

2022/23 MLA THESIS MANUAL

**ADV 9341**  
Preparation of MLA  
Design Thesis

**ADV 9342**  
MLA Design Thesis

DEPARTMENT OF LANDSCAPE ARCHITECTURE  
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN

KENT HIPP (MLA '17)  
"COASTAL RETREAT: Staging Inundation in Provincetown"  
Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2017  
Page 14 (detail)  
Advised by: Gary Hilderbrand

MLA THESIS MANUAL

**ADV 9341**  
Preparation of MLA  
Design Thesis

Charles Waldheim  
Bert De Jonghe, TA

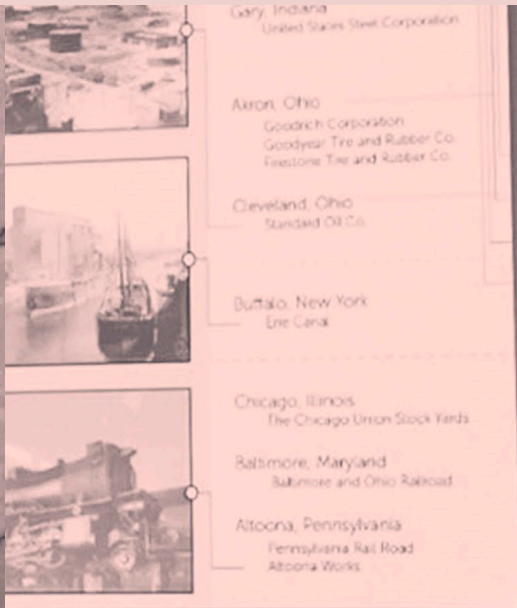
**ADV 9342**  
MLA Design Thesis

Craig Douglas  
TBD, TA





photo courtesy David Zielnicki



Keith Scott  
photo courtesy John Wray



***There are, in principle, at least three fundamental dimensions to any MLA design thesis:***

***First, what is the subject matter or thematic topic that motivates your research in the thesis?***

***Second, what is the landscape design project that you could devise to best illuminate that topic or theme?***

***Third, what critical position or perennial question in landscape will be advanced through this work?***

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# Introduction to MLA Design Thesis

## a. Overview

This manual serves as a guide for students who are undertaking a design thesis in the Department of Landscape Architecture at the Harvard Graduate School of Design. The thesis provides an opportunity for candidates in the Master in Landscape Architecture program to pursue graduate-level research and explore a topic of their interest through design research. The design thesis builds upon the core curriculum in landscape architecture at the GSD. This manual provides a summary of key design thesis requirements and offers an overview of the design thesis process, from selection of a suitable topic to submission of the final thesis.

For landscape architecture students interested in completing a thesis, the planning process begins in their penultimate year of the MLA Program. The thesis project itself begins in earnest in their final year, through thesis prep and design thesis courses, offered in Fall and Spring terms, respectively. In the Spring term of their penultimate year of study (fourth semester for MLA I students, second semester for MLA I AP and MLA II students), candidates must formally state their intention to complete thesis. Interested candidates are also encouraged to begin consideration of a thesis topic and potential thesis advisor at this time. In the Fall term of their final year of study candidates enroll in ADV 9341 and prepare a design thesis proposal and secure a design thesis advisor. In the Spring term of their final year of study candidates enroll in ADV 9342 Design Thesis and complete, present, and submit their design thesis. Each of these stages of work, and their associated requirements, are described in greater detail below.



# The Penultimate Year: Establishing a Foundation for Design Thesis

## a. Declaring Intention to Pursue MLA Design Thesis

While the design thesis is pursued during the final year of the MLA at the GSD, planning for design thesis begins in the Spring term of the penultimate year of study. Students considering pursuing an MLA design thesis are invited to attend midterm and final reviews of MLA thesis candidates in the year ahead of them, as well as meetings with potential faculty advisors and the MLA design thesis coordinator, in the Spring term prior to their final year of study. These reviews, discussions, and informational sessions survey the potentials and limits of the MLA design thesis process, as well as the support offered by the department for the design thesis.

Students who opt to pursue a design thesis are required to declare their intentions in the Spring term of their penultimate year, on or before a date published by the department office, typically before the end of May. This deadline, as well as the MLA thesis declaration form, and other relevant information can be found on the GSD website under resources at:

<https://www.gsd.harvard.edu/resources/mla-thesis-guidelines/>

MLA candidates electing to pursue design thesis are not required to declare a thesis topic or faculty advisor until the Fall term of their final year of study; however, they are encouraged to begin reaching out to faculty before the Fall during the Spring term of their penultimate year and over the summer months. In selecting topics for their design thesis, MLA candidates are encouraged to build upon their previous academic and professional formation, and to use the summer months to articulate their individual interests, appetites, and attitudes. These are most effectively articulated in dialogue with a faculty advisor and the design thesis coordinator. MLA candidates in the professional degree program (MLA I and MLA I AP) who pursue a design thesis are required to complete an option studio offered by the Department of Landscape Architecture in the Fall term of their final year of study. Candidates in the post-professional degree program (MLA II) are not subject to this requirement.

# Thesis Prep

## Fall Term Final Year

a.

### Thesis Prep Overview

During the Fall term of their final year of study, students begin a formal process of thesis preparation. Over the semester, students complete the department's four-unit thesis preparation lecture/workshop course, ADV 9341: Preparation of Design Thesis Proposal for Master in Landscape Architecture. This research lecture/workshop course is intended for Master in Landscape Architecture candidates electing to pursue a design thesis in their final year of study. The course defines the parameters of a design thesis and assists candidates in the development of their own individual design thesis proposals. The course addresses a series of broad themes essential to developing a cogent thesis proposal including design research, projective practices, discursive agendas, site contexts, programmatic drivers, and representational strategies. The lecture/workshop course examines the role of precedent projects and design methods in thesis, as well as the status of design and design research as forms of knowledge production in the research university.

b.  
Thesis Prep  
Course  
Structure  
(ADV 9341)

**i. Course Structure**

The lecture/workshop course meets weekly for the purpose of reviewing assignments and proposals in progress. In addition to the regularly scheduled workshop presentations and formal reviews, individual meetings with faculty advisors are an important aspect of the course. Students will be invited to identify and recruit a faculty thesis advisor during the first half of the term. By the end of the term candidates will have prepared a proposal for their individual design thesis through word and image.

**FORMAT**

A series of thematic lectures on a range of topics is offered as videos on demand. The three hour weekly group sessions are devoted to individual student presentations in a workshop format.

**VIDEO SEMINARS ON DEMAND**

The series of video seminars presents a range of perennial topics associated with the design thesis. These include presentation of key conceptual and disciplinary forms of knowledge, precedent projects, and selected aspects of recent MLA Design Theses. These conclude with a presentation and discussion of the next weekly thematic assignment and the format and schedule for upcoming review sessions.

**WORKSHOP PRESENTATIONS**

The class meets as a group on a weekly basis. During this session, a small set of individual students are invited to make brief seminar presentations (5 mins.) on the status of their design thesis proposal to date. These sessions enable the broader group discussion and feedback to each of the individual thesis proposals prior to the midterm review.

**TEACHING ASSISTANTS**

The thesis prep course engages one or more TAs to contribute to a number of aspects of course preparation, organization, and facilitation. TAs will assist the faculty in preparing course materials, syllabi, readings, presentations, and other materials in support of course conception and delivery. TAs will manage the course CANVAS site, course folders, and related contents on the GSD network. TAs will communicate with students, faculty, and invited guest critics; organize midterm and final review sessions. TAs will collect weekly assignments as well as review presentations and misc. deliverables from the students and will be available to support students and faculty in the organization of their materials for presentation.

**ii. Conceptual Framework of the Design Thesis**

The first half of the semester introduces the thesis as a conceptual frame and identifies key elements common to all design theses. Students are required to begin drafting a thesis statement, develop a specific topic for their proposed thesis, and simultaneously explore and collect a body of precedent research to help define the form and type of project they intend to produce. A thorough examination of precedent material and simultaneous iterative development of the thesis statement is emphasized, with the intention of allowing students to develop broad ideas and concept of what a thesis is, as well as specific direction for their individual work. The analysis of precedent work is an iterative process that leads to the definition of the thesis.

**iii. Precedents**

Students are required to review and critically evaluate relevant literature and projects that will inform their anticipated thesis project. By considering a range of project types and format, students will amass a body of work to draw from when defining the parameters to which their design thesis will respond. This body of work should define a genre within which the individual thesis project will fall, in this way placing the student's work within a larger professional and academic



context at an early stage. The selected precedents should demonstrate stylistic qualities, conceptual approaches, and presentation structure intended for the final thesis. This literature and project review serves as a resource to students moving forward through the thesis prep and into the final thesis semester. Students are expected to explain their choice of selected precedents, and communicate their analysis and critique of each project to the seminar class. Precedents are critically evaluated through verbal explanation and analytical drawings exploring a range of key elements including design, representation, and site.

#### **iv. Advisor**

Students are required to confirm a GSD faculty member as thesis advisor before the end of August in the Fall semester. Typically, students will list their preferred advisors in order of preference. These are then validated with the advisors, in concert with their individual teaching roles and responsibilities. While the student-advisor choices are confirmed in August, often these discussions begin much sooner. Students are encouraged to choose an advisor they might work well with.

#### **v. Site + Subject**

The thesis topic is addressed following the precedent studies. Students iteratively refine both their thesis statements and precedent analyses during this section of the seminar. Students begin to articulate an idea of site through both the precedent analysis and thesis topic development. At this point in the thesis prep semester, the site may remain an abstract concept, defining parameters that will inform the selection of a specific project site, or if the site is fundamental the topic of the thesis, students may identify a more specific, physical site for their work. After identifying a site, students continue through the remainder of the semester to hone in on specific site selection and study through mapping and analytical drawing. This section of the seminar concludes with the Mid-Term Review, where students present the conceptual framework of the design thesis, through their precedent analysis,

thesis statement, preliminary site definition, and beginnings of a design project.

**vi. Articulation of Design Thesis Project**

The second half of the semester focuses on developing the design project, and producing an outline of the work to be completed in the final thesis semester for the final design project. At this stage, the regular thesis prep lecture/workshop sessions are followed by individual meetings with the TA(s) rather than the meetings of small groups. By the end of thesis prep, students are required to have defined the design project of their thesis, as well as the methods of research, production, and representation they intend to use to complete the final project. This work provides the basic structural framework for the design project, preparing students to continue directly into the final design project in the following semester.

**vii. Design Project**

Students are required to launch directly from feedback of the Mid-Term Review toward a more refined definition of a design project for the design thesis. The design project will be refined through iteration over the course of thesis prep, but the idea of site, program, and scope must all be addressed.

**viii. Representation**

Students are required to review and discuss the main representational techniques they intend to use in their final thesis project. Representation methods must be analyzed to explain their effectiveness and appropriateness to each proposed thesis. A number of lecture/workshop sessions will be dedicated to exploring various representational techniques through tutorial and workshop.

**ix. Methodology**

Students are required to review and discuss their intended methodology(ies) for research and design work. The selected methodology should reflect the anticipated topic and program of the final thesis. Defining the method simplifies the design process for students later by defining the manner of making fundamental decisions and moving forward

throughout the final thesis project. This basic decision-making is fundamental to successful progress of the final thesis.

**x. Schedule and Deliverables**

Throughout the second half of thesis prep, students are required to refine a list of media and deliverables to be produced for the final thesis project, as well as a draft schedule for the completion of thesis. The media and deliverables should reflect, and be heavily informed by the precedents selected by each student. The draft schedule will inform the progression of work for the final semester.

C.  
Reviews

**i. Thesis Prep Reviews**  
For the Review, students present their work and receive feedback from a panel including their thesis advisor, other MLA thesis advisors, thesis prep TAs, and additional reviewers from within the Landscape Architecture Department faculty. Students are expected to have articulated a thesis statement, and present precedent projects, site description and the beginnings of a design proposal at the Mid-Term Review.

**MID TERM REVIEWS**  
**1. Thursday 27 October**  
**09:00-13:30 EST**

**2. Thursday 03 November**  
**12:00-14:30 EST**

**PENULTIMATE PREP REVIEWS**  
**Thursday 01 December**  
**09:00-17:00 EST**

**FINAL THESIS PREP REVIEWS**  
**Thursday 15 December**  
**09:00-17:00 EST**

Each student is invited to prepare and present a 5-minute presentation of their in-progress design thesis proposal to date. Feedback is provided by faculty, teaching assistants, and invited thesis advisors.



**ii. December Presentation of Design Thesis Proposals**

For the Final Presentation of Design Proposals in December, students will present work to a panel of advisors mostly from within the faculty of the GSD. Students are expected to present their work from the semester, encompassing precedents, topic, method, site, and focusing on the proposed design project.

**iii. Advisor-Advisee Meetings**

A regular meeting schedule is encouraged between advisor and thesis candidate. Once advisors are selected, students are encouraged to meet regularly throughout the semester with their advisor and develop a working relationship and progress the thesis.

To track progress, students should stay in close contact with their thesis advisor over the thesis preparation term. Regular meeting and feedback will also allow the student to iteratively develop a final proposal that meets the requirements and expectations of the department. This semester is the time for students to work closely with advisors, whether through office hour appointments or other meetings, and develop the core ideas underpinning a student's thesis.

d.  
Evaluation

The thesis prep course is evaluated by the faculty member leading the course on a standard GSD pass/fail system, with no more than the top 25% of the class being considered for marks of HIGH PASS/DISTINCTION. Course requirements include class discussion and workshop presentations (25%); weekly class assignments (50%); and final review (25%). All weekly assignments and review presentations should be uploaded as PDF to canvas site by 11:59pm (midnight) the day prior to the due date/review. Work submitted weekly will be evaluated by four equally weighted terms of evaluation:

- 1. Representation: demonstrating a clear argument visually as well as verbally;
- 2. Research: consistent inquiry and engagement with the topic throughout the term;
- 3. Proposition: the intellectual and cultural arguments supporting your project; and
- 4. Proposal: potential of the project as both an intervention in the world and a contribution to the field.

# Design Thesis

## Spring Term Final Year

### a. Design Thesis Overview

During the Spring term of their final year of study, MLA candidates pursuing thesis complete the final design thesis for defense in May. Following the successful completion of Thesis Prep (ADV 9341) in the Fall term, each student articulates a specific topic for their design thesis as advised by a member of GSD faculty. Students must be enrolled in the 8-unit course, Independent Thesis in Satisfaction of the Degree Master in Landscape Architecture (ADV 9342).

Throughout the thesis process, student work closely with their faculty advisors, participate in organized peer and external reviews, and demonstrate significant self-directed independent work on the development and completion of a final design thesis project. By the end of the Spring term, students will have developed rigorous design proposals and be able to present and defend these proposals both verbally and through a range of representational media including but not limited to drawings, models, and diagrams. Completion of the final design thesis project requires public presentation of the project and its successful defense, as well as the submission of the thesis book, documenting the final thesis for Harvard University's own record. This document will be made available to future years of thesis students in the Frances Loeb Library. The evaluation of the design thesis is the primary responsibility of the faculty advisor, in consultation with the thesis coordinator, other thesis advisors, and the program director.

b.  
Independent Thesis  
in satisfaction of the  
Degree in Landscape  
Architecture  
(ADV 9342)

**Structure of Semester**

Building upon the research and work done in the Fall term, students focus in their final term on the articulation of a design research project to satisfy the thesis framework set out by the department, and outlined by the individual student during Thesis Prep. Design thesis work is advised by a member of GSD faculty, yet is largely pursued independently. Students meet regularly with their advisors on a mutually agreed schedule, and participate in reviews of their work arranged throughout the term by the thesis coordinator.



C.  
Reviews

**PRELIMINARY DESIGN THESIS REVIEWS**  
[Individual presentations of up to 15 mins MAX]  
Schedules and Venues TBD

**ONE-QUARTER CHECK-IN MEETING**  
Schedules and Venues TBD

**MID-TERM DESIGN THESIS REVIEWS**  
[Individual presentations of up to 20 mins MAX]  
Schedules and Venues TBD

**THREE-QUARTER CHECK-IN MEETING**  
Schedules and Venues TBD

**FINAL DESIGN THESIS REVIEWS**  
[Individual presentations of up to 25 mins MAX]  
Schedules and Venues TBD

d.  
Evaluation

A thesis grading meeting will be held shortly after the date of final thesis reviews and prior to the Department degree vote and awards discussion. Each candidate having successfully defended their thesis project shall be presented at this thesis grading meeting by their advisor for discussion and comparative evaluation with the cohort. Successful candidates completing their design thesis will be presumed to have earned a grade of PASS. This meeting will convene faculty advisors, thesis director, program director, and department chair in a discussion and evaluation of the thesis projects successfully defended. This group will vote to nominate approximately 25% of the students for the mark of HIGH PASS or DISTINCTION (following the grading system outlined in the GSD’s Guidelines for Instruction). The group will similarly vote to nominate a single student or project from amongst this group to be recognized with the MLA Thesis Prize. The recommendation for THESIS PRIZE will be presented at the Department degree vote and awards meeting for ratification by the voting faculty of the Department. These grades will be informed by:

- 1. Representation: demonstrating a clear argument graphically as well as visually;
- 2. Engagement: showing consistent inquiry throughout the semester;
- 3. Proposal: the potential of the design research project; and
- 4. Excellence: quality of overall design research project.

**Submission requirements**  
PDFs of all final boards and presentation materials are required for final submission. A final digital PDF thesis book is required for completion of the final design thesis. In addition to the design project, this book should document the precedent and site research begun in the fall semester, as well as clearly outline the thesis site and subject.

A signed statement of permission allowing Harvard University’s libraries to archive the thesis work is

required at the time of submission of the thesis book for grading, and should also be included as a page in the printed hard copy. In general, this statement is included on the thesis internal cover page. Please see attached addenda with specific instructions from the library on PDF creation guidelines and cover page with permission statement template. Supplemental materials such as video or additional photos are permitted, and should be submitted according to library guidelines included in the appendices of this document.

**“The natural sciences are concerned with how things are . . . . Design, on the other hand, is concerned with how things ought to be.”**

**—Herbert Simon**

*The Sciences of the Artificial*, 1969

# **ADV 9341**

## **Preparation of MLA Design Thesis**

**FALL 2022**

Charles Waldheim  
Bert De Jonghe, TA

**VIDEO LECTURES via CANVAS**

**VIDEO CAMEO PRESENTATIONS  
by MLA ALUMNI, GSD FACULTY, PEER REVIEWERS  
via CANVAS**

**WORKSHOP PRESENTATIONS (GUND 510)**  
THURSDAYS 09:00-11:45 EDT/EST

## **VIDEO LECTURES via CANVAS**

This series of ten video lectures presents a range of perennial topics associated with the design thesis. These sessions include presentation of key conceptual and disciplinary forms of knowledge, precedent projects, and selected aspects of recent MLA Design Theses. These sessions conclude with a presentation and discussion of the next weekly thematic assignment and the format and schedule for upcoming review sessions.

## **VIDEO CAMEO PRESENTATIONS by MLA ALUMNI, GSD FACULTY, PEER REVIEWERS via CANVAS**

In this series of video cameo presentations, select MLA alumni, GSD faculty, and external peer reviewers share their perspectives and experience on the topic of the design thesis in general, and the MLA design thesis in particular.

## **WORKSHOP PRESENTATIONS (GUND 510) THURSDAYS 09:00-11:45 EDT/EST**

During this session, a small set of individual students are invited to make brief workshop presentations (5 mins.) on the status of their design thesis proposal to date. These sessions enable the broader group discussion and feedback to each of the individual thesis proposals prior to the midterm review.

## a. Introduction

A thesis is a thematic proposition offered for discussion and debate. A thesis is typically developed through a piece of original research specific to an academic discipline, often at the culmination of a program of study. Theses are produced through various methods as appropriate to the disciplinary commitments of academic fields across the research university. Design theses are pursued through the methods and media specific to the design disciplines, through design research. Design research most often refers to the process and products of knowledge produced through design, as distinct from knowledge produced by research methods associated with the humanities or the sciences. Design research can be characterized by its means and methods, as well as by its sites and subjects for work, as well as the dissemination and reception of its propositions.

Design research is propositional and projective rather than simply empirical or descriptive. It is most often predicated on intervention in the world rather than simply describing the world as found. Design research is characterized by its capacity to propose alternative and better futures while simultaneously producing disciplinary knowledge in design. Thesis projects pursued through design research exhibit a dual valance, standing as a form of disciplinary knowledge and as propositions for intervention in the world. Candidates in the Master in Landscape Architecture Program elect to pursue independent design theses at the culmination of their graduate work. The projects presented here represent original thematic propositions put forward through design research to stimulate discussion and debate. In this sense, they are as much about design discourse and disciplinary formation as they are propositions for how things ought to be.

