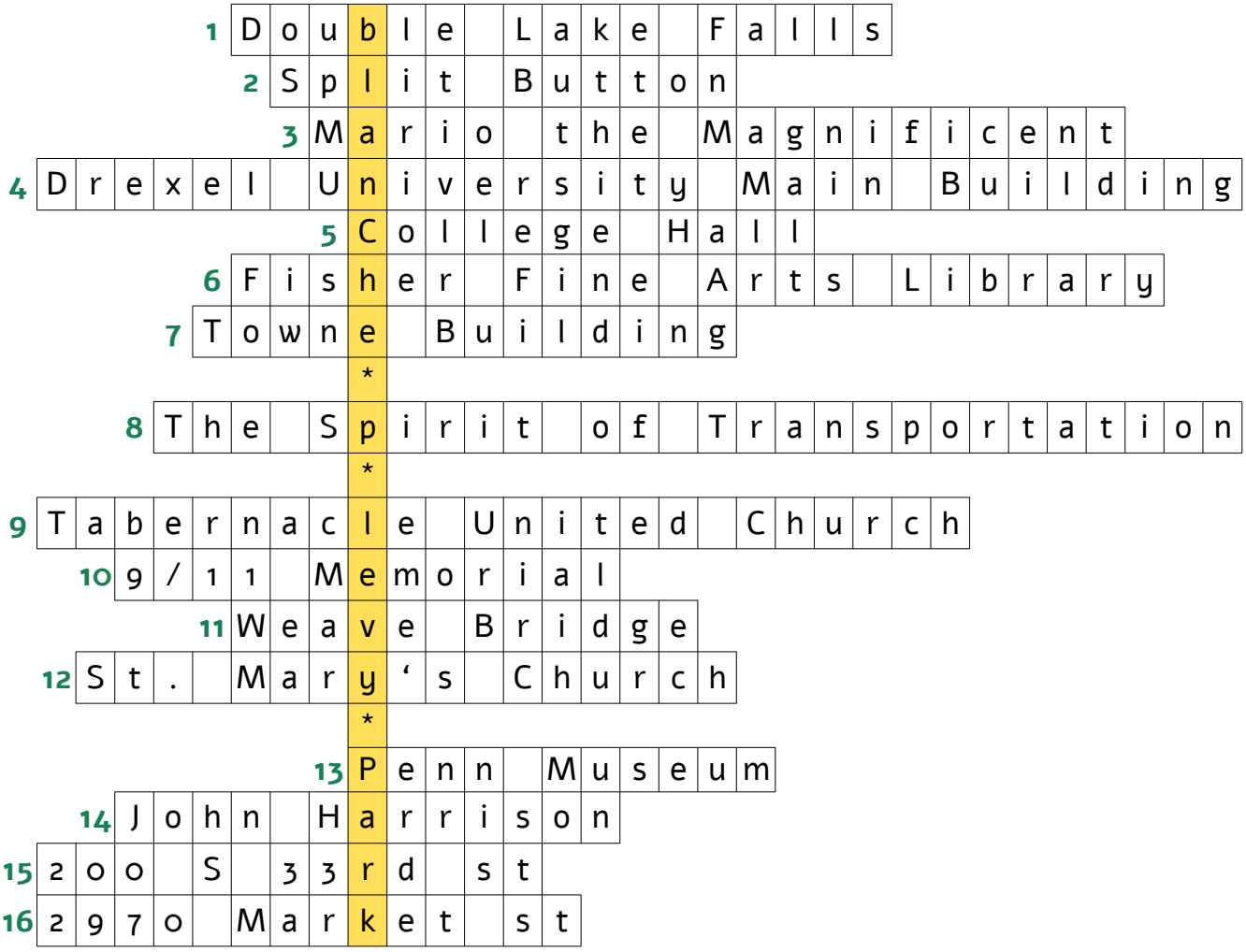
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~ 1 ~

Double Lake Falls is an unusual bronze sculpture by Bryan Hunt, created in 2002. It depicts a waterfall, but not a realistic one: the artist seems to have stopped the movement of water and turned it into metal.

The sculpture was presented to the University of Pennsylvania by Theodore Aronson, a Wharton alumnus, and his wife Barbara. In 2015, it was installed in the Shakespeare Garden, next to the Fisher Fine Arts Library (Shakespeare Garden outside Fisher Fine Arts Library, 220 S 34th St). The location was not chosen by chance: the sculpture connects nature, architecture, and art—the frozen waterfall finds itself right in the middle of the university garden.

