the diverse range of landscape plants that are widely grown in urban areas of Southern California. Together, the study of landscape swith a broadened range of sustainability.

CONSTRUCTION & MATERIALS



SPRING 2016

The primary focus of the course was grading, drainage, and storm water management. Attention was also given to related core competencies that complement grading, drainage, and storm water management, including landscape construction, design implementation, and construction detailing related to grading design. Term projects included two specific exercises: focuses on gaining familiarity with landforms both natural and manmade, and the physical elements that make up drainage and storm water management implementations. Part II was a capstone project that brought together everything learned during the semester into one project. Work on Part II started at the beginning of the semester and progressed incrementally as new skills and abilities were mastered.



ESTHER MARGULIES SPRING 2016

The course built an understanding of landscape materials, methods, and assemblies from conceptual design to construction and ultimately, operations. Lectures, site visits, and field trips provided opportunities for students to absorb technical theory, see field implementation, and consult with practicing designers, contractors, and fabricators on the history and future of their practice and specialty. Each topic included a lecture followed by a guided sketching session in which students translated observations into annotated drawings. The drawings became a semester-long sketchbook. Students prepared a research paper on innovative materials and methods. The final project was a construction document package for the students final studio project.

HISTORY & THEORY



ESTHER MARGULIES FALL 2015

The course examined the processes of building the urban landscape as products of man and nature. Cities evolve as cumulative layers and projects applied under theoretical constructs in the context of economic, social, ecological and natural forces. The course examined the growth of the City of Los Angeles, place and population. Readings and projects focused on LA's evolution from a number of migratory settlements dependent upon natural systems to a new form of globally connected Urbis with complex communications, political, transportation, housing, infrastructure, and technology systems. Los Angeles can be seen as the product of layers of planning. The course examined the past to better understand and critique the present and future.


KELLY SHANNON + AJA BULLA-RICHARDS FALL 2015

The design research seminar 'Rethinking California's Urbanizing Agrarian Landscape,' investigated the evolving relationship between environmental concerns, climate change, rapid urban growth, and industrialized farming. This inquiry was structured by a focused examination of the tremendous challenges presented by the evolving interplay between binary concepts of culture/ nature, urban/ rural, consumptive/ productive landscapes. Design thinking informed models of resilient social ecologies by giving latent landscape processes and cultural practices an active role in shaping spatial understanding, form, and experience. The course focused on formulating a series of research questions through critical reading of texts and rigorous analysis of historical and contemporary maps along with other iconographic material and archival work. Natural and constructed site orders were explored and analyzed using writing, photography, interviews, mapping, and diagramming with a special emphasis given to the relationship between identifying critical questions, conducting fieldwork, and designing new stake-holder coalitions. The seminar culminated in problem formulation and project definition informed by a complex historical reading and situated within contemporary discourse on urgent issues.



ALISON HIRSCH SPRING 2016

Because landscape is an elusive and complex medium whose most fundamental and compelling characteristic is its ever-changing nature, landscape architecture has both suffered and flourished from the lack of a shared theoretical foundation. Instead, landscape architects have borrowed ideas from geography, ecology, anthropology, sociology, visual and performing art (etc). The course offered the opportunity to gain a better understanding of the medium of landscape, as well as the vocabulary and working methods of landscape architecture, particularly as it is integral to, effective of, and resultant from the process of urbanization. During each class, landscape was introduced through a unique lens – as representation, as memory, as process, as cultural register (etc) – and evolved into a discussion about how each of landscape's many embodiments are addressed in and shaped by theory, method (as ideational process and inquiry), and action. While action implies the practice of implementing design, it also refers to how people react to and appropriate sites after the designer is long gone.



ALISON HIRSCH SPRING 2016

The global history of the built environment focused on how the constructed landscape has informed the shape of the city as an embodiment of public life and public values. The course considered landscape as design laboratory, as infrastructure, as theater (etc). It introduced the evolution of urban landscape theory and form, particularly as situated in historical, geographical and cultural context. Readings consisted of primary sources, as well as subsequent social, politico-economic, and cultural histories that revealed: (1) shifting receptions and interpretations of our urban inheritance; and (2) our evolving cultural and professional values. Cultural attitudes toward Nature will be an integral thematic concern, particularly as Nature is situated in ideological and physical relationship to the city.