This research seminar is intended for Master in Landscape Architecture candidates electing to pursue a design thesis in their final year of study. The course defines the parameters of a design thesis and assists candidates in the development of their own individual design thesis proposals. The course addresses a series of broad themes essential to developing a cogent thesis proposal including design research, projective practices, discursive agendas, site contexts, programmatic drivers, and representational strategies. The course examines the role of precedent projects and design methods as well as the status of design and design research as forms of knowledge in the research university.

Course readings, video lectures, and videos of advice from faculty and recent graduates are made available asynchronously via Canvas. The course meets weekly for workshop presentations and discussion of thesis projects in development. In addition to the regularly scheduled class sessions, tutorial workshops, and formal reviews, individual meetings with faculty advisors are an important aspect of the course. Students will be expected to secure a GSD faculty thesis advisor by the beginning of class. By the end of the term candidates will prepare an independent thesis proposal of their own formulation as a critical contribution to contemporary discourse and debate in landscape architecture. The course welcomes individual design thesis projects exploring topics of contemporary relevance to the future of landscape architecture including questions of racism and resistance, class and climate, among others.





Anita Kan  
photo courtesy Annie Liang



photo courtesy John Wray



# Fall 2022 Schedule

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1 SEPTEMBER

Design  
Thesis

08 SEPTEMBER

Design  
Research

15 SEPTEMBER

Design  
Projection

22 SEPTEMBER

Design  
Contexts

29 SEPTEMBER

Design  
Drivers

06 OCTOBER

Design  
Methods

13 OCTOBER

Design  
Research Seminar

20 OCTOBER

Design  
Media

27 OCTOBER

Midterm  
Reviews

03 NOVEMBER

Midterm  
Reviews

03 NOVEMBER

Site +  
Subjects

10 NOVEMBER

Programs +  
Publics

17 NOVEMBER

Modes +  
Measures

01 DECEMBER

Penultimate  
Prep Reviews

15 DECEMBER

Final Thesis  
Prep Reviews

# Week 01

01 SEPTEMBER

## Design Thesis

+ Course Introduction 09:00-11:45 ET / Gund 510

- > introduction to the design thesis
- > three modes of MLA design thesis
- > elements, aspects, advisors, etc.
- > criteria for evaluation of quality
- > overview and structure of course

### response #1 (DUE: Wednesday 07 September by 11:59pm):

- > three questions (revised + refined)
  - What do you want to do?
  - How do you want to do it?
  - How would you like it to be received?
- > self-assessment (revised + refined)

### Readings:

Carole Gray and Julian Malins, “Locating Your Position: Orienting and Situating Research,” *Visualizing Research: A Guide to the Research Process in Art and Design* (Ashgate, 2004), 66–92.

Sergio Lopez-Pineiro, “How to do a Thesis: Practice Models as Instigators for Academic Theses,” paper presented at the 2010 Association of Collegiate Schools of Architecture (ACSA) Annual Meeting in New Orleans (March 7, 2010), n.p.

David Salomon, “Experimental Cultures: On the ‘End’ of the Design Thesis and the Rise of the Research Studio,” *Journal of Architectural Education*, vol. 65, no. 1 (October 2011): 33-44.

Sarah Whiting, “Welcome to the Banquet (or, How to Increase the Relative Happiness of the M.Arch. Thesis Student),” *Robert Gutman, Architecture from the Outside In: Selected Essays by Robert Gutman*, ed. Dana Cuff and John Wriedt (New York: Princeton Architectural Press, 2010), 313-317.

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### Structures of Creativity:

Brian Eno and Peter Schmidt, *Oblique Strategies* (Eno & Schmidt, 1975).

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### Recent Thesis Projects:

Alexandra Mei, “Accessing the Past” (advised by Robert Pietrusko, 2017).

Seok Min Yeo, “Wild” (advised by Craig Douglas, 2018).

Emily Hicks and Melody Stein, “Wild Rice Waters” (advised by Rosetta Elkin, 2019).

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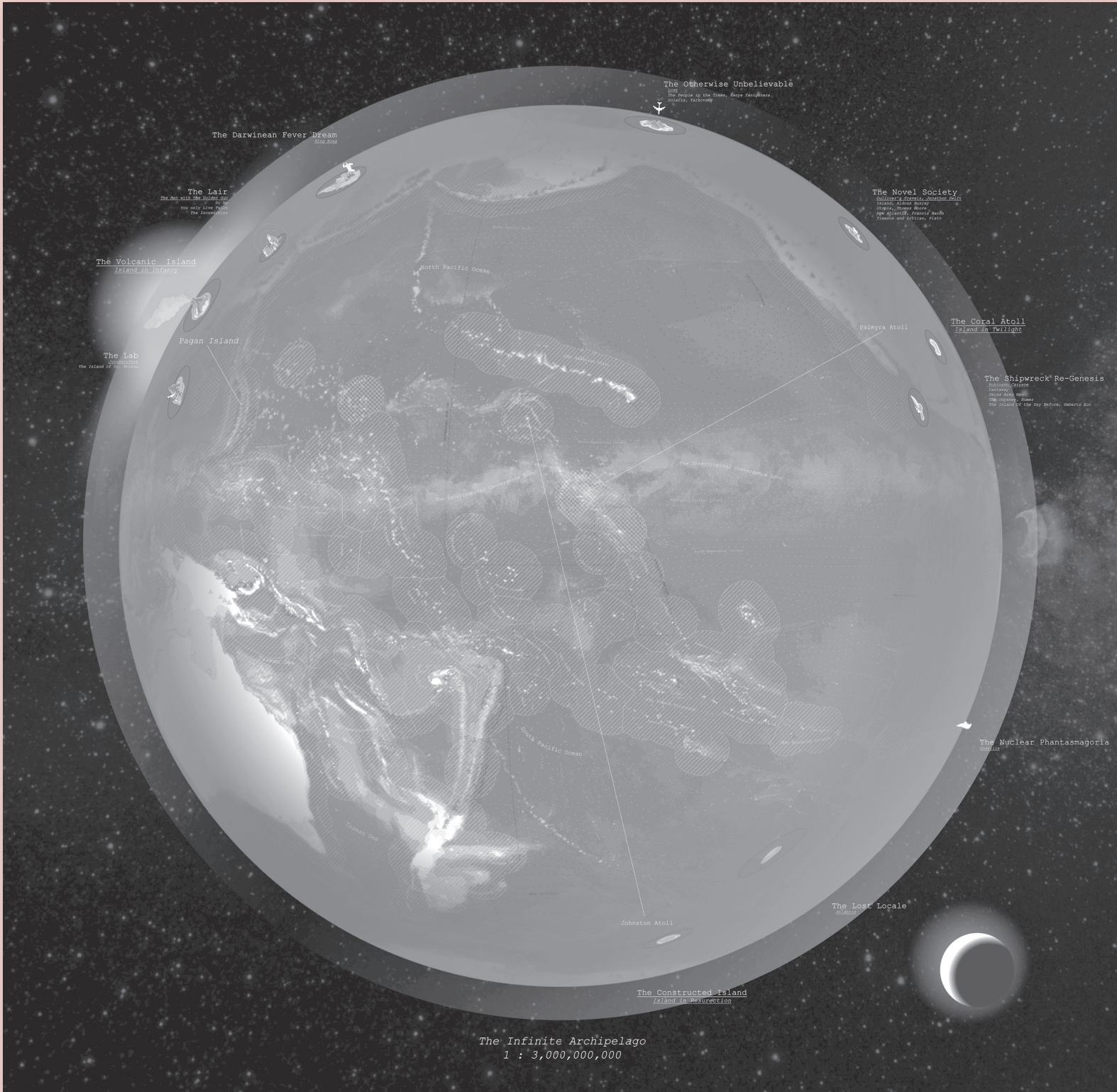
### Advice on Thesis:

GSD Faculty: Craig Douglas, GSD; Jon Lott, GSD

MLA Thesis Alumni: Alexandra Mei, MLA '17; Seok Min Yeo, MLA '18

External Peer Reviewers: Julia Czerniak, Syracuse; Jason Young, Tennessee





ALEXANDER AGNEW (MLA '17)

"GOD FROM THE ISLAND: Realizing Mythological Space"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2017  
Page 23 (detail)

Advised by:  
Francesca Benedetto

CARLOS ESPINOZA BARDALES (MLA '18)

"LATENT MARGINS: Eroding the static city"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2018  
Page 5 (detail)

Advised by:  
Belinda Tato



# Week 02

08 SEPTEMBER

## Design Research

> Introduction to design as a form of research

+ Individual Workshop Presentations 1:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

### response #2 (DUE: Wednesday 14 September by 11:59pm):

brief notes on five individual ingredients:

What body of design precedent or projective practice will your project join?

What discourse or debate in design will your project contribute to?

What is the site or sites for your design thesis project?

What is the programmatic agenda shaping intervention upon that site(s)?

What representational/methodological strategies will you use?

Readings:

Elen Deming and Simon Swaffield, "Introduction," and "Knowing Landscape Architecture," *Landscape Architectural Research: Inquiry, Strategy, Design* (John Wiley & Sons, 2011), 1-16, 17-29.

Rem Koolhaas, editor, "The Ultimate Atlas for the 21st Century," *Wired* (June 2003): 132-169.

Massimo Negrotti, "Introduction," "The Place of the Artificial," *The Theory of the Artificial: Virtual Replications and the Revenge of Reality* (Intellect Books, 1999), 1-7, 8-39.

Herbert Simon, "Understanding the Natural and Artificial Worlds," "The Science of Design: Creating the Artificial," (1969) *The Sciences of the Artificial* (MIT Press, 1996), 1-24, 111-138.

~

Structures of Creativity:

Marshall McLuhan, *Distant Early Warning* (McLuhan, 1969).

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Recent Thesis Projects:

David Zielnicki, "Gradually, Fiercely" (advised by Sergio Lopez-Pineiro, 2017).

Sonny Meng Qi Xu, "Borderhood" (advised by Sergio Lopez-Pineiro, 2018).

Joshua Stevens, "The Tropical Arboretum of Vegetal Dwelling," (advised by Rosalea Monacella, 2019).

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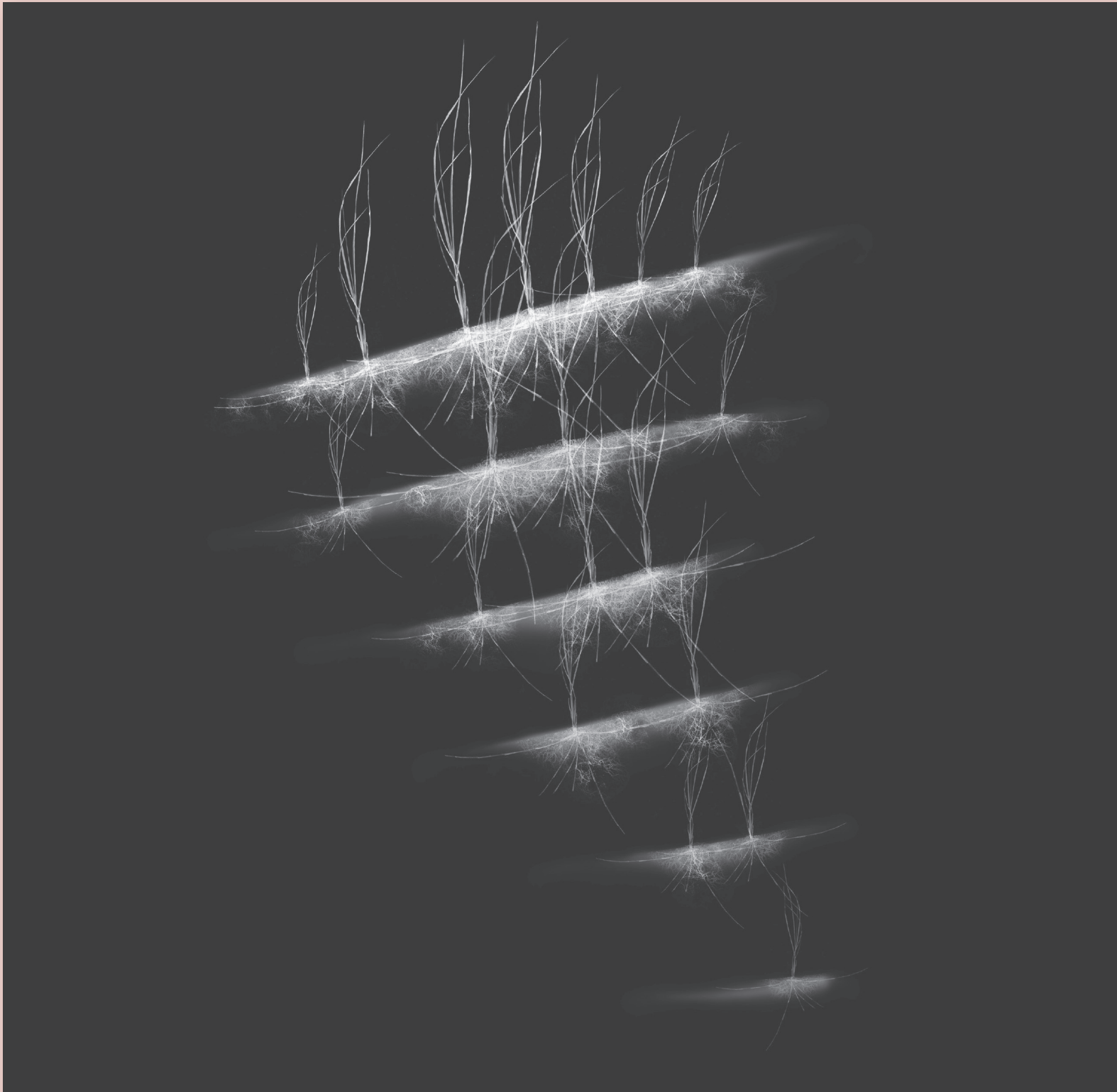
Advice on Thesis:

GSD Faculty: Sergio Lopez-Pineiro, GSD; Rosalea Monacella, GSD

MLA Thesis Alumni: Sara Zewde, MLA '15; Sonny Meng Qi Xu, MLA '18

External Peer Reviewers: Albert Pope, Rice; Karen M'Closkey, Pennsylvania





**KENT HIPPI (MLA '17)**

"COASTAL RETREAT: Staging Inundation in Provincetown"

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Advised by:  
Gary Hilderbrand



**KELLY CLIFFORD (MLA '18)**

"Waste / Wealth Accumulations: Labor Ecologies + the Remaking of the Public Realm"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of design  
2018  
Page 5 (detail)

Advised by:  
Rosalea Monacella

# Week 03

15 SEPTEMBER

## Design Projection

> Introduction to design as proposition through precedent

+ Individual Workshop Presentations 1:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

### response #3 (DUE: Wednesday 21 September by 11:59pm):

facsimile of spring 2022 option studio brief

#### Readings:

Nigel Cross, “Designerly Ways of Knowing,” “Natural and Artificial Intelligence in Design,” *Designerly Ways of Knowing* (Springer, 2006), 1-14, 29-42.

Elen Deming and Simon Swaffield, “Projective Design,” *Landscape Architectural Research: Inquiry, Strategy, Design* (John Wiley & Sons, 2011), 205-222.

Peter Rowe, “Part 2: Procedural Aspects of Design Thinking,” *Design Thinking* (MIT Press, 1987), 39-114.

Massimo Scolari, “Chapter 3: Oblique Drawing,” and “Chapter 4: The Idea of Model,” *Oblique Drawing: A History of Anti-Perspective* (Cambridge: MIT Press, 2012), 47-135, 137-183.

~

#### Structures of Creativity:

Charles and Ray Eames, *House of Cards* (Venice, California: Eames Office, 1952).

~

#### Recent Thesis Projects:

Chris Reznich, “Solar Frameworks” (advised by Charles Waldheim, 2017).

Alison Malouf, “Ghostworlds” (advised by Silvia Benedito, 2018).

Isabel Preciado, “Airscaes,” (advised by Danielle Choi, 2019).

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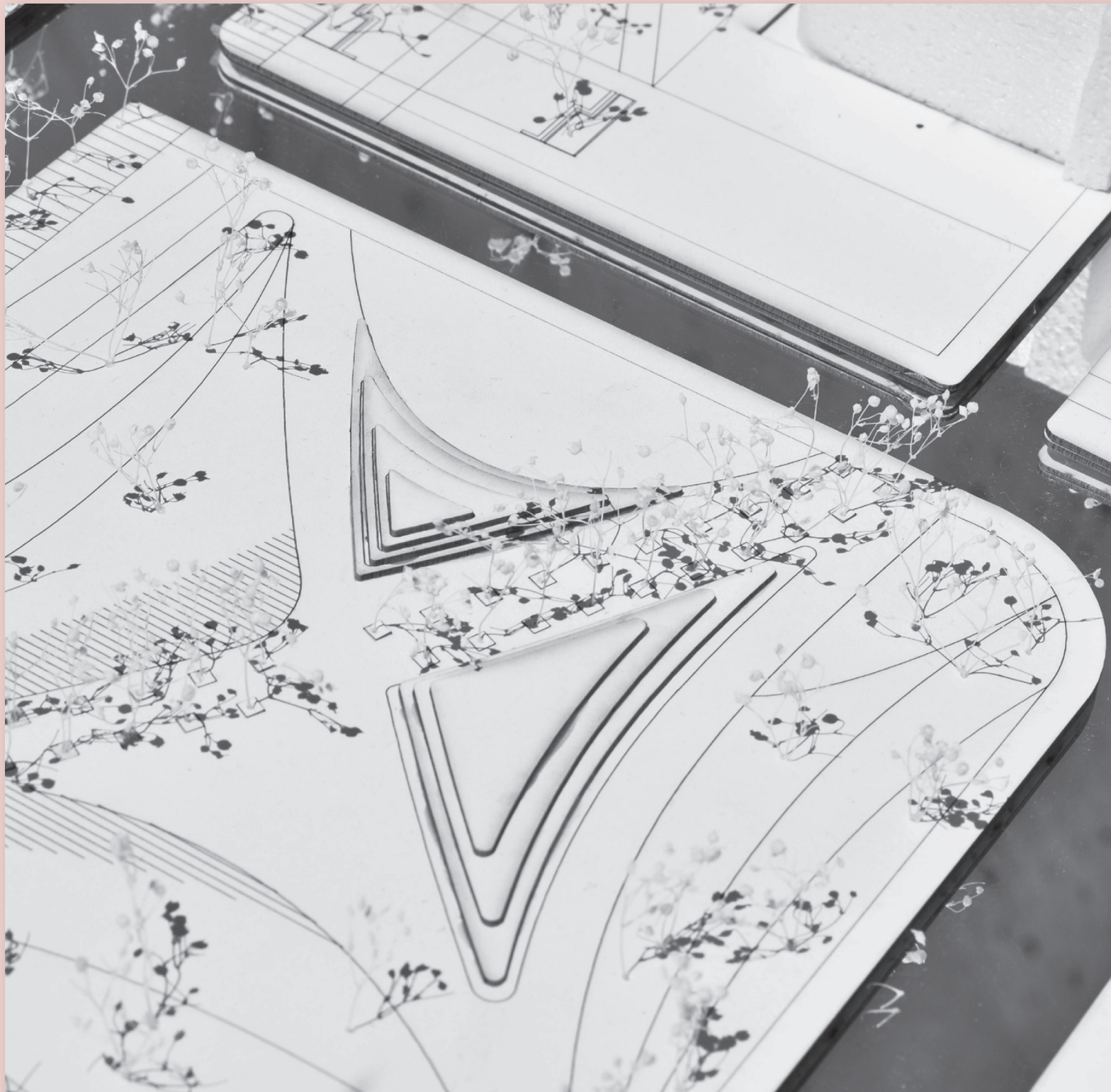
#### Advice on Thesis:

GSD Faculty: Silvia Benedito, GSD; Alex Wall, GSD

MLA Thesis Alumni: Andy Lee, MLA '20; Alison Malouf, MLA '18

External Peer Reviewers: Luis Callejas, AHO Oslo; Jonathan Solomon, ARTIC Chicago