Bryan Hunt himself has a curious biographical detail: before becoming a famous sculptor, he worked at NASA at the Kennedy Space Center during the Apollo program. Therefore, his waterfall looks both natural and almost cosmic.

~ 2 ~

Split Button is a sculpture by Claes Oldenburg and Coosje van Bruggen, created in 1981 commissioned by the University of Pennsylvania as part of the Philadelphia Redevelopment Authority's "1% for Art" program. It is located in Blanche Levy Park on the Penn campus. Split Button is made of aluminum, 4 feet tall and 16 feet in diameter.

In this work by Claes Oldenburg and his wife Coosje van Bruggen, there is a visual joke: Oldenburg suggested that the nearby statue of Benjamin Franklin is missing one button. Originally, the artists planned to create an intact grayish-black button positioned parallel to the ground to serve as a bench. However, after the initial design was approved, Oldenburg and van Bruggen refined the concept by adding a crack and a tilt, and painting it entirely white.

Over the years, the "button" has become a familiar part of the campus environment. Despite its tilt, students frequently sit on it. Children play on and under it, poking their hands through the holes. Inventive Benjamin Franklin, if consulted, might well approve of such a use for his missing button.

~ 3 ~

This is **Mario the Magnificent**, a bronze dragon sculpture and the official mascot of Drexel University. It is located at the southeast corner of 33rd and Market Street.

The story behind it is as follows: The dragon became a symbol of Drexel back in 1928. Before that, the university's sports teams were called The Engineers. In 1928, the name was changed to Dragons, and as early as 1929, a dragon appeared on the men's basketball team uniform.



Mario V. Mascioli – выпускник Drexel University 1945 года. Он был большим поклонником университетского баскетбола и, по данным Drexel, не пропускал ни одной игры мужской баскетбольной команды более 20 лет. Он также входил в совет попечителей университета и много лет занимал руководящие позиции в ассоциации выпускников. В 1997 году выпускной класс Drexel подарил университету новый костюм дракона и предложил назвать его Mario the Magnificent – в честь Mario V. Mascioli '45.

В 2002 году на углу 33rd Street и Market Street была установлена бронзовая скульптура Mario the Magnificent работы Эрика Берга. Она стала постоянным воплощением талисмана университета и одним из наиболее узнаваемых символов Университетского Городка.

Portraits of these people are depicted at the entrance of the **Drexel University Main Building**—a recognizable symbol and architectural core of the University City campus. Erected in 1891 in the Neo-Renaissance style by Philadelphia architect Joseph Wilson, this majestic five-story building was conceived from the very beginning by its founder, philanthropist Anthony Drexel, as a space of equal opportunity without distinction of gender, race, or religion.

Because Drexel and its famous neighbor, the University of Pennsylvania (Penn), form a single continuous educational supercluster called University City, residents and tourists often mistake them for one huge university. In reality, they are completely different educational institutions with their own history and philosophy. Penn is the oldest classical Ivy League university, focused on fundamental science, humanities, and interdisciplinary research with an emphasis on tradition. Drexel, on the other hand, was originally created as a practice-oriented institute and today is famous for its unique Co-op program (integrated cooperative education), strong engineering and technology fields, and applied approach to learning.



~ 5 ~

College Hall at the University of Pennsylvania is the first building of the University of Pennsylvania on its current campus in West Philadelphia. Construction began in 1871, and College Hall was completed in 1872–1873.



Initially, it was literally an "all-in-one" facility: it housed classrooms, laboratories, a library, and administrative offices. Thus, the hall was not just a beautiful main building—it effectively became the heart of the new university campus.

And now for the most interesting part—the plaques. The Class of 1873 was the first to decide to leave a permanent mark on the new campus. On graduation day, students planted an ivy sprig near College Hall and installed the first marble slab with their class symbol. Thus began the tradition known as Ivy Day.



Following this, each graduating class began leaving its own Ivy Stone—a small stone or marble slab bearing the graduation year, class symbol, and an ivy motif. For the first 16 years, these slabs were placed specifically on College Hall. In 1889, a graduating class placed its stone on another building for the first time—the Fisher Fine Arts Library.

Therefore, when you walk along College Hall and see many of these small plaques with different years, you are essentially seeing the chronicle of Penn classes carved in stone. Today, there are nearly 200 of them on campus, ranging from 1873 to the present day.