PROFESSIONAL PRACTICE



FALL 2015

The purpose of the course was an introduction of the principles, practices, ethics, areas of concern, and types of organizations in the landscape architecture profession. Students were introduced to a wide variety of practice types and practitioners. Topics included the history of the profession, practice management, project management, risk management, practice ethics, licensure, marketing and the laws and guidelines that guide landscape architecture. Guest lecturers and field trips illustrated the importance of collaborative relationships between landscape architecture and the allied professions of architecture, urban design, civil engineering, and planning. Students developed tools to think critically about their goals for their future roles in various practice types and structures.

ELECTIVE

NON-STUDIO COURSES 2015-16

CROSS CULTURAL TOPICS H 566

VINAYAK BHARNE FALL 2015

In Transportional Urbanities & Urbanisms,'the physical and ecological construct of urban landscapes across the world was studied. It investigated the specific form, intent, intervention with, sustenance of, and inherent attitudes towards streets, buildings, rivers, and infrastructure, as shaped by deeper phenomenological forces and circumstances that create distinct identities and signatures of people, place, and culture. Different histories, growth patterns, governance structures, and cultural beliefs and aspirations all ultimately create different expectations of what the urban landscape is in the first place. This recognition has serious implications to the practice of landscape architecture and urbanism. The course looked at how to gauge the appropriateness of our interventions in a specific culture. How do we negotiate between our personal biases on what a place ought to be, versus reading it for what it is? How do we understand the practice of landscape design beyond passive physical amelioration, as a reflective engagement with cultural expectations, towards deeper change? "The most important thing that I learned from USC MLA + Urbanism program was design research. It is proving very useful in the university project I am now engaged in at the South China Agricultural University and for which I have started a collaboration with the USC's second year studio led by Vinayak Bharne (spring 2017)."

CHONGXIAN CHEN

CLASS OF 2015

SOUTH CHINA AGRICULTURAL UNIVERSITY, GUANGZHOU, CHINA

"The most important thing I learned in the USC MLA + Urbanism program is that good landscape architecture especially the kind that is ethical, ecologically sound, and is directed at remediation - is still very much a labor of love, requires sacrifice, and is unknown by the average person. ... I did not expect USC to prepare me for a job. However, I received a substantial amount of exposure to the professional world of landscape architecture, mostly through people – professors, guests and city officials. Maybe for a good reason, I learned less than 10% of the skills I use in my current job. But, again, I don't think this is what a graduate education is for (as methods of production are changing faster than ever, and learning such skills would be a limiting factor to the evolution of the practice)."

JAMES LIVELY

CLASS OF 2012 RIOS CLEMENTE HALE STUDIOS, LOS ANGELES, CA



FULL-TIME FACULTY

VITTORIA DI PALMA

ALISON HIRSCH

TRAVIS LONGCORE

ESTHER MARGULIES

KELLY SHANNON

ADJUNCT FACULTY GERDO AQUINO VINAYAK BHARNE STEVE BILLINGS AJA BÚLLA-RICHARDS KATHERINE HARVEY JERRY HASTINGS YING-YU HUNG MIA LEHRER BOB PERRY

ASTRID SYKES

ACHIEVEMENTS

FULL-TIME FACULTY

(AUGUST 2015-AUGUST 2016)

VITTORIA DI PALMA, PH.D., ASSOCIATE PROFESSOR

In 2016 Vittoria's book *Wasteland, A History* (New Haven: Yale University Press) was awarded the 2016 Elisabeth Blair MacDougall Book Award by the Society of Architectural Historians. This award recognizes the most distinguished work of scholarship in the history of landscape architecture or garden design. The book also won the 2016 Herbert Baxter Adams Book Prize from the American Historical Association for the best book in European history from ancient times to 1815. Vittoria published three book chapters: "A Natural History of Ornament" in *Histories of Ornament: From Global to Local,* edited by Gülru Necipoğlu and Alina Payne Payne (Princeton: Princeton University Press, 2016); "Is Landscape Painting?" in *Is Landscape...?: Essays on the Identity of Landscape,* edited by Charles Waldheim and Gareth Doherty (London: Routledge, 2016); and "In the Mood for Landscape," in *Thinking the Contemporary Landscape,* edited by Christophe Girot and Dora Imhof (New York: Princeton Architectural Press, 2017 reprinted here in INDEX).