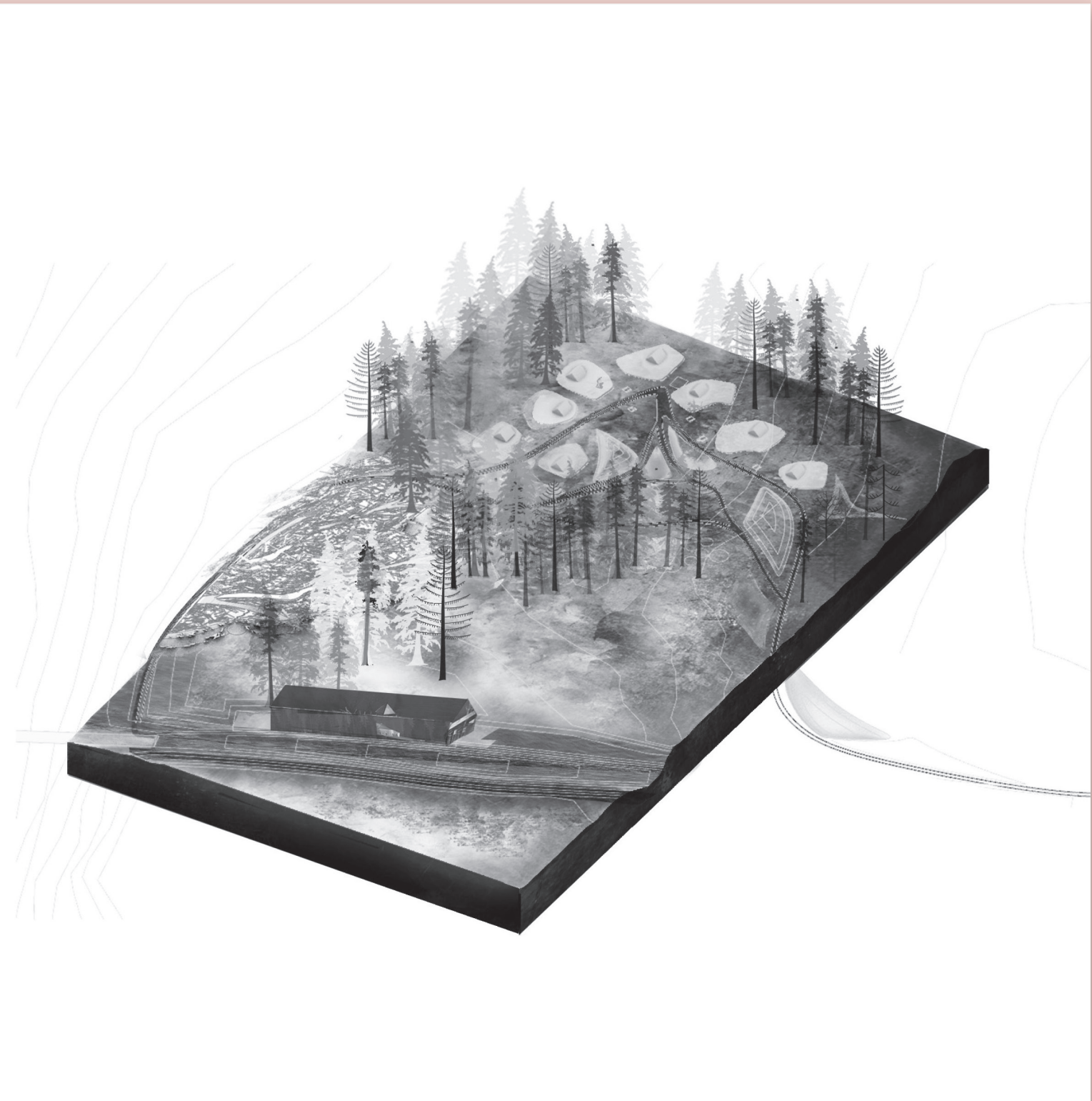


**WILLIAM S. BAUMGARDNER (MLA '18)**

"TIRANA FREESCAPE: Reconstructing Socialist Space"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2018  
Page 22 (detail)

Advised by:  
Anita Berrizbeitia



**ANNIE LIANG (MLA '18)**

"KNOWLEDGE GROUNDS, A LANDSCAPE BASED ART SCHOOL ON HAIDA GWAI"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2018  
Page 74 (detail)

Advised by:  
Robert Pietrusko

# Week 04

22 SEPTEMBER

## Design Contexts

> introduction to design contexts, sites, situations

+ Individual Workshop Presentations 1:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

### response #4 (DUE: Wednesday 28 September by 11:59pm):

word + image dossier on site

#### Readings:

Luis Callejas, "Islands and Atolls," *Pamphlet Architecture*, no. 33 (New York: Princeton Architectural Press, 2013).

John Dixon Hunt, "Reading and Writing the Site," (1992) *Theory in Landscape Architecture: A Reader*, ed. Simon Swaffield (University of Pennsylvania, 2002), 131-135.

Miwon Kwon, "One Place After Another: Notes on Site Specificity," *October*, no. 80 (Spring 1997), 85-110.

Lola Sheppard and Mason White/Lateral Office, "The (New) idea of North(s)," "Urbanism Timeline," and "Urbanism Below Zero," *Many Norths: Spatial Practice in a Polar Territory* (New York: Actar, 2017), 4-19, 20-25, 26-41.

~

#### Structures of Creativity:

Jane Wolff, *Delta Primer Playing Cards* (San Francisco: William Stout, 2003); and Jane Wolff, *Delta Primer: A Field Guide to the California Delta* (San Francisco: William Stout Publishers, 2003).

~

#### Recent Thesis Projects:

Carlo Urmey, "Dry Bones" (advised by Fionn Byrne, 2017).

William Baumgardner, "Tirana Freescape" (advised by Anita Berrizbeitia, 2018).

Ann Lynch, "Inveterate Scars" (advised by Danielle Choi, 2019).

~

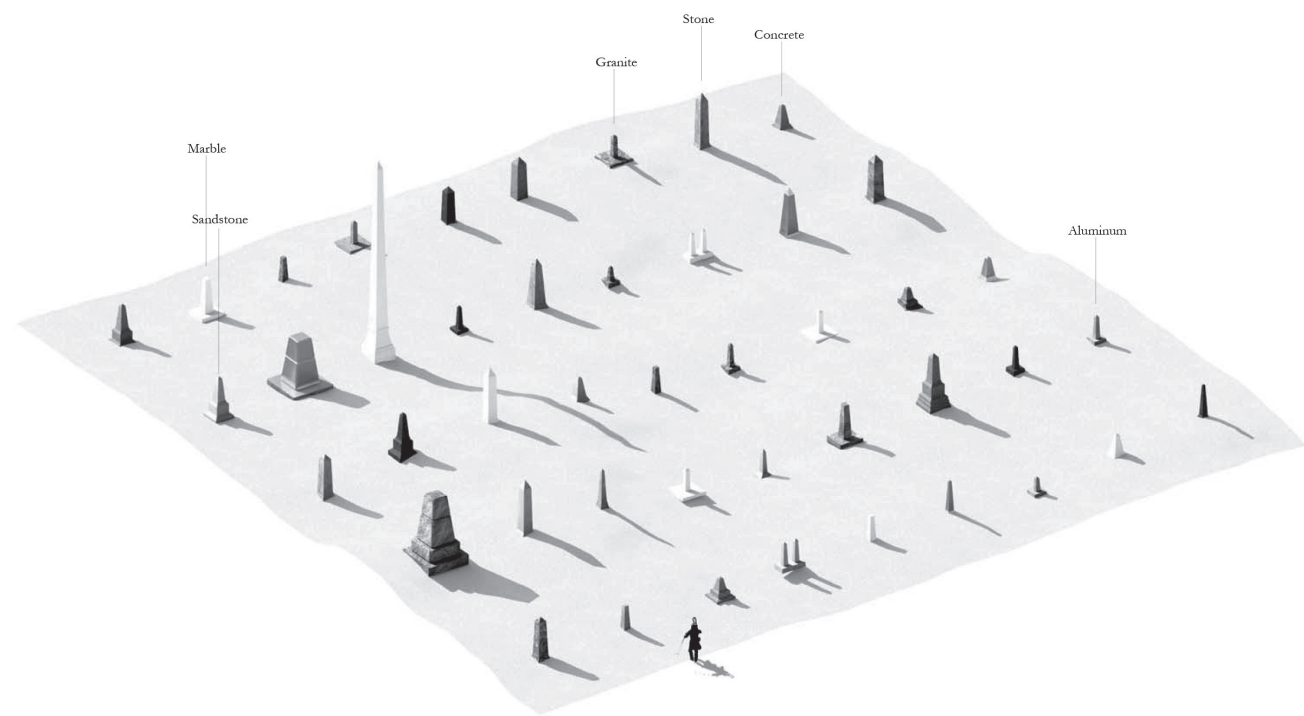
#### Advice on Thesis:

GSD Faculty: Danielle Choi, GSD

MLA Thesis Alumni: William Baumgardner, MLA '18; Ann Lynch, MLA '19

External Peer Reviewers: Conor O'Shea, Illinois; Mason White, Toronto



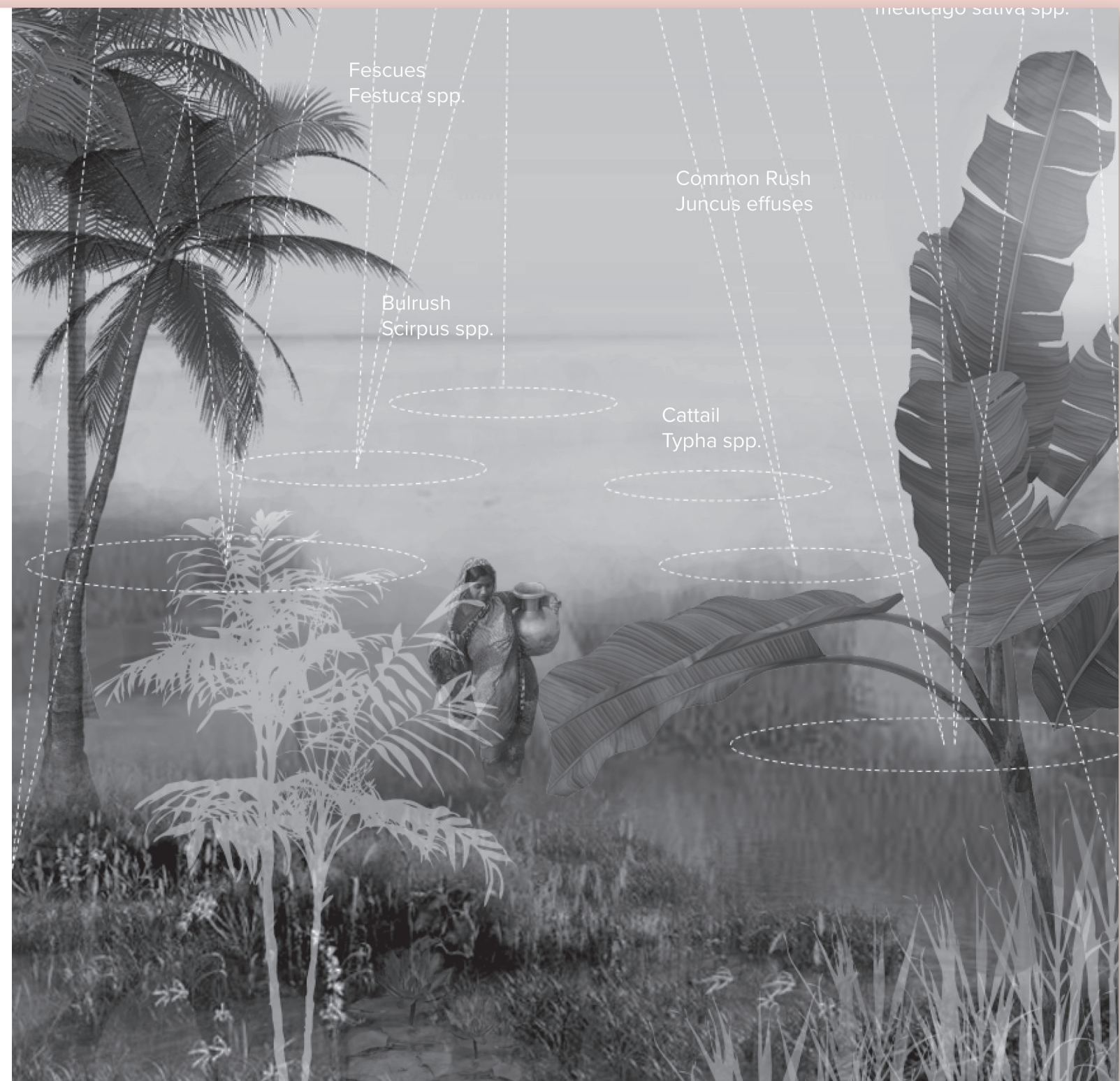


**SONNY MENG QI XU (MLA '18)**

"Borderhood, Re-imagining the Canada-US Borderlands"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2018  
Page 119 (detail)

Advised by:  
Sergio Lopez-Pineiro



**RAYANA HOSSAIN (MLA '17)**

"Projecting Upazilas: A New Town Ecology For Economic Growth and Environmental Sustainability in Bangladesh"

Master's Thesis in Landscape Architecture,  
Harvard University Graduate School of Design  
2017  
Page 1 (detail)

Advised by:  
Anita Berrizbeitia



# Week 05

29 SEPTEMBER

## Design Drivers

> introduction to design drivers, programs, publics

+ Individual Workshop Presentations 2:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

### response #5 (DUE: Wednesday 05 October by 11:59pm):

word + image dossier on program

#### Readings:

Neeraj Bhatia, "New Investigations in Collective Form," *New Investigations in Collective Form: The Open Workshop* (New York: Actar, 2019), 24-33.

Rania Ghosn and El Hadi Jazairy, "Another Architecture for the Environment" and "After Oil," *Geostories: Another Architecture for the Environment* (New York: Actar, 2020), 10-27, 28-41.

Elizabeth Meyer, "The Public Park as Avant-Garde (Landscape) Architecture: A Comparative Interpretation of Two Parisian Parks, Parc de la Villette (1983-1990) and Parc des Buttes-Chaumont (1864-1867)," *Landscape Journal*, vol. 10, no. 1 (Spring 1991): 16-26.

Lola Sheppard and Mason White/Lateral Office, "Coupling: Strategies for Infrastructural Opportunism," *Pamphlet Architecture*, no. 28 (New York: Princeton Architectural Press, 2011).

~

#### Structures of Creativity:

Arup, *Drivers of Change* (Gustavo Gili, 2006).

~

#### Recent Thesis Projects:

Kent Hipp, "Coastal Retreat" (advised by Gary Hilderbrand, 2017).

Annie Liang, "Knowledge Grounds" (advised by Robert Pietrusko, 2018).

Isaac Stein and Maggie Tsang, "Lines in the Sand," (advised by Rosetta Elkin, 2019).

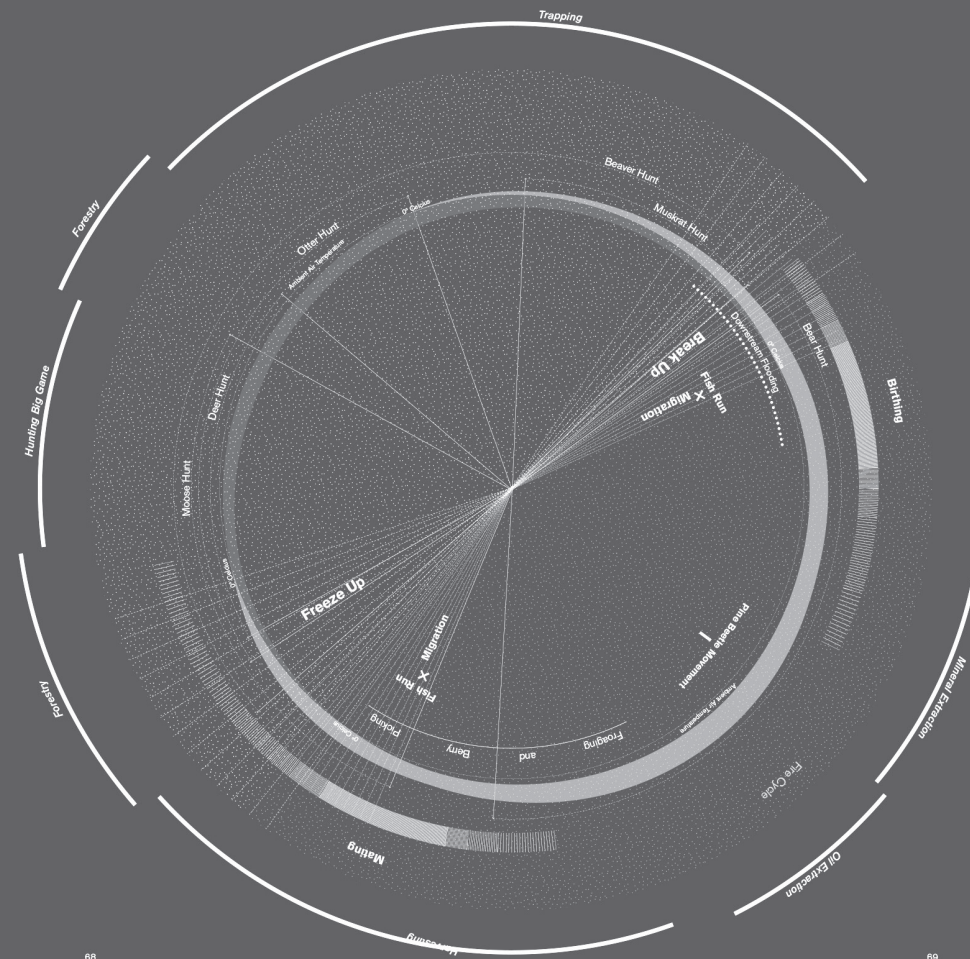
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#### Advice on Thesis:

GSD Faculty: Gary Hilderbrand, GSD; Eve Blau, GSD

MLA Thesis Alumni: Michael Ahn, MLA '20; Camila Huber Horta Barbosa, MLA '20

External Peer Reviewers: Neeraj Bhatia, CCA; Michael Ezban, Virginia



Designing Time as Territory  
Cycles of Biology, Climate, Culture, Industry, and Economy



TIFFANY KAEWEN DANG (MLA '17)

"BEWILDERED IN BANFF: Displacing the Contours of Colonization in Canada's National Parks System"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2017  
Page 37 (detail)

Advised by:  
Pierre Bélanger

SEOK MIN YEO (MLA '18)

"Manhattanism Unhinged"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2018  
Pages 130-131 (detail)

Advised by:  
Craig Douglas  
Rosalea Monacella

# Week 06

06 OCTOBER

## Design Methods

> introduction to methods and strategies of design

+ Individual Workshop Presentations 2:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

### response #6 (DUE: Wednesday 12 October by 11:59pm):

word + image dossier on design methods

#### Readings:

Pierre Belanger, "Going Live: From States to Systems," *Pamphlet Architecture*, no. 35 (New York: Princeton Architectural Press, 2015).

Bradley Cantrell and Adam Mekies, "Coding Landscape," *Codify: Parametric and Computational design in Landscape Architecture*, ed. Adam Mekies and Bradley Cantrell (Milton: Routledge, 2018), 5-33.

Dorothee Imbert, "Conversations with Michel Desvigne," *A Landscape Inventory: Michel Desvigne Paysagiste* (Columbus, OH: Knowlton School and Applied Research + Design Publishing, 2018), 19-69.

Alex Lehnerer, "The City of Averuni and Its Code," *Grand Urban Rules* (Rotterdam: nai010 Publishers, 2013), 9-55.

~

#### Structures of Creativity:

IDEO, *Method Cards* (William Stout, 2003).

~

#### Recent Thesis Projects:

Lex Agnew, "God from the Island" (advised by Francesca Benedetto, 2017).

Emily Drury, "How to do Things with Plants" (advised by Silvia Benedito, 2018).

Isabel Brostella, "The Multiplicity of a Line" (advised by Montserrat Bonvehi, 2019).

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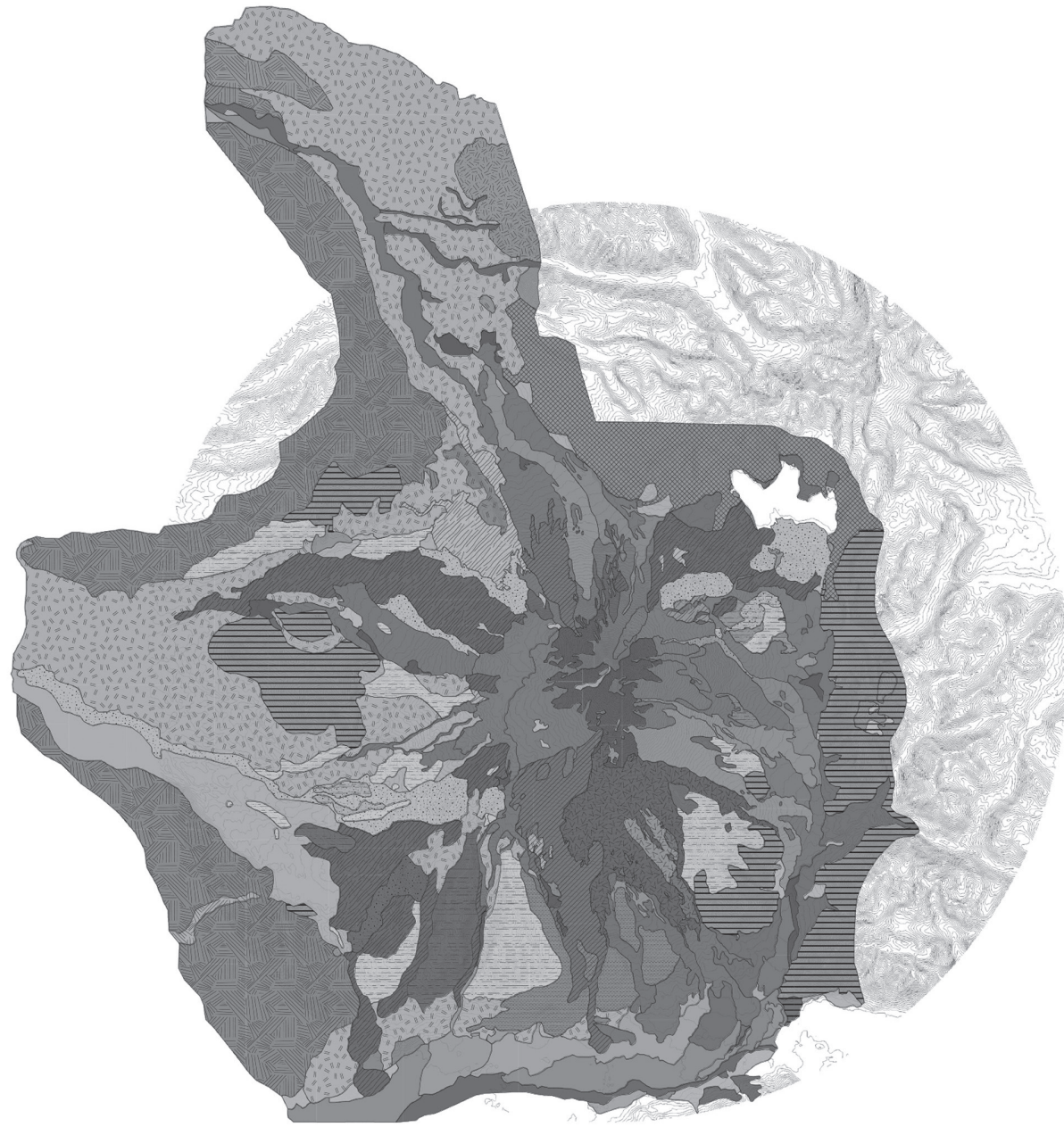
#### Advice on Thesis:

GSD Faculty: Chris Reed, GSD

MLA Thesis Alumni: Lex Agnew, MLA '17; Emily Drury, MLA '18

External Peer Reviewers: Marshall Brown, Princeton; Ashley Schafer, Ohio State





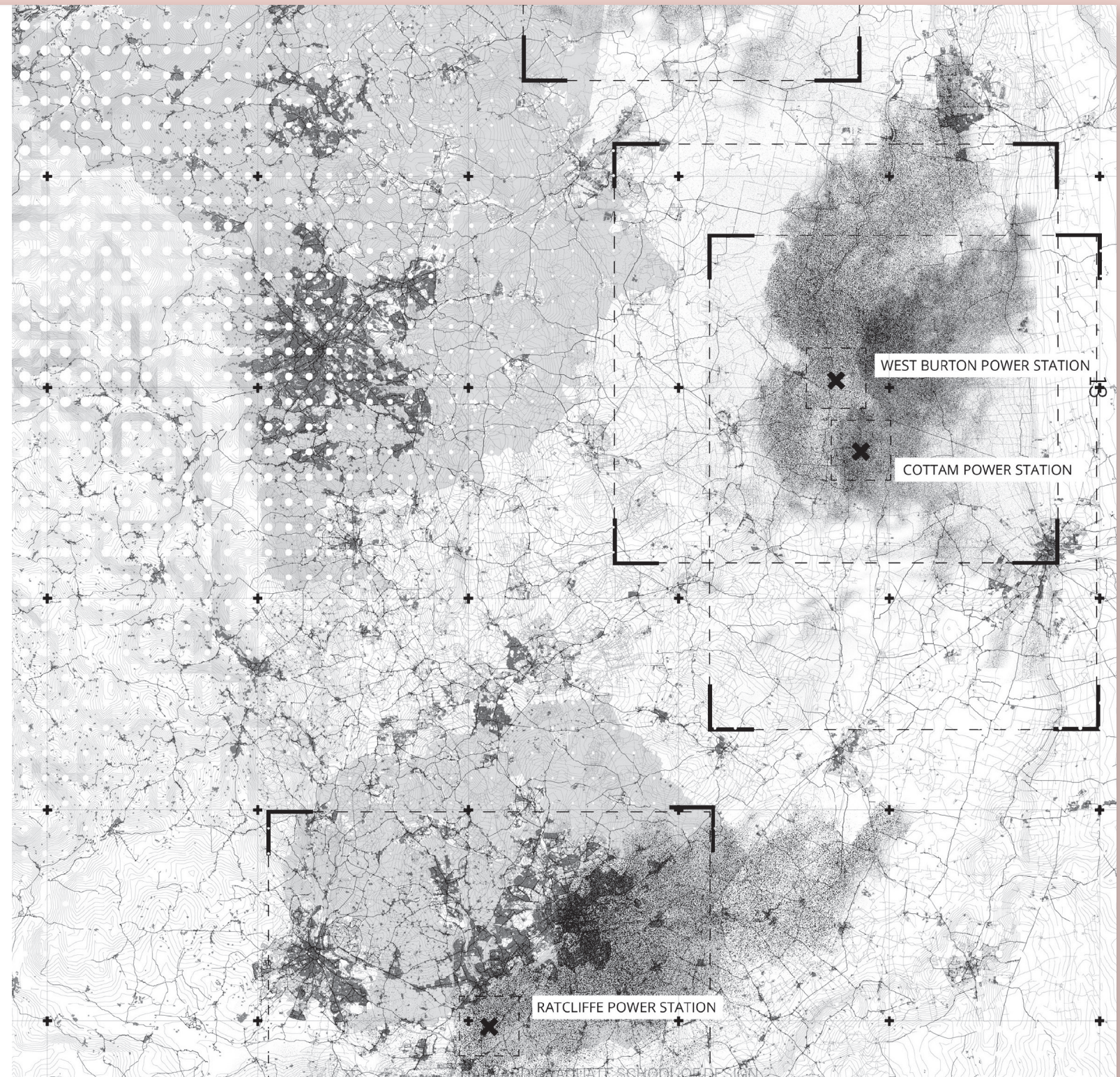
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1:100,000

MARIA DE LA LUZ LOBOS MARTINEZ (MLA '19)

"DESIGN WITH DISTURBANCE: Atlas of Shape, time, and perception in the volcanic landscape"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 14 (detail)

Advised by:  
Jill Desimini



ISABEL PRECIADO ARIAS (MLA '19)

"Airscales: Rendering the materiality of Air"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 13 (detail)

Advised by:  
Craig Douglas  
Danielle Choi



# DESIGN RESEARCH SEMINAR

13 OCTOBER

**Research Resources + Design Research Seminar**

> introduction to GSD research + writing resources / recent design research projects  
+ GSD Loeb Library research resources + methods + writing support  
+ presentations on recent notable MLA + MDES design research projects

09:00-10:15    Intro to GSD Loeb Library Research Resources + Writing Support

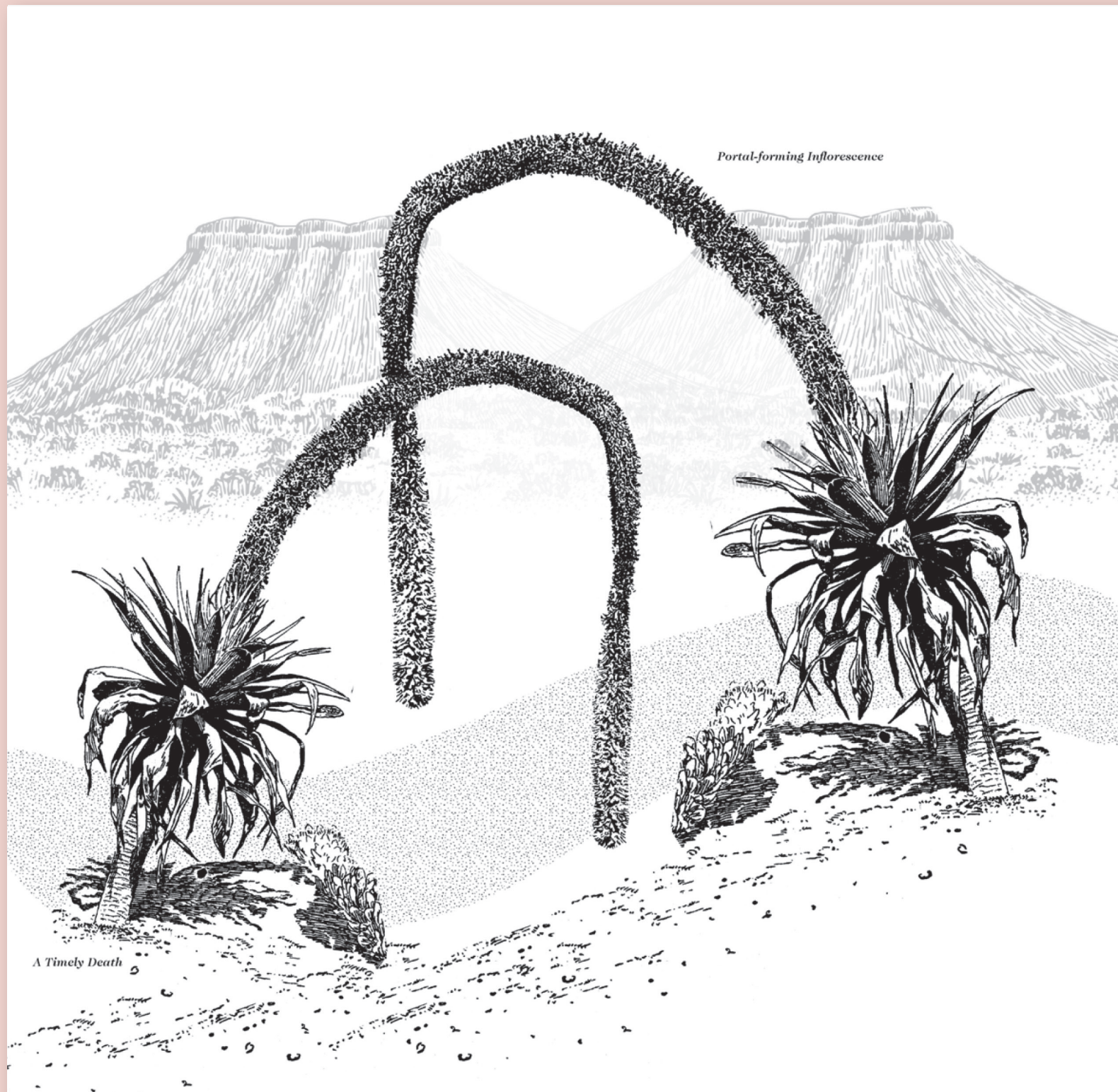
Ann Baird Whiteside, Alix Reiskind, and Nicole D. Santiago, Loeb Librarians [invited]

~

10:30-11:45    Design Research Seminar on Recent MLA + MDES Thesis Projects

Kira Clingen, Lecturer in LA / Research Associate [invited]  
Bert De Jonghe, TA / DDes '24 [invited]  
Min Yeo, Design Critic in LA / DDes '23 [invited]



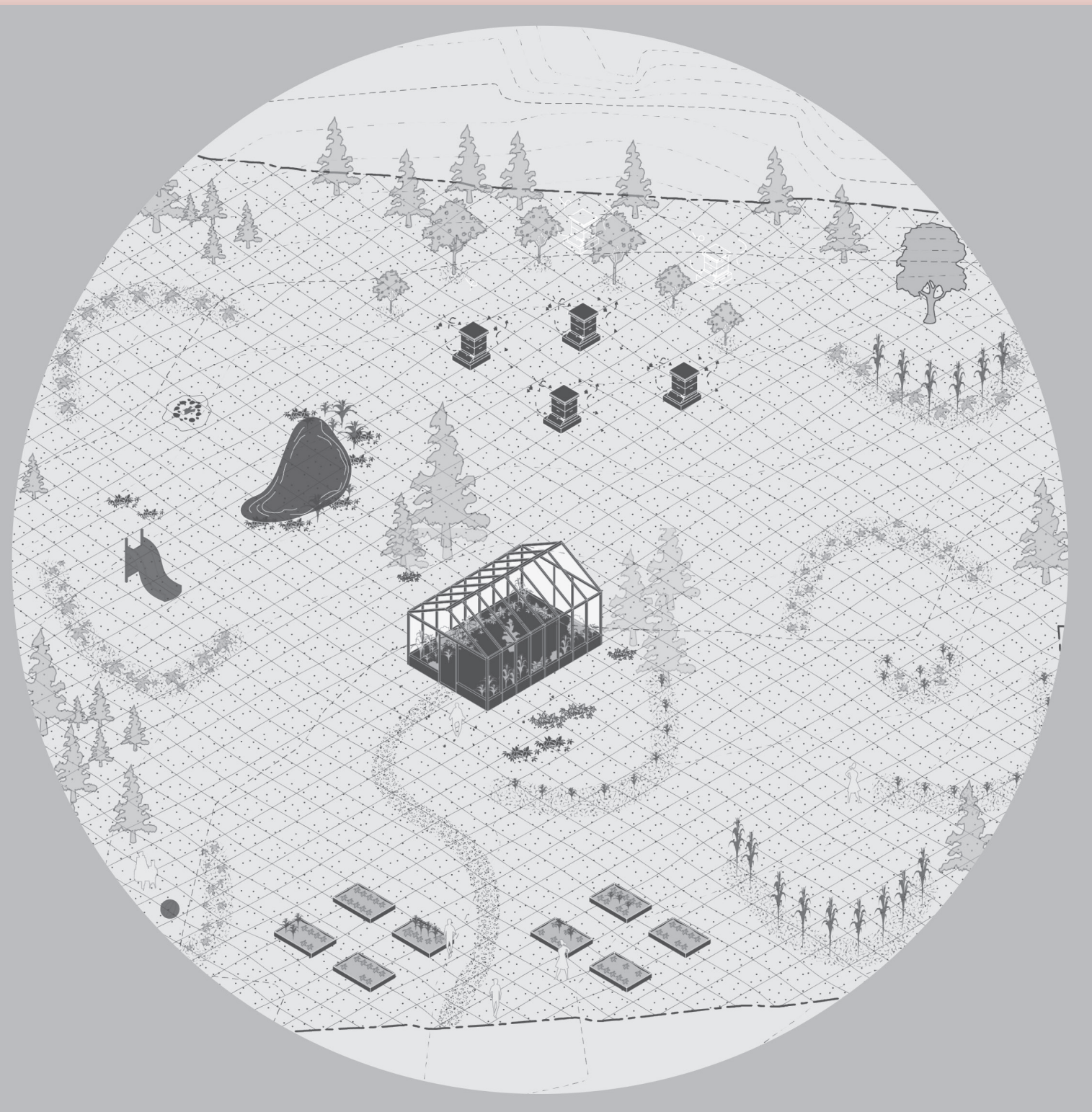


JOSHUA STEVENS (MLA '19)

"THE TROPICAL ARBORETUM OF VEGETAL DWELLING"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 14 (detail)

Advised by:  
Rosalea Monacella



CHRISTIN HU (MLA '19)

"Landscape games: Tools for collaboratively shaping our environment"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 13 (detail)

Advised by:  
Craig Douglas



# Week 07

20 OCTOBER

## Design Media

> introduction to design as media

+ Individual Workshop Presentations 2:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

### response #7 (DUE: Wednesday 26 October by 11:59pm):

word + image dossier on design media

#### Readings:

John McMorrough, "Introduction: In Media Res," and "Mediums," Kelly Bair, Kristy Balliet, Adam Fure, Kyle Miller, *Possible Mediums* (New York: Actar, 2018), 21-28, 29-36.

Karen M'Closkey and Keith VanDerSys, "Introduction," *Dynamic Patterns: Visualizing Landscapes in a Digital Age* (London: Routledge, 2017), 1-38.

Charles Waldheim, "Foreword: Ecologies, Plural and Projective," Chris Reed and Nina-Marie Lister, "Introduction: Ecological Thinking, Design Practices," "Parallel Genealogies," *Projective Ecologies*, ed. Reed and Lister, (Barcelona: Actar, 2014), 6-9, 14-21, 22-39.

Charles Waldheim and Andrea Hansen, "Introduction: Photomontage and Landscape Architecture," and Karen M'Closkey, "Structuring Relations: From Montage to Model in Composite Imaging," *Composite Landscapes: Photomontage and Landscape Architecture*, ed. Waldheim and Hansen (Berlin: Hatje Cantz, 2014), 14-23, 116-131.

~

#### Structures of Creativity:

*Color Aid Swatches* (Color Aid Corp., 1948); and Josef Albers, *Interaction of Color*, (1963) fiftieth anniversary edition (New Haven: Yale University Press, 2013).

~

#### Recent Thesis Projects:

Hannah Gaengler, "Rigged New World" (advised by Bradley Cantrell, 2017).

Ernest Haines, "Turnpike Metabolism" (advised by Robert Pietrusko, 2018).

Sarah Diamond, "Her Home," (advised by Emily Wettstein, 2019).