ALISON HIRSCH, PH.D., ASSISTANT PROFESSOR

Alison published two peer-review articles, one as sole author in Landscape Journal titled "Urban Barnraising: Activating Collective Ritual to Promote Communitas," which assesses the 1960s activism of little known landscape architect, Karl Linn (excerpts reprinted here in INDEX). In Journal of Architectural Education, she co-authored with Aroussiak Gabrielian the article "Grounding Diaspora: negotiating between home and host," which introduces their research in design methodology through the presentation of a design research studio that they co-taught. She published an invited chapter "Expanded 'Thick Description': The Landscape Architect as Critical Ethnographer," in the book, Innovations in Landscape Architecture (Routledge). She presented a paper, "Building the Commons: Collective Labor for Community Development," at the Society for American City and Regional Planning History national conference and another titled, "The Geography of Civil Unrest: Designing the Public Realm in the Insurgent Spaces of the City," at the Council of Educators in Landscape Architecture (CELA) annual conference. She was the moderator of a panel discussion titled "LA Activism and Social Commentary in Architecture," sponsored by the California Historical Society and was earlier a panelist in the California Historical Society's program, "The Continued Legacy of Lawrence and Anna Halprin in California and Beyond." She was an invited juror for the Graham Foundation for Advanced Studies in the Fine Arts' Carter Manny Award for the most innovative doctoral scholarship on architecture and its role in the arts, culture, and society. She was an invited panelist in the Landscape Architecture Foundation's 50th Anniversary Event, "The New Landscape Declaration: A Summit on Landscape Architecture and the Future."



WASTELAND

A HISTORY

Vittoria Di Palma

WASTELAND, A HISTORY

2016 Elisabeth Blair MacDougall Book Award winner, by Vittoria Di Palma, Ph.D., Assistant Professor

TRAVIS LONGCORE, PH.D., ASSISTANT PROFESSOR

Travis published several articles and chapters as an author or co-author: "A framework to assess evolutionary responses to anthropogenic light and sound" in Trends in Ecology and Evolution, "Butterflies are not grizzly bears: Lepidoptera conservation in practice" in the book Butterfly conservation in North America: Efforts to help save our charismatic microfauna (Springer), "GIST in undergraduate group capstone research projects in environmental science" in the book STEM and GIS in Higher Education (Esri), "Green building and biodiversity: facilitating bird friendly design with building information models" in Journal of Green Building, and "Belowground interactions with aboveground consequences: invasive earthworms and arbuscular mycorrhizal fungi" in Ecology. Among other research reports and conference proceedings, he published two reports with the National Park Service: Artificial night lighting and protected lands: ecological effects and management approaches and The distribution and dynamics of nighttime lights in the Mediterranean Coast Network of Southern California: Cabrillo National Monument, Channel Islands National Park, Santa Monica Mountains National Recreation Area. His speaking schedule took him to San Diego for Light Fair International, San Francisco for the Association of American Geographers Annual Meeting, Morro Bay for California State Parks, and Phoenix to keynote the International Dark-Sky Association Annual Meeting. He was consulted and quoted as an expert on a range of topics in outlets including Los Angeles Times, High Country News, National Geographic News, Fortune, Scientific American, Science, Christian Science Monitor, and Physics Today.



ABOVE: FEAST OF THE PICTURESQUE: ACT X, PORTO RIPETTA, TEVERE Alexander Bobinson

RIGHT:

PERSHING SQUARE REDESIGN COMPETITION

Agence Ter + Team entry, including Kelly Shannon



ESTHER MARGULIES, ASSOCIATE PROFESSOR OF PRACTICE & ASSISTANT DISRECTOR, MASTER OF LANDSCAPE ARCHITECTURE + URBANISM PROGRAM

In September 2015 Esther completed the Alliant University Campus Master Plan and Campus Improvements with Jensen + Partners. In October she co-produced Los Angeles River Public Art Project 10 Feet installation and in June 2016 completed the Pio Pico Park Feasibility Study with JFAK Architects. She was also named the Vice President of the West Los Angeles Area Planning Commission.