~

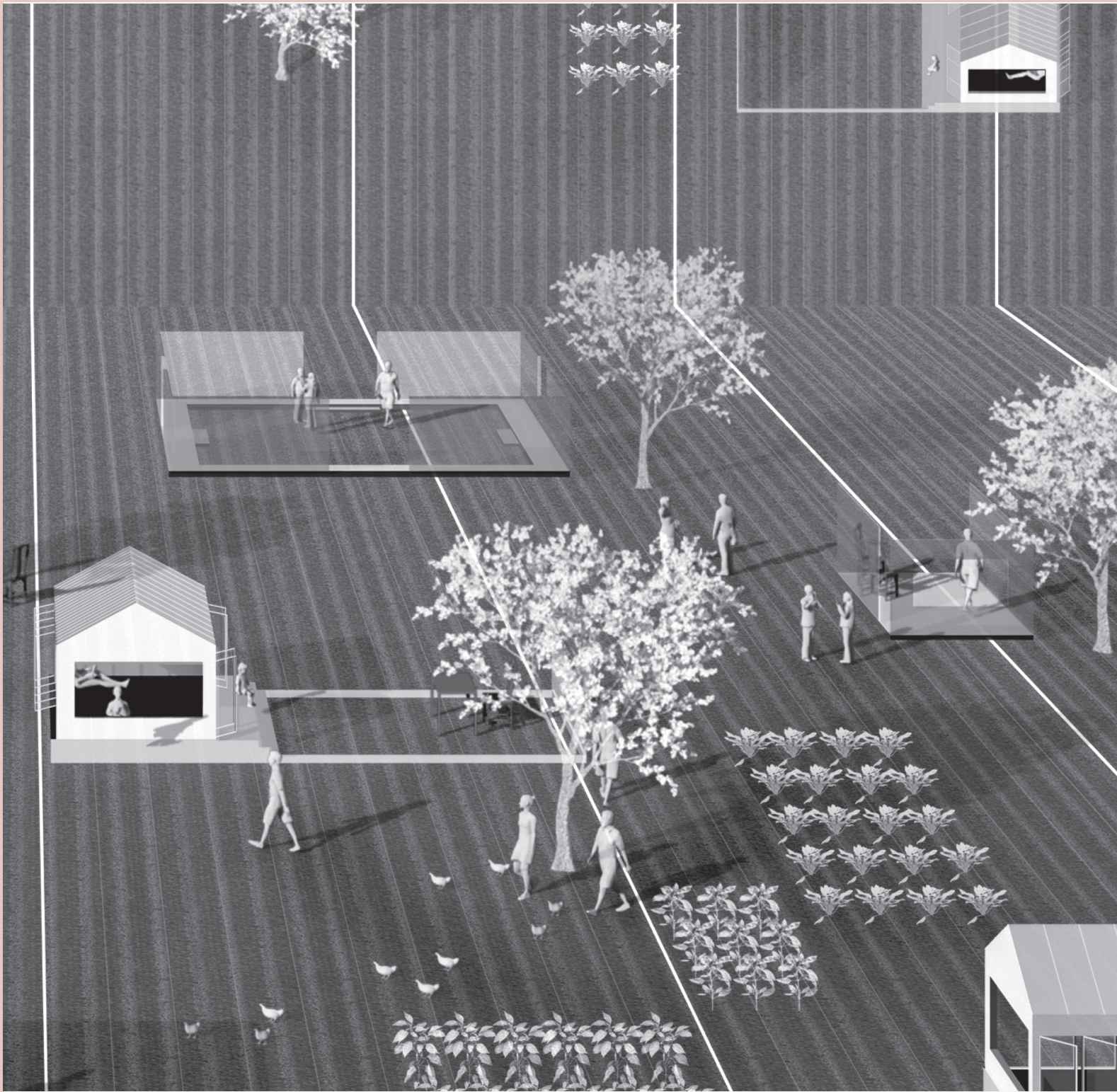
#### Advice on Thesis:

GSD Faculty: Robert Pietrusko, GSD; Emily Wettstein, GSD

MLA Thesis Alumni: Hannah Gaengler, MLA '17; Ernest Haines, MLA '18

External Peer Reviewers: Bradley Cantrell, Virginia



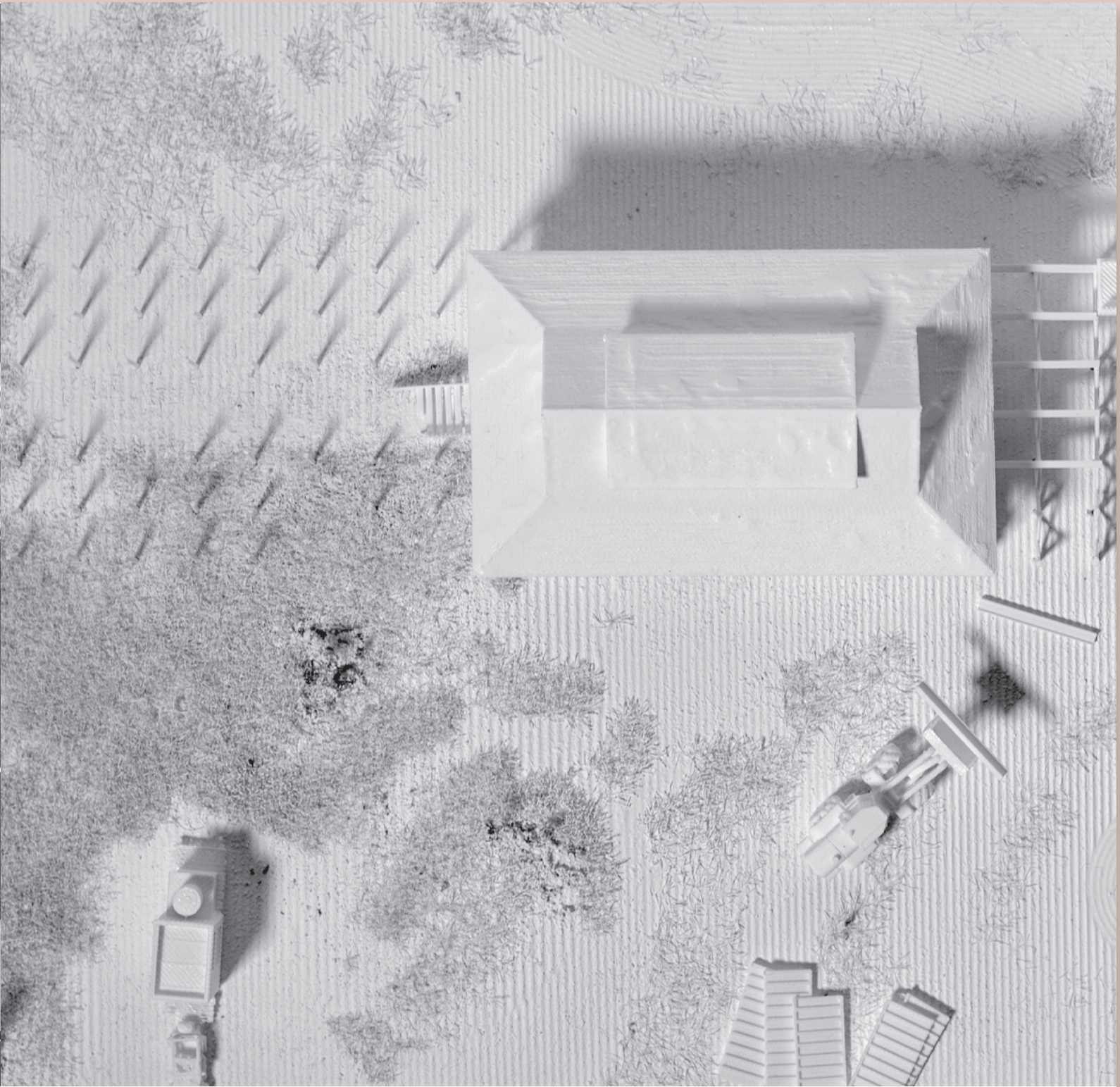


TING LIANG (MLA '19)

"People's Agri-topia: An Equitable Field"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 3 (detail)

Advised by:  
Sergio Lopez-Pineiro



ISAAC STEIN (MLA '19, MDES '20), MAGGIE TSANG (MDES '19)

"Lines in the Sand: Rethinking Private Property on Barrier Islands"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 97 (detail)

Advised by:  
Rosetta S. Elkin



# MIDTERM REVIEWS

27 OCTOBER  
**MIDTERM REVIEWS**

- + Part 1:2
- + Individual Project Reviews [5 mins. MAX] 09:00-13:30 ET / Venue TBC

+ presentation uploaded to Canvas by Wednesday 26 October by 23:59 ET  
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# MIDTERM REVIEWS

03 NOVEMBER  
**MIDTERM REVIEWS**

- + Part 2:2
- + Individual Project Reviews [5 mins. MAX] 12:00-14:30 ET / Gund 109

+ presentation uploaded to Canvas by Wednesday 02 November by 23:59 ET  
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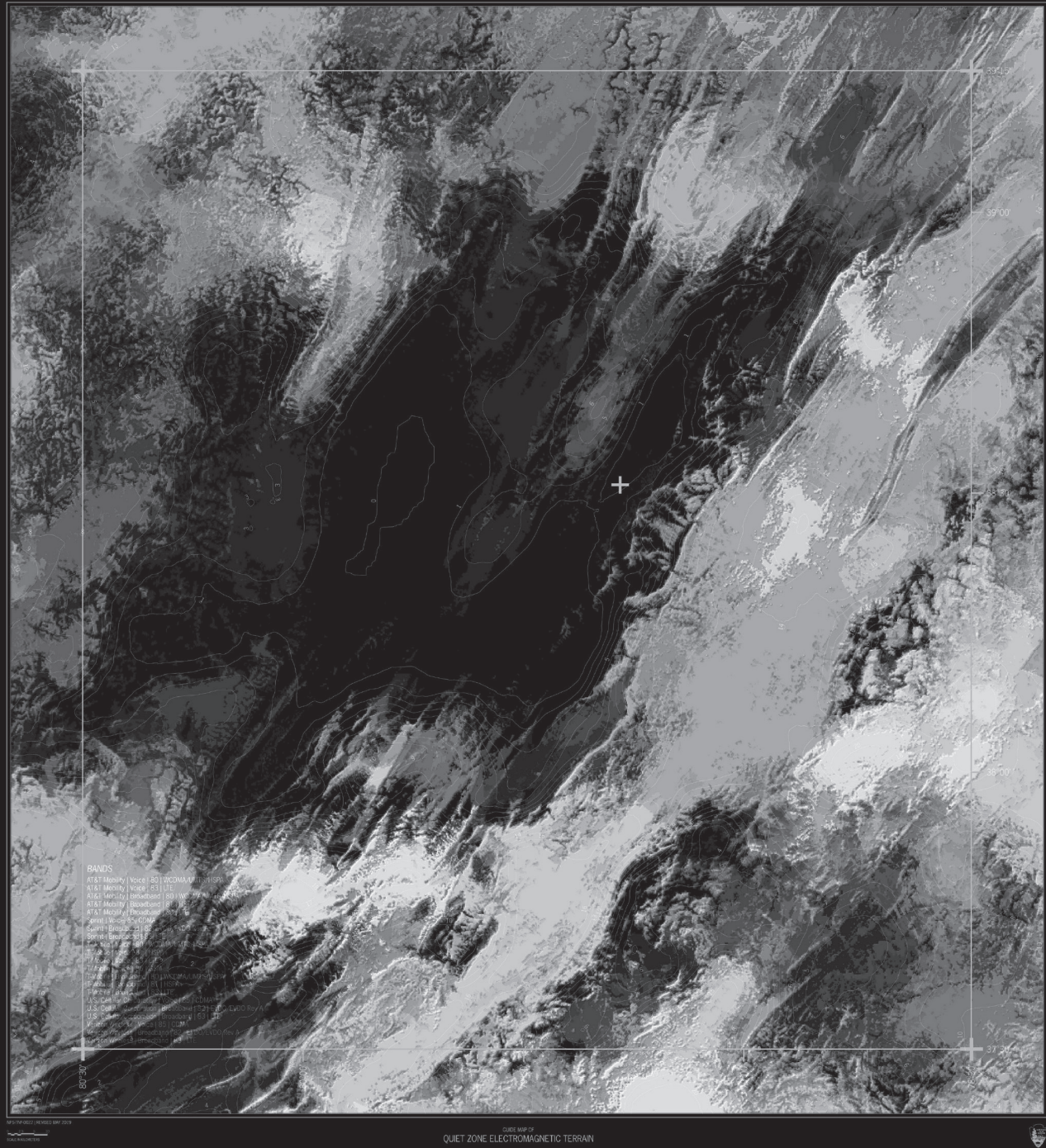
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MARK D. HELLER (MLA '19)

"NO SERVICE"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 27 (detail)

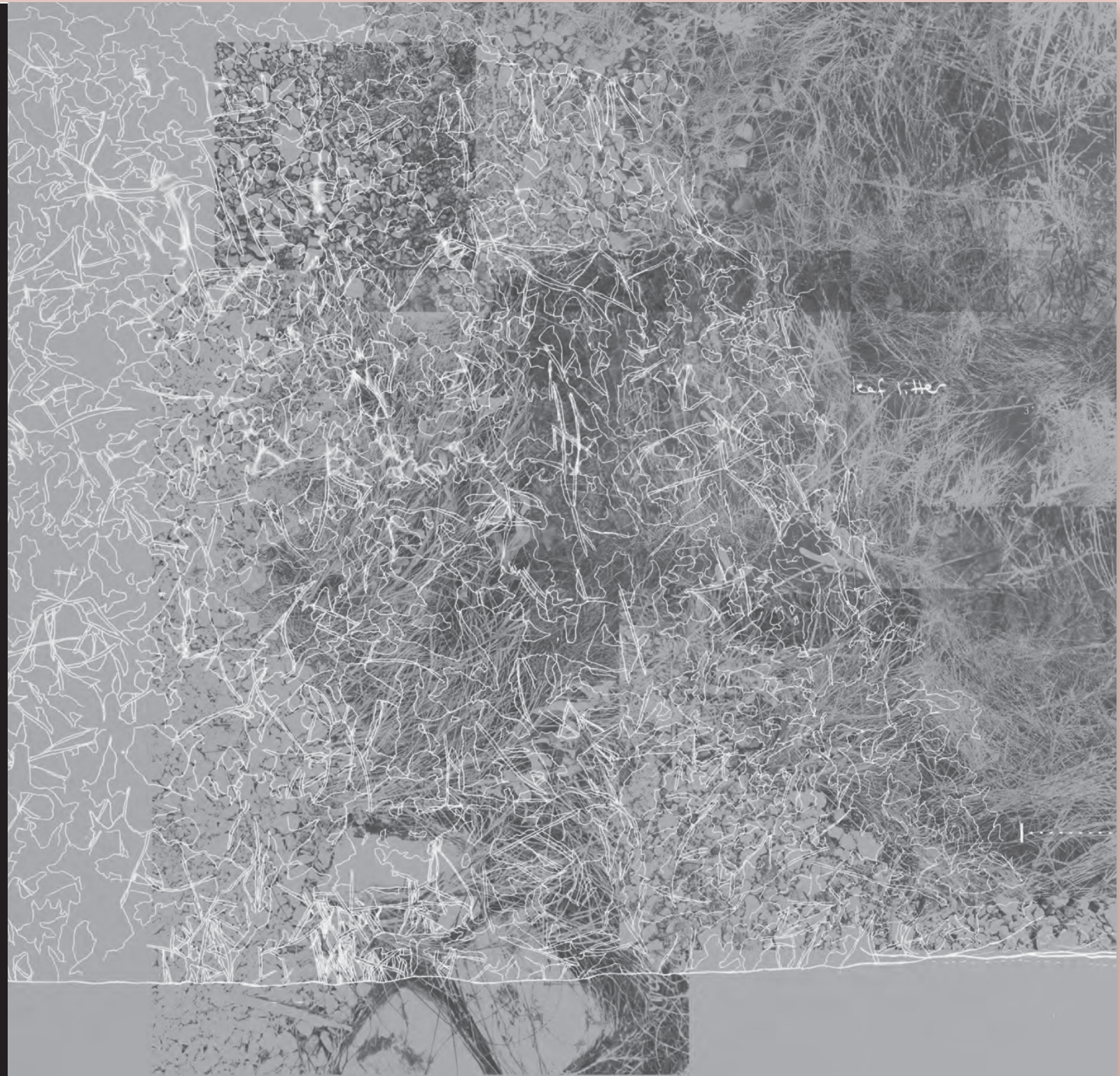
Advised by:  
Robert Pietrusko

ALEXANDRA MEI (MLA '17)

"Rise: A Guide to Boundary Resistance"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2017  
Page 56 (detail)

Advised by:  
Robert Pietrusko





# Week 08

03 NOVEMBER

## Sites + Subjects

> introduction to scales and themes associated with sites

+ Individual Workshop Presentations 3:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

### response #8 (DUE: Wednesday 09 November by 11:59pm):

title: subtitle

one sentence thesis statement

single frontispiece image

precedent projects for sites + subjects

word + image dossier on sites + subjects

### Readings:

Eva Castro, José Alfredo Ramírez, and Eduardo Rico, “The Grounds of a Renewed Practice: Groundlab’s Approach Towards Landscape and Infrastructure,” *Architectural Design*, vol. 83, no. 4 (2013): 78-85.

Teresa Gali-Izard, *Los Mismos Paisajes: Ideas E Interpretaciones/The Same Landscapes: Ideas and Interpretations* (Barcelona: Editorial Gustavo Gili, 2005).

Gunther Vogt and Alice Foxley, “Foreword: Between Search and Research” and “Introduction: The Way We Work,” *Distance & Engagement: Walking, Thinking, and Making Landscape* (Zurich: Lars Muller Publishers, 2010), 7-23, 25-33.

Kongjian Yu, “Creating Deep Forms in Urban Nature: The Peasant’s Approach to Urban Design,” *Nature and Cities: The Ecological Imperative in Urban Design and Planning*, ed. Frederick R. Steiner, et al. (Cambridge, Mass.: Lincoln Institute of Land Policy and George F. Thompson Publishing, 2016), 95-117.

~

### Structures of Creativity:

Chris Raschka, *Circus Mixies* (eeBoo Corp., 2003).

~

### Recent Thesis Projects:

Rawan Alsaffar, “Oil and Salt” (advised by Robert Pietrusko, 2017).

Rhea Shah, “Decolonizing the Forest” (advised by Dilip daCunha, 2018).

Danica Liongson, “Eulogy for the Olive,” (advised by Montserrat Bonvehi, 2019).

~

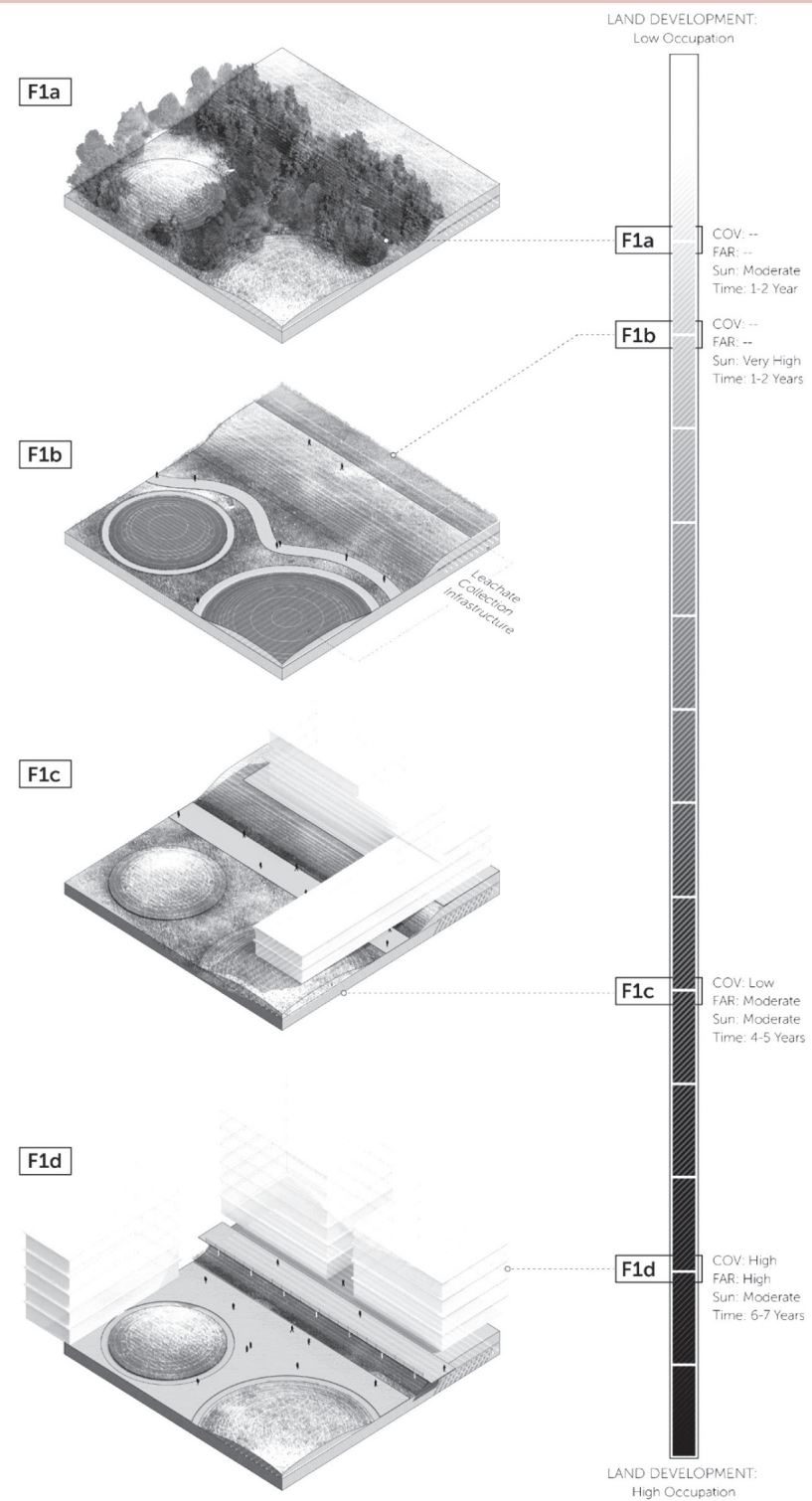
### Advice on Thesis:

GSD Faculty: Rahul Mehrotra, GSD; Pablo Perez-Ramos, GSD

MLA Thesis Alumni: Rhea Shah, MLA '18; Danica Liongson, MLA '19

External Peer Reviewers: Nina-Marie Lister, Ryerson





JOHN WRAY IV (MLA '17)

"CORRECTIVE COLLECTIVE: Remediation as Generator of Urban Form"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2017  
Page 29 (detail)

Advised by:  
Fyonn Byrne

ERNEST WILLIAM HAINES (MLA '18)

"Turnpike Metabolism: Reconstituting National Infrastructure Through Landscape"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2018  
Page 12 (detail)

Advised by:  
Robert Pietrusko

# Week 09

10 NOVEMBER

## Programs + Publics

> introduction to public audiences and programmatic agendas  
+ Individual Workshop Presentations 3:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

**response #9 (DUE: Tuesday 16 November by 11:59pm):**

title: subtitle  
one sentence thesis statement  
single frontispiece image  
precedent projects for programs + publics  
word + image dossier on programs + publics

Readings:  
Hilary Ballon, “The Commissioners’ Plan of 1811,” and “Surveying the Streets,” *The Greatest Grid: The Master Plan of Manhattan, 1811-2011* (New York: Museum of the City of New York and Columbia University Press, 2012), 27-55, 57-71.