ALEXANDER ROBINSON, FAAR, ASSISTANT PROFESSOR

In September of 2015, Alexander began his Rome Prize Fellowship at the American Academy in Rome. While there he exhibited new design work focused on the Tiber River in the form of animated model and video titled Feast of the Picturesque: Act X, Porto Ripetta, Tevere in the Cinque Mostre 5 - Across the Board: Parts of the Whole show, curated by Illaria Ghianni. He developed a book project titled Genius Ingenium: Finding Place and Ecology in Urban Infrastructure, which is now under contract with Birkhauser Publishers, as well as a book on the partial reconstitution of a 100 sq. mile dry lakebed - the Owens Lake - titled The Value of a Diminished Thing: Re-assembling the Owens Lake, which is now being prepared for manuscript submission. Alexander wrote a chapter titled 'An Interface for Instrumental Reconciliation' in the book Innovations in Landscape Architecture (London: Routledge), edited by Daniel Ortega and Jonathan Anderson. He also presented a paper 'The Opportunities and Hazards of Integrated Water Resource Management for (Blue Green) Open Space in Los Angeles' at the International Conference on Water, Megacities and Global Change in Paris held at the UNESCO headquarters during COP21, submitted a paper 'Willful Waters: Negotiating a Contested Course for an Arid and City' co-authored with Vittoria Di Palma for a Dumbarton Oaks peer-reviewed publication on rivers, and was invited to lecture at International Federation of Landscape Architects annual conference as well as the University of Leuven. During this time, his designs and research were featured in three books and in multiple publications (print and online).



KELLY SHANNON, PH.D., PROFESSOR & DIRECTOR, MASTER OF LANDSCAPE ARCHITECTURE + URBANISM PROGRAM

In the summer of 2015, Kelly was a member of two doctoral defenses at the University of Leuven (Belgium): Rana Habibi, Middle-Class Housing in Tehran 1945-1979 an instrument for modernization of society or a hidden negotiation for contextualization and Ismael Sheikh Hasan, On Urbanism and Activism in Palestinian Refugee Camps: The Reconstruction of Nahr El Bared and a third at TU/e Technical University Eindhoven (The Netherlands): Of sand, fill & water. Urbanisms of erasure and fabricated ground. In December she travelled to Aarhus School of Architecture (Denmark) to participate on the defense of Susan Carruth, Infrastructural Urbanism that Learns from Place: Operationalizing Meta Material Practices to Guide Renewable Planning in Greenland. Kelly published two articles, 'Amidst shifting paradigms: teaching & research' in Journal of Landscape Architecture (reprinted here in INDEX) and co-authored (with B. De Meulder) 'Polysynthetic Reclamation' in the Dutch-based Volume and one book chapter (also with De Meulder) 'Constructing Urban Landscapes: New Infrastructures' in Shaping Cities: Emerging Models of Planning Practices, M. al-Asad, R. Mehrotra (eds.) (Berlin: Hatje Cantz and Aga Khan Award for Architecture). She lectured at the College of Environmental Design, University of California, Berkeley, Bezalel Academy of Art & Design, Department of Architecture, Tel Aviv, and Chhayanaut, Dhanmondi, Bengal Institute, Dhaka, Bangladesh and presented a declaration at the Landscape Architecture Foundation's "The New Landscape Declaration: A Summit on Landscape Architecture and the Future." Kelly was named a research fellow of the Landscape Architecture Foundation to complete Case Study Investigations (CSI) with Christina Hood as researcher. They focused on Vista Hermosa (Mia Lehrer + Associates); South LA Wetlands (Psomas and Mia Lehrer + Associates); Shenzhen Wetlands (SWA) from January-September 2016. In 2016, Kelly began two design (research) projects that she remains active with: she was member of the winning Agence Ter + Team entry for the redesign of Pershing Square Competition and leads a multi-disciplinary (and mulit-national) team on the Revision of the Mekong Delta Regional Plan 2030 and Vision 2050, Vietnam. She worked with architecture faculty Jennifer Siegal (and USC students) and was short-listed for the Peterborough Riverside Public Space Invited Competition.

ADJUNCT FACULTY

(AUGUST 2015-AUGUST 2016)

GERDO AQUINO, FASLA, ADJUNCT ASSOCIATE PROFESSOR

During the 2015–2016 academic year, Gerdo participated in the official opening of three public park projects through his work as a Principal at SWA Los Angeles.

Each opening featured a ribbon cutting ceremony with public officials and the public at large, as well as festive programming featuring unique cultural activities. In Los Angeles, the Milton Street Park opened to community fanfare as the first public park improvement to be built atop the infamous levees of Ballona Creek. In El Paso, Texas, the San Jacinto Plaza redesign has been well adopted by the community as a cultural gathering space that is adaptive and flexible towards diverse programming uses including music and food festivals, winter festivals, and political demonstrations. From the fall of 2015 through May 2016, Gerdo led the SWA + Morphosis team as one of four finalist teams for the Pershing Square Competition. During this widely publicized competition, Gerdo spoke to KCRW's Frances Anderton for her weekly show called DnA: Design & Architecture. Gerdo lectured widely at universities and professional societies such as Otis College of Art and Design, Cal Poly Pomona, GSD, and the ASLA. In June 2016, Gerdo was one of the leading scholars and practitioners who spoke at the Landscape Architecture Foundation's "The New Landscape Declaration: A Summit on Landscape Architecture and the Future."

VINAYAK BHARNE, LECTURER

Vinayak is co-editing with Trudi Sandmeier (Director of the School of Architecture's Heritage Conservation Program) the Routledge Companion of Global Heritage Conservation (London: Routledge, expected date Dec. 2017). This 30-chapter volume examines the overlaps and contrasts in contemporary heritage conservation planning practices across geographic and cultural boundaries. This effort follows Vinayak's three earlier books, The Emerging Asian City: Concomitant Urbanities & Urbanisms (London: Routledge, 2012), Rediscovering the Hindu Temple: The Sacred Architecture and Urbanism of India (London: Cambridge Scholars Publishing, 2013), and Zen Spaces & Neon Places: Reflections on Japanese Architecture and Urbanism (San Francisco: AR+D, San Francisco). In 2016, Vinayak received a research grant from the USC Center for Japanese Religion & Culture to continue his field studies on the Ise Shrine in Mie, Japan. This research project is mapping the complete ecology of the Ise Shrine environs including its diminishing forests and surrounding towns to examine their environmental impacts on the shrine's 1600-year-old, twenty-year cyclical reconstruction practice. In 2016, Vinayak was nominated as Affiliated Faculty at the USC Center for East Asian Studies. In 2015, he was elected to the Editorial Board of the Journal of Architecture and Urbanism, London, and also appointed Executive Editor of the quarterly My Liveable City in Mumbai, India. In his capacity as Director of Design at Moule & Polyzoides Architects, he is currently involved in a number of professional projects such as the 100-acre Buenaventura Marina Village in Panama and the mile-square Provence Mid-Town master plan in Zhengzhou, China. He also serves as the urban design and planning advisor to the Government of Karnataka in India, where his projects include a Public Bicycle Share Plan for the center city of Mysuru in India.



CONNECT THE DOTS City of Los Angeles Great Streets grant winner, Aja Bulla-Richards

STEVE BILLINGS, LECTURER

Stephen Billings Landscape Architecture has completed Phase 1 of the landscape renovations at the Los Angeles Temple of Jesus Christ of Latter Day Saints in December 2016 with further installation work, which is scheduled to be completed by summer 2017. The renovations include replacing lawns with native and climate-appropriate plantings, resulting in a 60% reduction in water use. SBLA has been retained to work on the landscape design for a new project at USC located adjacent to Lindhurst Galleries and the Fisher Art Center. Stephen continues to play an important role in his Brentwood community by serving on the San Vicente Scenic Corridor Design Review Board. He has been working with the community and other Board members to update the SVSC guidelines from the original plan that was adopted by the City of Los Angeles in 1996.

AJA BULLA-RICHARDS, LECTURER

In 2015 Aja's project with the Arid Lands Institute "Connect the Dots" won a Great Streets Grant from the City of Los Angeles. *Connect the Dots* uses art and design to bring complex science to the surface of our city's streets to shape sound policy and inspired public space for a water-smart future. In 2016 *Connect the Dots* was recognized in numerous publications, public presentations and documentaries for supporting the city in reaching its sustainability goals by integrating storm water capture with transit alternatives for a low-carbon future, robust local economies, and a resilient local water supply.



KATHERINE HARVEY, LECTURER

Katherine Harvey joined Stoss LU as Studio Director for the Los Angeles office in 2016. She also received a professional fellowship from the Association for Women in Architecture and Design for her research *1200 Play Yards*, which looks at the collective ecological impact of transforming school yards in the Los Angeles region.

JERRY HASTINGS, LECTURER

Jerry Hastings, ASLA, and his writing partner Alan Clarke, FASLA, are putting the finishing touches on a total rewrite of the classic text *Grade Easy*, first published by Rich Untermann in 1973. The rewrite builds on this venerable work that for thousands of fledging landscape architectural candidates and professional landscape architects alike demystified grading and drainage. This update brings the original work up to date and adds significant material on drainage design and storm water management while retaining the accessibility of the original work. It is expected to be published by the American Society of Landscape Architects later in 2017.