Rosetta Sarah Elkin, *Tiny Taxonomy* (New York: Actar, 2017).

Cannon B. Ivers, “The Rise of Flexible Space” and “The Culture of Change: A Personal Reading,” *Staging Urban Landscapes: The Activation and Curation of Flexible Public Spaces* (London: Routledge, 2018), 10-19, 20-37.

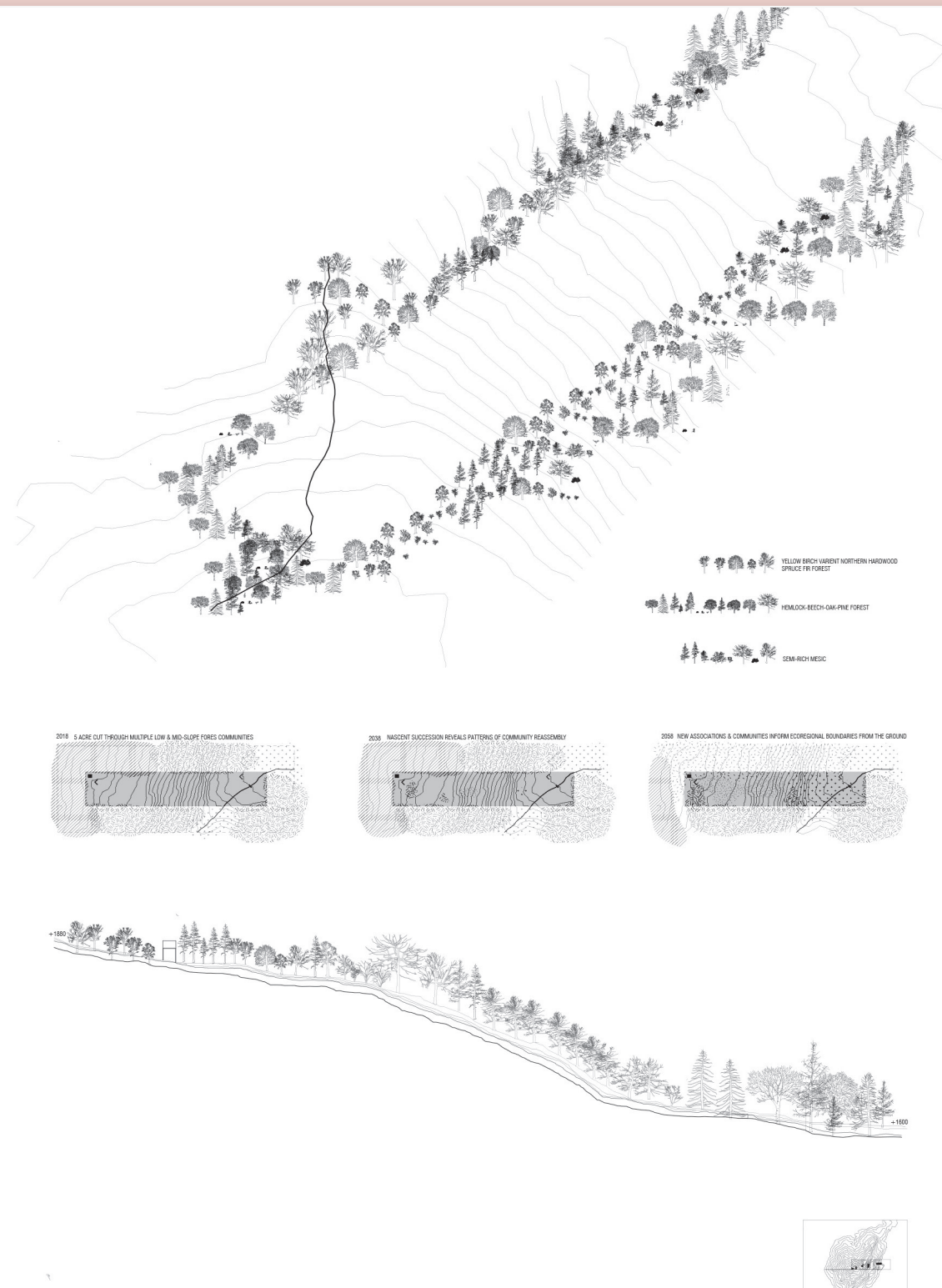
Daniel Rosenberg and Anthony Grafton, “Time in Print” and “Time Tables,” *Cartographies of Time: A History of the Timeline* (New York: Princeton Architectural Press, 2010), 10-25, 26-69.

~  
Structures of Creativity:  
a+t, *50 Urban Blocks* (a+t publishers, 2017).

~  
Recent Thesis Projects:  
Tiffany Dang, “Bewildered in Banff” (advised by Pierre Belanger, 2017).  
Greta Ruedisueli, “L’Enfant’s Leftovers” (advised by Jill Desimini, 2018).  
Ting Liang, “People’s Agri-topia” (advised by Sergio Lopez-Pineiro, 2019).

~  
Advice on Thesis:  
GSD Faculty: Jill Desimini, GSD  
MLA Thesis Alumni: Chelsea Kilburn, MLA ’20; Andreea Vasile Hoxha, MLA ’20  
External Peer Reviewers: Clare Lyster, UIC; Fadi Masoud, Toronto

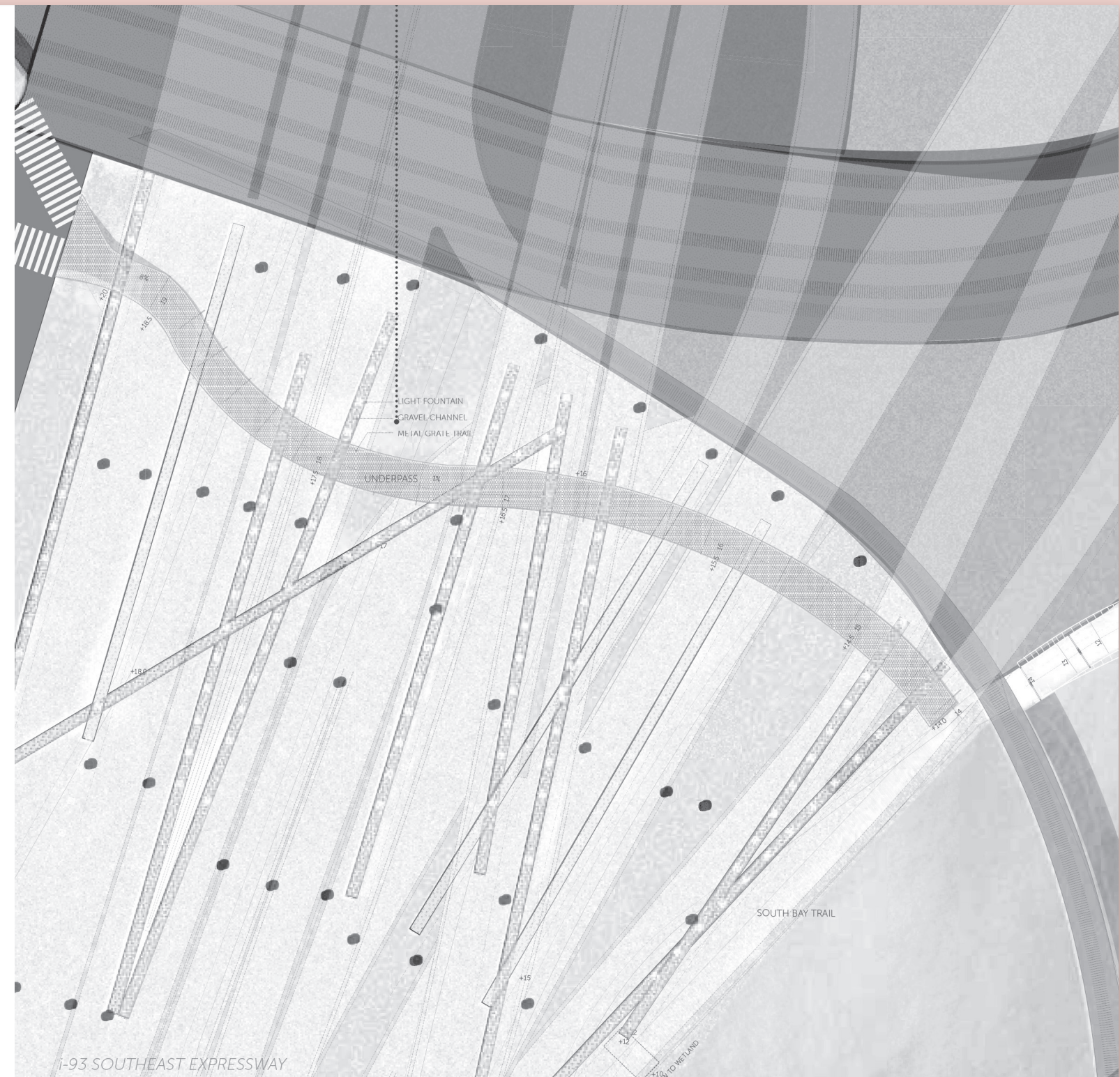




**EMILY DRURY (MLA '18)**  
 "How to do things with Plants"

Master's Thesis in Landscape Architecture  
 Harvard University Graduate School of Design  
 2018  
 Page 13 (detail)

Advised by:  
 Silvia Benedito



**KIRA M. SARGENT (MLA '17)**  
 "Dynamic Landscape as Resilient Infrastructure"

Master's Thesis in Landscape Architecture  
 Harvard University Graduate School of Design  
 2017  
 Page 81 (detail)

Advised by:  
 Bradley Cantrell



# Week 10

17 NOVEMBER

**Modes + Measures**

> introduction to modes of production and measures of reception  
+ Individual Workshop Presentations 3:3 [5 mins. MAX] 09:00-11:45 ET / Gund 510

**response #10 (DUE: Wednesday 23 November by 11:59pm):**

- title: subtitle
- one sentence thesis statement
- single frontispiece image
- precedent projects for modes + measures
- word + image dossier on modes + measures

Readings:

T.J. Demos, “Welcome to the Anthropocene!” and “Geoengineering the Anthropocene,” Against the Anthropocene: Visual Culture and Environment Today (Berlin: Sternberg Press, 2017), 7-23, 25-37.

Manuel Lima, “The Tree of Life” and “From Trees to Networks,” Visual Complexity: Mapping Patterns of Information (New York: Princeton Architectural Press, 2011), 21-41, 43-71.

John May, “Three Axioms X Three Storage Formats” and “What Orthography Was,” Signal. Image. Architecture. (Everything is Already an Image) Columbia Books on Architecture and the City (New York: Columbia GSAPP, 2020), 31-56, 59-70.

Katharine Harmon, “Introduction” and “Conflict and Sorrow,” The Map as Art: Contemporary Artists Explore Cartography (New York: Princeton Architectural Press, 2009), 9-17, 19-33.

~

Structures of Creativity:  
Ken Garland and Robert Chapman, Connect (James Galt, 1969).

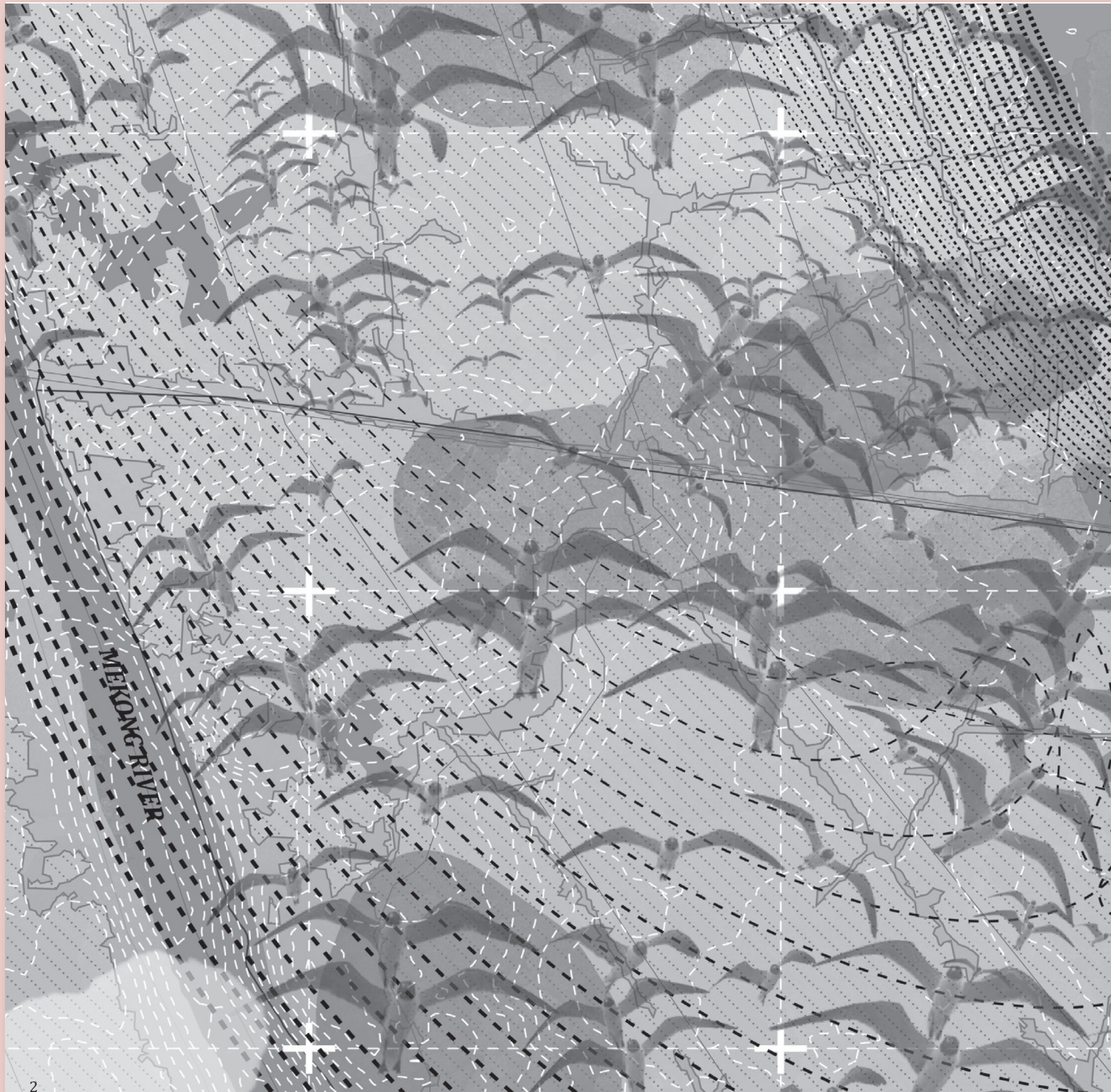
~

Recent Thesis Projects:  
Jonah Susskind, “Forward from Woodward” (advised by Fionn Byrne, 2017).  
Tami Banh, “Water Assemblage” (advised by Robert Pietrusko, 2018).  
Mark Heller, “No Service” (advised by Robert Pietrusko, 2019).

~

Advice on Thesis:  
GSD Faculty: Paola Sturla, GSD; Sara Zewde, GSD  
MLA Thesis Alumni: Tami Bahn, MLA '18; Mark Heller, MLA '19  
External Peer Reviewers: Ed Wall, Greenwich



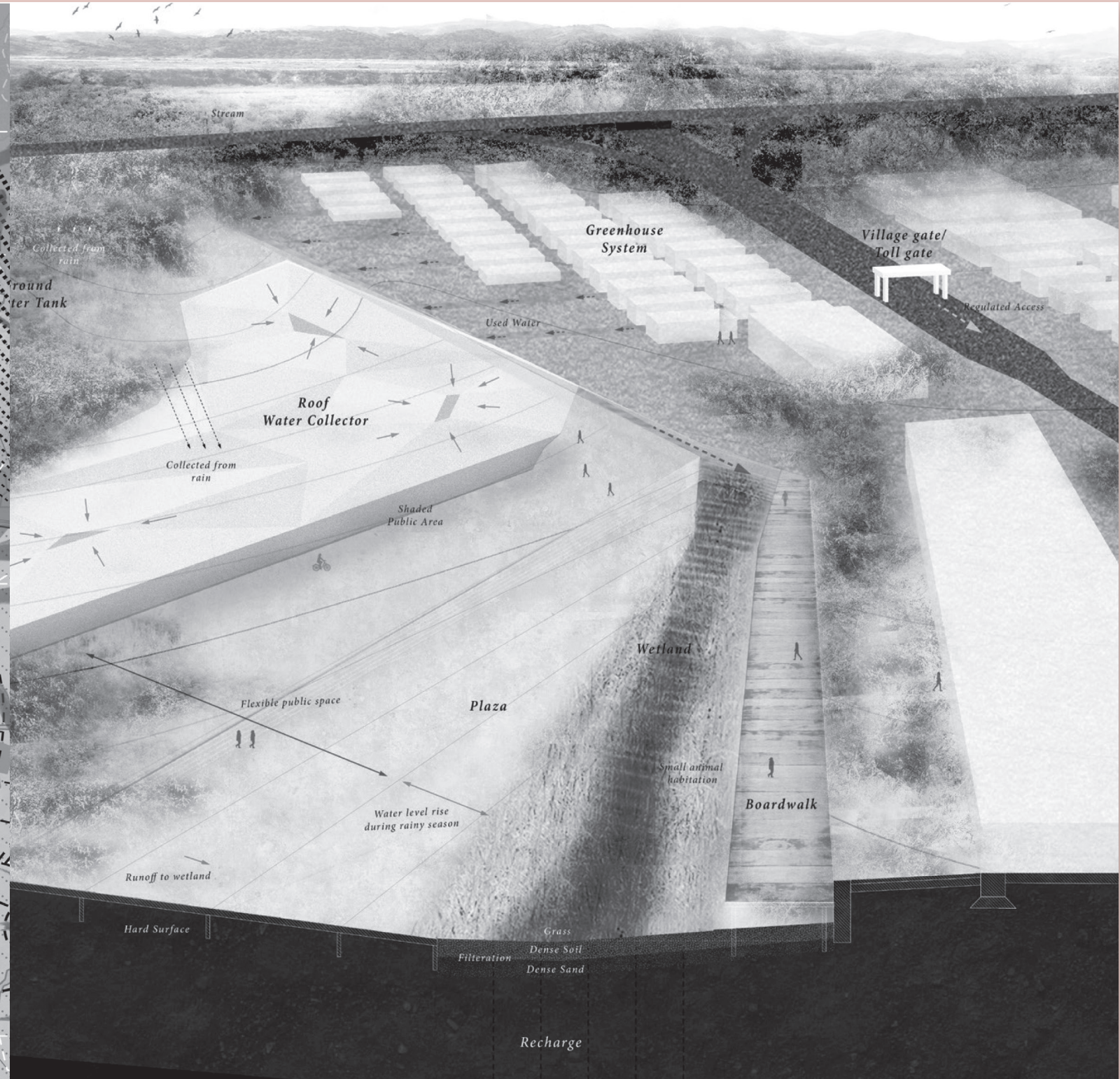


TAM N. BAHN (MLA '18)

"WATER ASSEMBLAGE: A new politic for the Mekong River Collective"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2018  
Page 2 (detail)

Advised by:  
Robert Pietrusko



NAM JUNG KIM (MLA '19)

"TRAVERSING PINATUBO"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 30 (detail)

Advised by:  
Rosalea Monacella



# PENULTIMATE PREP REVIEWS

01 DECEMBER

**PENULTIMATE PREP REVIEWS**

+ Individual Project Reviews [5 mins. MAX] 09:00-17:00 ET  
Stubbins Room / Gund 112