1200 PLAY YARDS The collective ecological impact of transforming school yards in the Los Angeles region, Katherine Harvey

YING-YU HUNG, LECTURER

SOLAR CANOPY

Ying-yu Hung celebrated the opening of three public park projects through her work as a Managing Principal at SWA Los Angeles. She continues her engagement with the public realm in Southern California through the renovation of Bicentennial Park in Hawthorne and the bike and pedestrian safety updates for the Marvin Braude Bike Trail (Santa Monica Beach Trail), an iconic California beachfront. In addition to practice, Ying-yu is dedicated to raising the public's awareness of the profession of landscape architecture through lectures and workshops. The park openings in California and Texas featured a ribbon-cutting ceremony with public officials and the public at large, as well as festive programming featuring unique cultural activities. In Lynwood, the Ricardo Lara Linear Park reinvented a linear strip of freeway right-of-way into a children's play area and exercise stations, connected by a well-used trail that takes the park user through educational storm water demonstration gardens. In El Paso, Texas, the San Jacinto Plaza redesign has been well adopted by the community as a cultural gathering space that is adaptive and flexible towards diverse programming uses including music and food festivals, winter festivals, and political demonstrations. In May of 2016, Ying-yu participated in the Mayor's Institute on City Design Summit in Philadelphia as a Resource Team Member, advising municipal leaders from around the nation on improving their public realm through design and development. In June of 2016 she travelled to Baranquilla, Colombia to participate in a workshop involving students, educators, public agencies and allied design professionals, who were seeking innovative ideas about playgrounds and its importance to childhood development.

MIA LEHRER, FASLA, ADJUNCT PROFESSOR OF PRACTICE

Mia and her MLA team in collaboration with OMA and IDEO won the design competition for the FAB Park, a two-acre park at the corner of First and Broadway in DTLA. Her work on the "Dallas Connected City" competition master plan also with OMA received a National Honor Award from the American Society of Landscape Architects for Analysis & Planning in 2015. Mia received the ICON award from the LA Design Festival in 2015. In February 2016, Mia lectured at Cooper Union NY as part of The Architectural League's Current Work series. Her lecture entitled "Recalibrating the City: Advocacy by Design" was followed by a conversation with Kate Orff, Director of the Urban Design program at Columbia University and founder of SCAPE. Mia continues to serve her term on the U.S. Commission of Fine Arts, since her appointment in 2014 by President Obama.

BOB PERRY, FASLA, ADJUNCT PROFESSOR OF PRACTICE

Beginning in 2015, Bob worked with James Corner Field Operations (JCFO) as a horticultural consultant to provide planting recommendations for the Presidion Parklands Project in San Francisco. In April 2016, he led an ASLA tour of Tongva Park in Santa Monica; a project where he provided horticultural planting services to JCFO in 2013–2014. His speaking engagements included "Measuring the Carbon Footprint of Urban Landscapes" at Cuyamaca College, and "Mediterranean Gardens of Southern California, in Santiago, Chile. He continues his service to the City of Claremont as an Architectural Commissioner, providing landscape architectural guidance on City projects and policies. In August 2016, Bob was retained by the Chino Basin Water Conservation District to prepare an interactive web site that provides images and information on landscape plants for water conservation, which will be launched in the spring of 2017.



ASTRID SYKES, LECTURER

Astrid, a senior design associate at MLA, led the design for Ishihara Park, which broke ground in 2016. Two other of her projects were completed in 2016 – the gardens at Hauser Wirth and Schimmel Gallery & "Blackbirds," a collaboration with Barbara Bestor Architects in Echo Park. In July 2015 Astrid presented MLA's work on school yards and children's gardens at the National Children & Youth Garden Symposium in Austin Texas. Astrid was elected as a board member of the Los Angeles Forum for Architecture and Urban Design in January of 2016. ▲

FAB PARK

Design competition for the FAB Park, a two-acre park at the corner of First and Broawday in DTLA. Mia Lehrer & Associates in collaboration with OMA and IDEO.



"Everything we do as designers is an intervention." JENNIFER RENTERIA, CLASS OF 2012

"The process of design sets up a foundation for my working process." XIAOJIAN FAN, CLASS OF 2015

"Good landscape architecture—especially the kind that is ethical, ecologically sound, and is directed at remediation—is still very much a labor of love, requires sacrifice, and is unknown by the average person. JAMES LIVELY, CLASS OF 2012

"USC helped solidify a confidence in myself within the field." /SHERIDA JEFFREY, CLASS OF 2015

"Collaborating with an architecture student to see things from their perspective has been particularly valuable in practice." BRENDAN KEMPF, CLASS OF 2014

"Learning to think cohesively to target an issue and resolve it through landscape methods equipped me with problem-solving and placemaking ability for professional practice." LUNING LI, CLASS OF 2012