+ presentation uploaded to Canvas by Wednesday 30 November by 23:59 ET  
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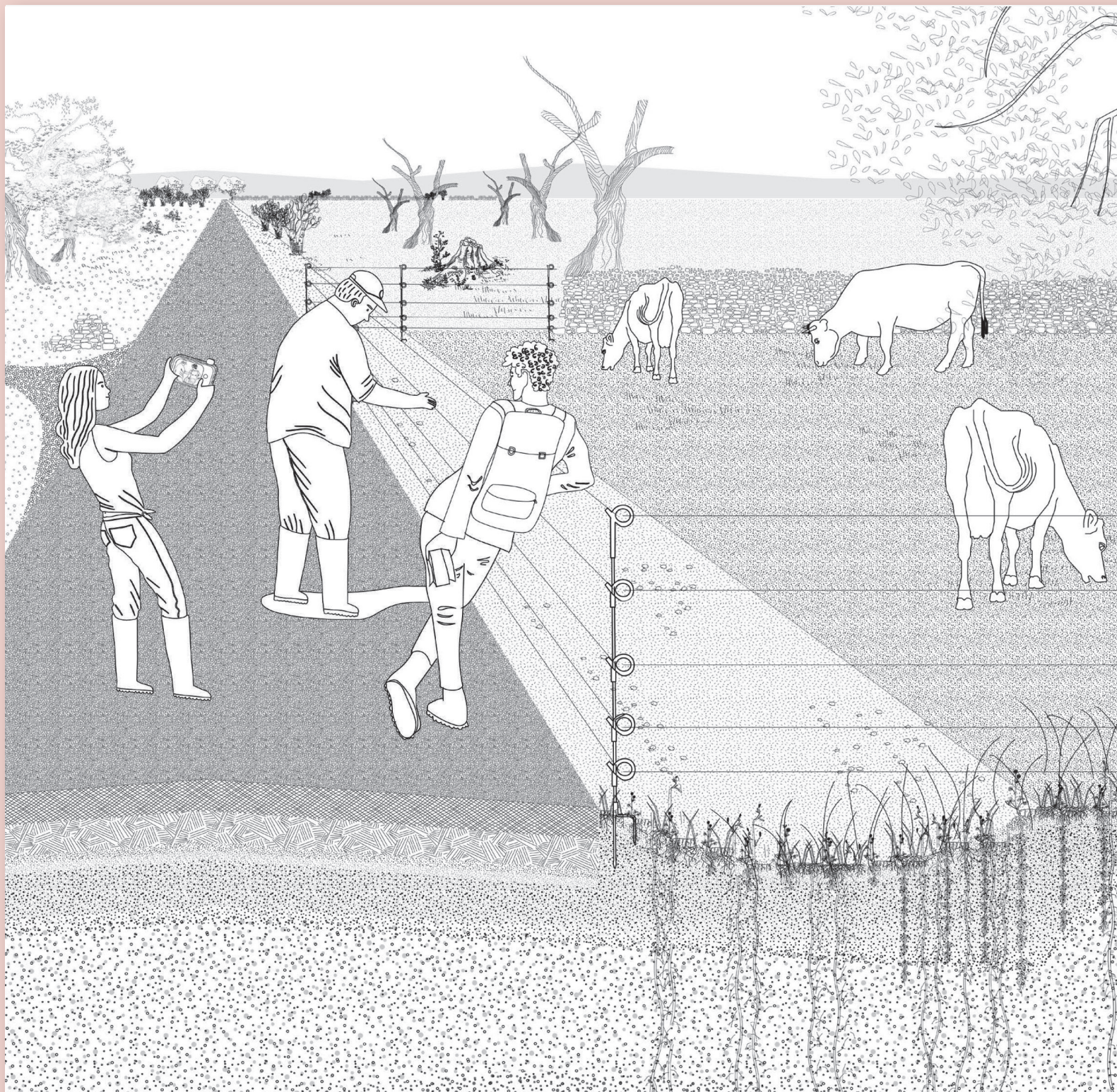
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16:30





**DANICA LIONGSON (MLA '19)**

"Eulogy for the Olive: A Territorial Common for Rebuilding Soils in the Mediterranean"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 26 (detail)

Advised by:  
Montserrat Bonhevi Rosich

**ISABEL BROSTELLA (MLA '19)**

"THE MULTIPLICITY OF A LINE"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 50 (detail)

Advised by:  
Montserrat Bonhevi Rosich





# FINAL THESIS PREP REVIEWS

15 DECEMBER

**FINAL THESIS PREP REVIEWS**

+ Individual Project Reviews [5 mins MAX] 09:00-17:00 ET  
Venue TBC

+ presentation uploaded to Canvas by Wednesday 14 December by 23:59 ET  
Filename: ADV 9341\_Final Review\_LastName\_FirstName\_Fall 2022.pdf

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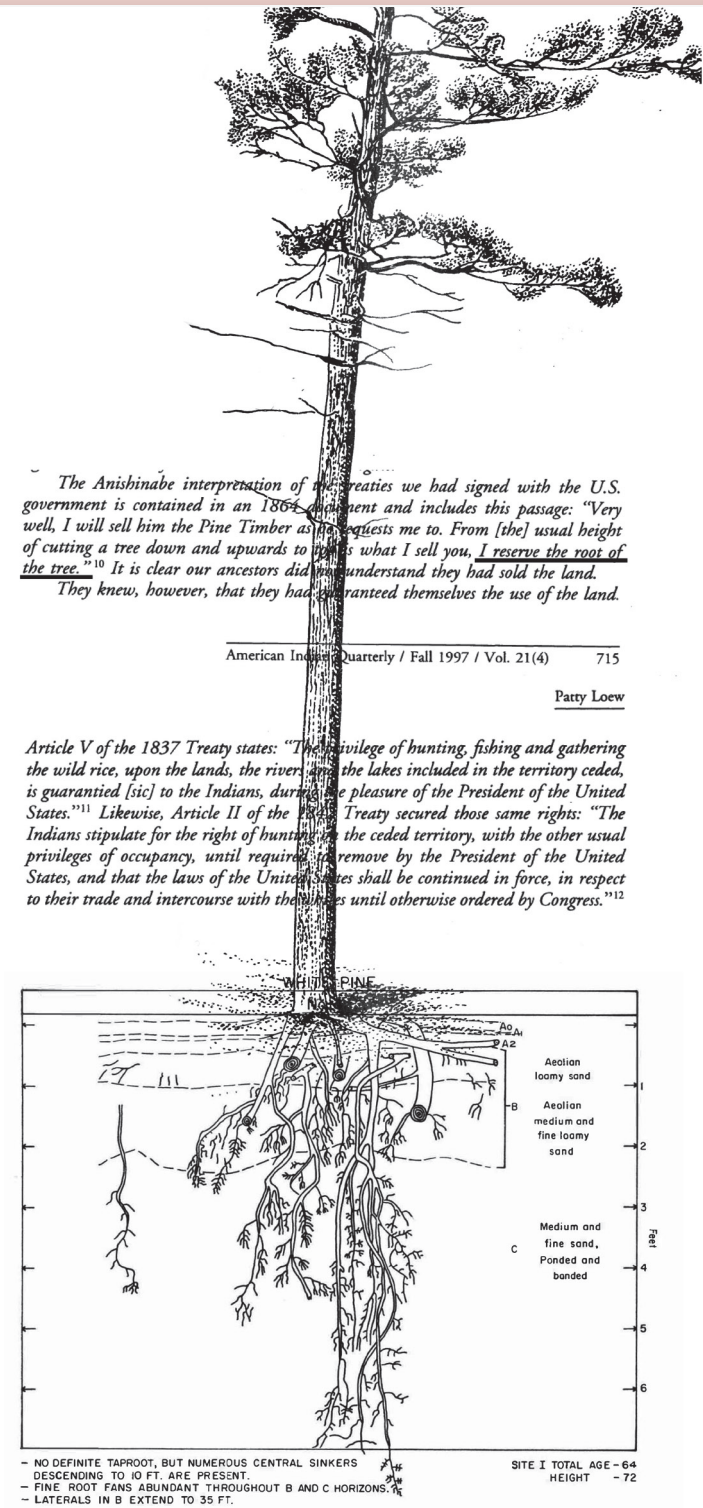
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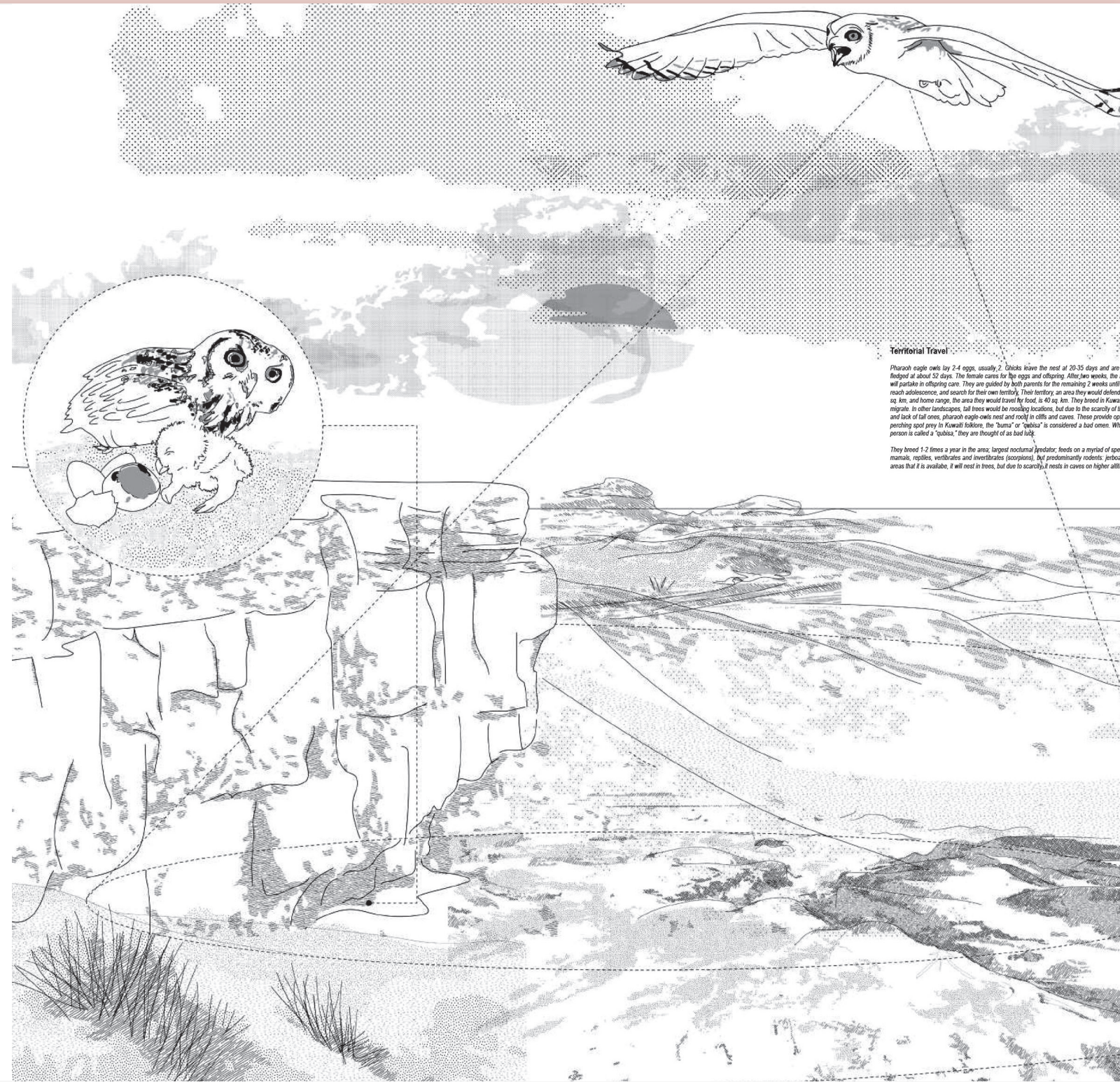


The Anishinabe interpretation of the treaties we had signed with the U.S. government is contained in an 1864 document and includes this passage: "Very well, I will sell him the Pine Timber as he requests me to. From [the] usual height of cutting a tree down and upwards to what I sell you, I reserve the root of the tree."<sup>10</sup> It is clear our ancestors did not understand they had sold the land. They knew, however, that they had guaranteed themselves the use of the land.

American Indian Quarterly / Fall 1997 / Vol. 21(4) 715

Patty Loew

Article V of the 1837 Treaty states: "The privilege of hunting, fishing and gathering the wild rice, upon the lands, the rivers, and the lakes included in the territory ceded, is guaranteed [sic] to the Indians, during the pleasure of the President of the United States."<sup>11</sup> Likewise, Article II of the 1854 Treaty secured those same rights: "The Indians stipulate for the right of hunting on the ceded territory, with the other usual privileges of occupancy, until required to remove by the President of the United States, and that the laws of the United States shall be continued in force, in respect to their trade and intercourse with the tribes until otherwise ordered by Congress."<sup>12</sup>



**Territorial Travel**  
Pharaoh eagle owls lay 2-4 eggs, usually 2. Chicks leave the nest at 20-35 days and are fledged at about 52 days. The female cares for the eggs and offspring. After two weeks, the male will partake in offspring care. They are guided by both parents for the remaining 2 weeks until reach adolescence, and search for their own territory. Their territory, an area they would defend, is 1-2 km. and home range, the area they would travel by food, is 40 sq. km. They breed in Keweenaw. In other landscapes, tall trees would be roosting locations, but due to the scarcity of P. and lack of tall ones, pharaoh eagle owls nest and roost in cliffs and caves. These provide an perching spot prey in Keweenaw folklore, the "bums" or "qubisa" is considered a bad omen. Wh person is called a "qubisa," they are thought of as bad luck.  
They breed 1-2 times a year in the area, largest nocturnal predator, feeds on a myriad of species: mammals, reptiles, amphibians and invertebrates (scorpions), but predominantly rodents; before areas that it is available, it will nest in trees, but due to scarcity, it nests in caves on higher altitudes.

EMILY HICKS AND MELODY STEIN (MLA '19)

"Wild Rice Waters"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 50 (detail)

Advised by:  
Rosetta S. Elkin,  
John Koepke

AIYSHA ALSANE (MLA '19)

"Emptiful. Changing the paradigm in a post-oil landscape"

Master's Thesis in Landscape Architecture  
Harvard University Graduate School of Design  
2019  
Page 64 (detail)

Advised by:  
Montserrat Bonhevi Rosich





Anita Kan  
photo courtesy Sonny Xu



photo courtesy Tami Banh



**“Interdisciplinarity is not the calm of an easy security; it begins effectively . . . when the solidarity of the old disciplines breaks down—perhaps even violently, via the jolts of fashion—in the interests of a new object and a new language.”**

**—Roland Barthes, 1971**

# ADV 9342

# Design Thesis

**SPRING 2023**  
Schedules TBC with individual primary  
thesis advisors

Craig Douglas  
TBD, TA



# Spring 2023 Schedule

00 JANUARY

**Preliminary  
Design Thesis  
Reviews**  
Schedules and  
Venues TBD

00 FEBRUARY

**One Quarter  
Check-In  
Meeting**  
Schedules and  
Venues TBD

00 MARCH

**Midterm  
Design Thesis  
Reviews**  
Schedules and  
Venues TBD

00 APRIL

**Three Quarter  
Check-In  
Meeting**  
Schedules and  
Venues TBD

00 MAY

**Final  
Design Thesis  
Reviews**  
Schedules and  
Venues TBD



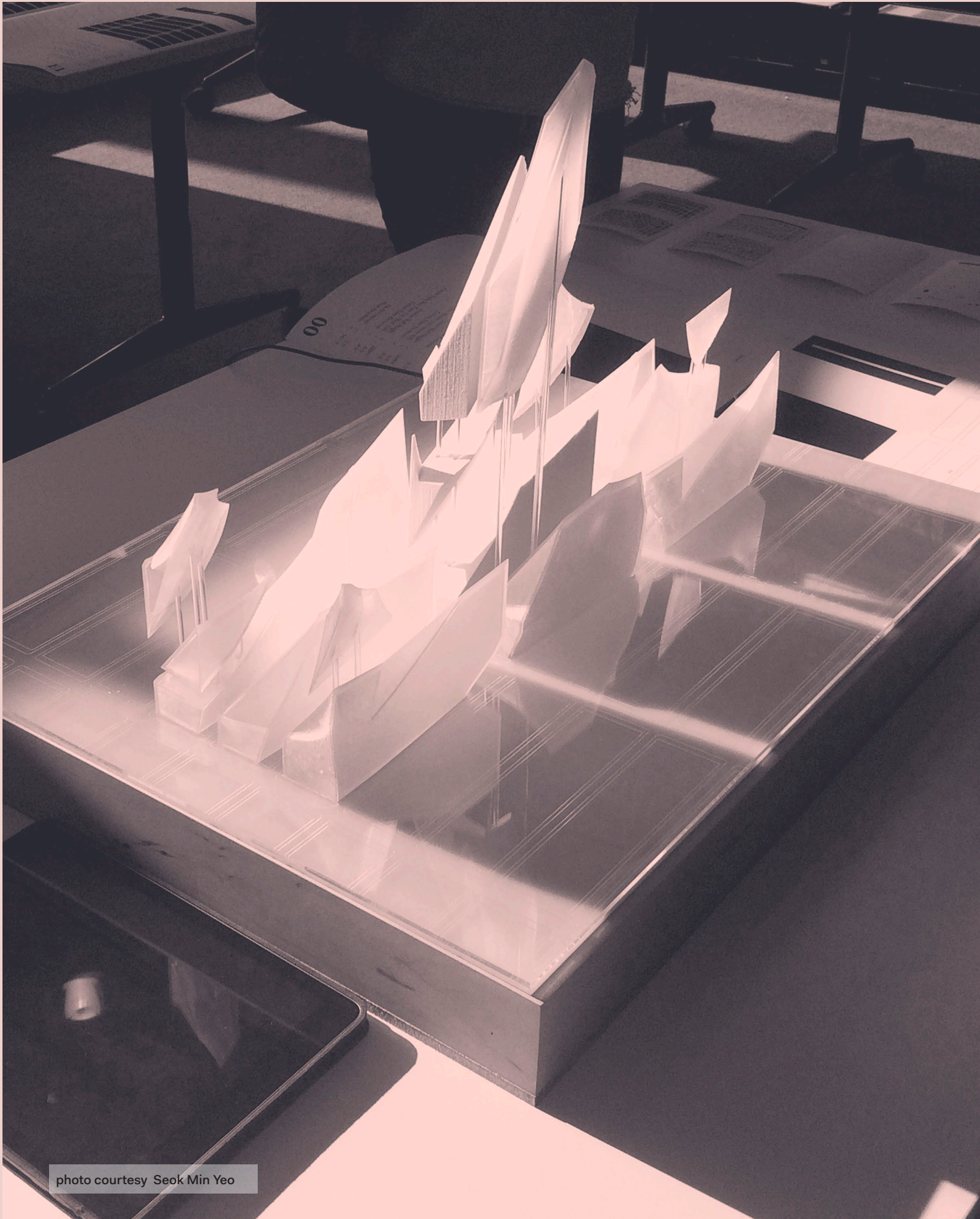


photo courtesy Seok Min Yeo



photo courtesy Hannah Gaengler



# Recent Precedents

## Selected MLA Thesis Projects

### 2020-21

Echo Chen, “Extending Material Preservation” (Alex Wall)  
[https://miro.com/app/board/o9J\\_IFIDBb0=](https://miro.com/app/board/o9J_IFIDBb0=/)

Kara Gadecki, “Materializing Access” (Jill Desimini)  
<https://materializingaccess.cargo.site>

Brittany Giunchigliani, “To cast a line in the San Jacinto River” (Emily Wettstein)  
[www.tocastaline.cargo.site](http://www.tocastaline.cargo.site)

Alana Godner-Abravanel, “Playing with Fire” (Emily Wettstein)  
<https://agodnerabravanel.wixsite.com/playingwithfire>

Joanne Li, “Ovis Versatilis” (Sergio Lopez-Pineiro) \*  
<https://www.ovis-versatilis.com/>

Chloe Soltis, “The Ecological Pulse of Electric Flows” (Jill Desimini)

Ciara Stein, “Throwing Shade” (Jill Desimini)

Dominic Riolo, “Landscape Intaglios” (Paola Sturla)

Maxwell Smith-Holmes, “Aqua Firma/Incognita/Communi” (Rosalea Monacella)  
[aquaincognitacommuni.com](http://aquaincognitacommuni.com)

Gracie Villa, “City | Forest” (Gary Hilderbrand) \*

\* MLA thesis prize

2019-20

Michael Ahn, "A Benthic Agriculture" (Montserrat Bonvehi)

Yoni Angelo Carnice, "Vulgar" (Alex Wall)  
<https://vulgar.cargo.site/>

Camila Huber Horta Barbosa, "High-Low" (Pablo Perez-Ramos)

Chelsea Kilburn, "That Sinking Feeling" (Danielle Choi) \*

Andy Lee, "INTERIOR" (Robert Pietrusko)  
[doi.cargo.site](https://doi.cargo.site)

Zhaodi Wang, "Mutual Dependence" (Craig Douglas)

Carson Fisk-Vittori, "SHIFTING KIND" (Emily Wettstein)  
<https://fiskvittori.cargo.site/Shifting-Kind>

Benjamin Hackenberger, "The Collective Garden" (Rosalea Monacella)  
<https://www.hackenberger.xyz/gsd-mla-thesis-2020>

Andreea Vasile Hoxha, "After Plastics" (Rosalea Monacella)  
<https://after-plastics.com>

Colin Chadderton, "Reveal | Transform | Respond" (Craig Douglas)  
<https://revealtransformrespond.myportfolio.com/>

\* MLA thesis prize



**2018-19**

Isabel Brostella, “The Multiplicity of a Line,” (Montserrat Bonvehi)  
Sarah Diamond, “Her Home,” (Emily Wettstein)  
Mark Heller, “No Service,” (Robert Pietrusko)  
Emily Hicks and Melody Stein, “Wild Rice Waters” (Rosetta Elkin) \*  
Ting Liang, “People’s Agri-topia,” (Sergio Lopez-Pineiro)  
Danica Liongson, “Eulogy for the Olive,” (Montserrat Bonvehi)  
Ann Lynch, “Inveterate Scars,” (Danielle Choi)  
Isabel Preciado, “Airscares,” (Danielle Choi)  
Isaac Stein and Maggie Tsang, “Lines in the Sand,” (Rosetta Elkin)  
Joshua Stevens, “The Tropical Arboretum of Vegetal Dwelling,” (Rosalea Monacella)

**2017-18**

Tami Banh, “Water Assemblage” (Robert Pietrusko)  
William Baumgardner, “Tirana Freescape” (Anita Berrizbeitia)  
Emily Drury, “How to do Things with Plants” (Silvia Benedito)  
Ernest Haines, “Turnpike Metabolism” (Robert Pietrusko) \*  
Annie Liang, “Knowledge Grounds” (Robert Pietrusko)  
Alison Malouf, “Ghostworlds” (Silvia Benedito)  
Greta Ruedisueli, “L’Enfant’s Leftovers” (Jill Desimini)  
Rhea Shah, “Decolonizing the Forest” (Dilip daCunha)  
Sonny Meng Qi Xu, “Borderhood” (Sergio Lopez-Pineiro)  
Min Yeo, “Wild” (Craig Douglas) \*

**2016-17**

Lex Agnew, “God from the Island” (Francesca Benedetto)  
Rawan Alsaffar, “Oil and Salt” (Robert Pietrusko)  
Tiffany Dang, “Bewildered in Banff” (Pierre Belanger)  
Hannah Gaengler, “Rigged New World”  
Kent Hipp, “Coastal Retreat” (Gary Hilderbrand)  
Alexandra Mei, “Accessing the Past” (Robert Pietrusko) \*  
Chris Reznich, “Solar Frameworks” (Charles Waldheim)  
Jonah Susskind, “Forward from Woodward” (Fionn Byrne)  
Carlo Urmey, “Dry Bones” (Fionn Byrne)  
David Zielnicki, “Gradually, Fiercely” (Sergio Lopez-Pineiro)

\* MLA thesis prize

# General Readings

## On Thesis

Geoff Dyer, *Out of Sheer Rage: Wrestling with D.H. Lawrence* (New York: Picador, 1997) 1-28.

Umberto Eco, “The Definition and Purpose of the Thesis,” *How to Write a Thesis* (1977), trans. Caterina Mongiat Farina and Geoff Farina (MIT Press, 2015), 1-8.

Verlyn Klinkenborg, *Several Short Sentences About Writing* (New York: Vintage, 2013) 1-38.

Additional resources:

*The Chicago Manual of Style*, 17th edition (Chicago: University of Chicago Press, 2017).

Steven Pinker, *The Sense of Style: The Thinking Person’s Guide to Writing in the 21st Century* (New York: Penguin Books, 2014).

Willian Strunk, Jr. and E. B. White, *The Elements of Style*, 4th edition (New York: Pearson, 2000).

Virginia Tufte, *Artful Sentences: Syntax as Style* (Cheshire, CT: Graphics Press, 2006).

## On Design

Bruno Latour, “A Cautious Prometheus? A Few Steps Toward a Philosophy of Design (with Special Attention to Peter Sloterdijk),” keynote lecture for the Networks of Design meeting of the Design History Society (September, 2008), 1-13.

Beatriz Colomina and Mark Wigley, “The Mirror of Design,” *Are We Human? Notes on an Archaeology of Design* (Zurich: Lars Muller Publishers, 2017), 9-23.

Charles Waldheim, “On Design and the Ends of Architecture,” *LA+ Journal*, no. 5, Identity (Spring 2017): 118-121.

Additional resources:

Jacques Bertin, *Semiology of Graphics: Diagrams, Networks, Maps* (1967) facsimile edition, trans. William J. Berg (Redlands, CA: Esri Press, 1983).

Jill Desimini and Charles Waldheim, *Cartographic Grounds: Projecting the Landscape Imaginary* (New York: Princeton Architectural Press, 2016).

Arthur R. Robinson, *The Look of Maps* (1952) facsimile edition (Redlands, CA: Esri Press, 2010).

Edward Tufte, *The Visual Display of Quantitative Information* (Cheshire, CT: Graphics Press, 1982, 2001); *Envisioning Information* (Cheshire, CT: Graphics Press, 1990); and *Visual Explanations: Images and Quantities, Evidence and Narrative* (Cheshire, CT: Graphics Press, 1997).



## Word + Image

Roland Barthes, “The Photographic Message,” and “The Rhetoric of the Image,” *Image Music Text*, trans. Stephen Heath (New York: Hill and Wang, 1977), 15-31, 32-51.

John Berger, “Chapter 1,” *Ways of Seeing* (London: Penguin Books, 1977), 7-34.

Susan Sontag, “Against Interpretation,” and “On Style,” *Against Interpretation and Other Essays* (1961) reprinted (New York: Picador, 2001). 3-14, 15-36.

Additional resources:

Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. (New York: Hill and Wang, 2010).

John Berger, *About Looking* (1980) reprinted (New York: Vintage Edition, 1991).

Geoff Dyer, “Foreword,” Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 2010), ix-xix.

Susan Sontag, *On Photography* (1973) reprinted (New York: Picador, 1990).

## Design Thesis

Carole Gray and Julian Malins, “Locating Your Position: Orienting and Situating Research,” *Visualizing Research: A Guide to the Research Process in Art and Design* (Ashgate, 2004), 66–92.

Sergio Lopez-Pineiro, “How to do a Thesis: Practice Models as Instigators for Academic Theses,” paper presented at the 2010 Association of Collegiate Schools of Architecture (ACSA) Annual Meeting in New Orleans (March 7, 2010), n.p.

David Salomon, “Experimental Cultures: On the ‘End’ of the Design Thesis and the Rise of the Research Studio,” *Journal of Architectural Education*, vol. 65, no. 1 (October 2011): 33-44.

Sarah Whiting, “Welcome to the Banquet (or, How to Increase the Relative Happiness of the M.Arch. Thesis Student),” *Robert Gutman, Architecture from the Outside In: Selected Essays* by Robert Gutman, ed. Dana Cuff and John Wriedt (New York: Princeton Architectural Press, 2010), 313-317.

## Design Research

Elen Deming and Simon Swaffield, “Introduction,” and “Knowing Landscape Architecture,” *Landscape Architectural Research: Inquiry, Strategy, Design* (John Wiley & Sons, 2011), 1-16, 17-29.

Rem Koolhaas, editor, “The Ultimate Atlas for the 21st Century,” *Wired* (June 2003): 132-169.

Massimo Negrotti, “Introduction,” “The Place of the Artificial,” *The Theory of the Artificial: Virtual Replications and the Revenge of Reality* (Intellect Books, 1999), 1-7, 8-39.

Herbert Simon, “Understanding the Natural and Artificial Worlds,” “The Science of Design: Creating the Artificial,” (1969) *The Sciences of the Artificial* (MIT Press, 1996), 1-24, 111-138.

### Design Projection

Nigel Cross, “Designerly Ways of Knowing,” “Natural and Artificial Intelligence in Design,” *Designerly Ways of Knowing* (Springer, 2006), 1-14, 29-42.

Elen Deming and Simon Swaffield, “Projective Design,” *Landscape Architectural Research: Inquiry, Strategy, Design* (John Wiley & Sons, 2011), 205-222.

Peter Rowe, “Part 2: Procedural Aspects of Design Thinking,” *Design Thinking* (MIT Press, 1987), 39-114.

Massimo Scolari, “Chapter 3: Oblique Drawing,” and “Chapter 4: The Idea of Model,” *Oblique Drawing: A History of Anti-Perspective* (Cambridge: MIT Press, 2012), 47-135, 137-183.

### Design Contexts

Luis Callejas, “Islands and Atolls,” *Pamphlet Architecture*, no. 33 (New York: Princeton Architectural Press, 2013).

John Dixon Hunt, “Reading and Writing the Site,” (1992) *Theory in Landscape Architecture: A Reader*, ed. Simon Swaffield (University of Pennsylvania, 2002), 131-135.

Miwon Kwon, “One Place After Another: Notes on Site Specificity,” *October*, no. 80 (Spring 1997), 85–110.

Lola Sheppard and Mason White/Lateral Office, “The (New) idea of North(s),” “Urbanism Timeline,” and “Urbanism Below Zero,” *Many Norths: Spatial Practice in a Polar Territory* (New York: Actar, 2017), 4-19, 20-25, 26-41.

### Design Drivers

Neeraj Bhatia, “New Investigations in Collective Form,” *New Investigations in Collective Form: The Open Workshop* (New York: Actar, 2019), 24-33.

Rania Ghosn and El Hadi Jazairy, “Another Architecture for the Environment” and “After Oil,” *Geostories: Another Architecture for the Environment* (New York: Actar, 2020), 10-27, 28-41.

Elizabeth Meyer, “The Public Park as Avant-Garde (Landscape) Architecture: A Comparative Interpretation of Two Parisian Parks, Parc de la Villette (1983-1990) and Parc des Buttes-Chaumont (1864-1867),” *Landscape Journal*, vol. 10, no. 1 (Spring 1991): 16-26.

Lola Sheppard and Mason White/Lateral Office, “Coupling: Strategies for Infrastructural Opportunism,” *Pamphlet Architecture*, no. 28 (New York: Princeton Architectural Press, 2011).



**Design Methods**

Pierre Belanger, “Going Live: From States to Systems,” *Pamphlet Architecture*, no. 35 (New York: Princeton Architectural Press, 2015).

Bradley Cantrell and Adam Mekies, “Coding Landscape,” *Codify: Parametric and Computational design in Landscape Architecture*, ed. Adam Mekies and Bradley Cantrell (Milton: Routledge, 2018), 5-33.

Dorothee Imbert, “Conversations with Michel Desvigne,” *A Landscape Inventory: Michel Desvigne Paysagiste* (Columbus, OH: Knowlton School and Applied Research + Design Publishing, 2018), 19-69.

Alex Lehnerer, “The City of Averuni and Its Code,” *Grand Urban Rules* (Rotterdam: nai010 Publishers, 2013), 9-55.

**Design Media**

John McMorrough, “Introduction: In Media Res,” and “Mediums,” Kelly Bair, Kristy Balliet, Adam Fure, Kyle Miller, *Possible Mediums* (New York: Actar, 2018), 21-28, 29-36.

Karen M'Closkey and Keith VanDerSys, “Introduction,” *Dynamic Patterns: Visualizing Landscapes in a Digital Age* (London: Routledge, 2017), 1-38.

Charles Waldheim, “Foreword: Ecologies, Plural and Projective,” Chris Reed and Nina-Marie Lister, “Introduction: Ecological Thinking, Design Practices,” “Parallel Genealogies,” *Projective Ecologies*, ed. Reed and Lister, (Barcelona: Actar, 2014), 6-9, 14-21, 22-39.

Charles Waldheim and Andrea Hansen, “Introduction: Photomontage and Landscape Architecture,” and Karen M'Closkey, “Structuring Relations: From Montage to Model in Composite Imaging,” *Composite Landscapes: Photomontage and Landscape Architecture*, ed. Waldheim and Hansen (Berlin: Hatje Cantz, 2014), 14-23, 116-131.

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Arup, *Drivers of Change* (Barcelona: Gustavo Gili, 2006).

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Hilary Ballon, “The Commissioners’ Plan of 1811,” and “Surveying the Streets,” *The Greatest Grid: The Master Plan of Manhattan, 1811-2011* (New York: Museum of the City of New York and Columbia University Press, 2012), 27-55, 57-71.

Roland Barthes, *Image Music Text* (New York: Hill and Wang, 1977).

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Eva Castro, José Alfredo Ramírez, and Eduardo Rico, “The Grounds of a Renewed Practice: Groundlab’s Approach Towards Landscape and Infrastructure,” *Architectural Design*, vol. 83, no. 4 (2013): 78-85.

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T.J. Demos, *Against the Anthropocene: Visual Culture and Environment Today* (Berlin: Sternberg Press, 2017).

Jill Desimini and Charles Waldheim, *Cartographic Grounds: Projecting the Landscape Imaginary* (New York: Princeton Architectural Press, 2016).

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Charles and Ray Eames, *House of Cards* (Venice, California: Eames Office, 1952).

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Rosetta Sarah Elkin, *Tiny Taxonomy* (New York: Actar, 2017).

Brian Eno and Peter Schmidt, *Oblique Strategies* (London: Eno & Schmidt, 1975).

Teresa Gali-Izard, *Los Mismos Paisajes: Ideas E Interpretaciones/The Same Landscapes: Ideas and Interpretations* (Barcelona: Editorial Gustavo Gili, 2005).

Ken Garland and Robert Chapman, *Connect* (New York: James Galt, 1969).

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Cannon B. Ivers, "The Rise of Flexible Space" and "The Culture of Change: A Personal Reading," *Staging Urban Landscapes: The Activation and Curation of Flexible Public Spaces* (London: Routledge, 2018), 10-19, 20-37.

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John May, *Signal. Image. Architecture.* (Everything is Already an Image) Columbia Books on Architecture and the City (New York: Columbia GSAPP, 2020).

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Chris Raschka, *Circus Mixies* (New York: eeBoo Corp., 2003).

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Virginia Tufte, *Artful Sentences: Syntax as Style* (Cheshire, CT: Graphics Press, 2006).

Gunther Vogt and Alice Foxley, "Foreword: Between Search and Research" and "Introduction: The Way We Work," *Distance & Engagement: Walking, Thinking, and Making Landscape* (Zurich: Lars Muller Publishers, 2010), 7-23, 25-33.

Charles Waldheim and Andrea Hansen, editors, *Composite Landscapes: Photomontage and Landscape Architecture* (Berlin: Hatje Cantz, 2014).

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\_\_\_\_\_, "On Design and the Ends of Architecture," *LA+ Journal*, no. 5, Identity (Spring 2017): 118-121.

Sarah Whiting, "Welcome to the Banquet (or, How to Increase the Relative Happiness of the M.Arch. Thesis Student)," *Architecture from the Outside In: Selected Essays by Robert Gutman* (New York: Princeton Architectural Press, 2013), 313-317.

Jane Wolff, *Delta Primer Playing Cards* (San Francisco: William Stout, 2003); and Jane Wolff, *Delta Primer: A Field Guide to the California Delta* (San Francisco: William Stout Publishers, 2003).

Kongjian Yu, "Creating Deep Forms in Urban Nature: The Peasant's Approach to Urban Design," *Nature and Cities: The Ecological Imperative in Urban Design and Planning*, ed. Frederick R. Steiner, et al. (Cambridge, Mass.: Lincoln Institute of Land Policy and George F. Thompson Publishing, 2016), 95-117.

# Resources

Chicago Manual of Style

<http://www.chicagomanualofstyle.org.ezp-prod1.hul.harvard.edu>

GSD Design Research Resources

<http://guides.library.harvard.edu/gsd/databases#s-lg-box-6335467>

GSD Research Support Services

<http://www.gsd.harvard.edu/frances-loeb-library/resources-services/research-support-services/>

GSD Write and Cite

<http://guides.library.harvard.edu/gsd/write>

The course is evaluated on a standard GSD pass/fail system. Course requirements include ten weekly response assignments (5% each or 50% total); two interim reviews (12.5% each or 25% total) and a final term review (25%).



# Learning Objectives and Outcomes

Upon successful completion of the course, students should be able to . . .

- . . . describe, develop, and defend an original design thesis in landscape architecture;
- . . . identify, interpret, and analyze a thematic topic or subject of their design research;
- . . . propose, program, and perform a specific landscape design project; as well as
- . . . assess, articulate, advocate for the relevance and reception of their work in the discipline.

Through reading of the weekly course readings, students will be able to recognize and rehearse a range of positions found in the literature across topics and associated with the making of original design research projects in landscape architecture.

Through participation in the weekly discussion sections, students will be able to survey and summarize a range of perennial topics relevant to the making of an original design research project in landscape architecture.

Through comprehension of the weekly class lectures, students will be able to compare and contrast the subject and specific aspects of various design project precedents as they relate to the formulation of their own individual design thesis projects.

Through completion of the weekly assignments, students will be able to conceive and communicate the various constituent elements informing the design research, precedent study, and disciplinary contribution of their own individual design thesis projects.

Through the development and presentation of their design thesis proposal, students will be able to recruit and retain a suitable faculty thesis advisor and to develop and defend those design thesis projects through peer review evaluation.

# Requirements

All weekly assignments and review presentations should be uploaded as PDF to canvas site by midnight Sunday the day prior to the class meeting/ review.

Work submitted weekly will be evaluated by four equally weighted terms of evaluation:

1. Representation: demonstrating a clear argument visually as well as verbally;
2. Research: showing consistent inquiry and engagement with the topic throughout the semester;
3. Proposal: the potential of the project as an intervention in the world and a contribution to the field; and
4. Proposition: the intellectual and cultural arguments supporting your project.

*Students are expected to be familiar with and abide by the school's standards for academic honesty and conduct. Cheating, plagiarism, unauthorized collaboration or paid assistance, deliberate interference with the integrity of the work of others, fabrication or falsification of data, and other forms of academic dishonesty are considered serious offenses for which disciplinary penalties will be imposed. A work is understood as the original expression of an author; a copy of the work is a physical manifestation of the expression. Copies of work submitted by a student in satisfaction of admission, course, or degree requirements, such as papers, drawings, models, digital images and other materials, become the property of the school. The GSD may use such copies for GSD non-commercial, academic or research purposes such as in exhibitions of GSD student work, GSD publications, reports to sponsors of studios and other forms of GSD outreach, provided that each student must be appropriately credited as the creator of the student's work. Any other use of student work, for example, by faculty in their own publications, requires the written consent of each student contributor, in addition to appropriate credit. The school, faculty, and staff assume no responsibility for the physical safeguarding of such copies of student work and may, at their discretion, retain such copies, return them to their creators, or discard them.*



# Contact Information

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## Charles Waldheim

John E. Irving Professor of Landscape Architecture  
Director of the Office for Urbanization

Charles Waldheim is an American-Canadian architect and urbanist. Waldheim's research examines the relations between landscape, ecology, and contemporary urbanism. He is author, editor, or co-editor of numerous books on these subjects, and his writing has been published and translated internationally. Waldheim is John E. Irving Professor at Harvard University's Graduate School of Design where he directs the School's Office for Urbanization. Waldheim is recipient of the Rome Prize Fellowship from the American Academy in Rome; the Visiting Scholar Research Fellowship at the Study Centre of the Canadian Centre for Architecture; the Cullinan Chair at Rice University; and the Sanders Fellowship at the University of Michigan.

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photo courtesy Carlo Urmy



photo courtesy Kira Sargent



# Notes

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Blank lined area for writing on page 161.

MLA Thesis Manual

**2022/2023**

**ADV 9341**  
Preparation of MLA  
Design Thesis

**ADV 9342**  
MLA Design Thesis

DEPARTMENT OF LANDSCAPE ARCHITECTURE  
HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN



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