~ 6 ~

Fisher Fine Arts Library, 220 S 34th St

More than 80 aphorisms, many of which are Shakespearean quotes, are placed on the stained-glass windows of this library. They were selected for the building by Horace Howard Furness, the leading 19th-century American Shakespeare scholar and a member of the University of Pennsylvania Board of Trustees. Because of this, the Fisher Fine Arts Library has become a unique monument not only to architecture but also to Shakespearean heritage. No other building in Philadelphia contains such a quantity of quotes from the great playwright.



~ 7 ~

We are talking about urban planning professor Vukan Vuchic, who worked in the Towne Building throughout his long career at the University of Pennsylvania (USA). The project in question is the Center City commuter rail tunnel.

Before its appearance, Philadelphia's commuter rail service was divided between two historical giants, each with its own isolated dead-end terminal downtown:

- Pennsylvania Railroad (PRR) — brought passengers to Suburban Station.
- Reading Company — brought passengers to Reading Terminal, where the famous market is preserved today.

Passengers who needed to cross the city or transfer from one railroad to another were forced to get off the train and walk or transfer to street transit.

Vuchic designed a model that was revolutionary for the US:

- Through-routing: Trains from the northern suburbs (former Reading network) now passed through the center of the city underground and traveled out to the western suburbs (former PRR network), and vice versa.
- Regional rail principle: Vuchic proposed combining the characteristics of heavy commuter rail and urban metro. In the suburbs, trains collected people like ordinary commuter trains, and upon entering the central tunnel, they operated at high frequency in a rapid underground transit mode.
- New hubs: As part of the project, the old Reading Terminal was closed, and a new underground station, Market East (now Jefferson Station), was opened in its place.

~ 8 ~

The subject is the famous 30-foot plaster bas-relief "**The Spirit of Transportation**." It was created by Austro-American sculptor Karl Bitter in 1895, making it 40 years older than the station in which it is housed.

The composition reads from left to right as a chronological timeline from antiquity to the distant future. It begins on the left edge with ancient times: a Native American woman is depicted pulling a primitive travois. Slightly to the right, manual labor is replaced by the dawn of civilization—a wooden cart with stubborn oxen, managed with difficulty by drovers, symbolizes the slowness and heaviness of transportation in past eras.



In the center and right part of the bas-relief, the narrative rapidly accelerates and rushes toward the future. The focus of the entire composition is a luxurious triumphal chariot harnessed with stately horses, atop of which majestically sits an allegorical female figure—the Spirit of Transportation itself.

Bringing up the rear on the right edge is a group of children running forward, personifying scientific and technological progress; they carry models of a locomotive and a steamship, and the youngest child, breaking ahead, holds a futuristic model of an airship, predicting the advent of aviation years before its invention.

~ 9 ~

These words can be seen above the door of **Tabernacle United Church** at the corner of 37th and Chestnut (3700 Chestnut Street). This is a Victorian Gothic architectural gem erected in 1884–1886 to a design by the founder of the University of Pennsylvania School of Architecture. The rough-cut stone building is famous for its expressive gargoyles and magnificent interior with a carved wooden ceiling decorated with soaring angels.

Due to changing neighborhood demographics, the church took a unique step: it leased its massive main sanctuary to Penn, where it transformed into a well-known student performance venue, while the congregation itself moved services to the chapel within the building.

From the perspective of social history, Tabernacle represents a unique merger of the Presbyterian Church (USA) and the United Church of Christ (UCC), known for its radical activism. The community was at the forefront of the civil rights struggle: in the 1960s, it protected the local population from aggressive housing demolition for university needs; in the 1980s, it became a key

participant in the Sanctuary Movement, sheltering undocumented refugees from deportation; and in 1991, it became the first in the region to officially open all church services and leadership positions to LGBTQ+ individuals.

Today, the church remains an important home for many urban human rights and social initiatives.

~ 10 ~

0.(81) is the result of the division 9/11. The monument dedicated to the tragedy of September 11, 2001, is located in the park on the left bank of the Schuylkill River (Schuylkill Banks, eastern bank of the Schuylkill River, just south of the Chestnut Street Bridge).



The monument includes an authentic fragment of a load-bearing beam from the ruins of the World Trade Center. The beam is spatially oriented to point precisely at Ground Zero in New York City. The glossy surface of the granite base reflects the sky, symbolizing hope, resilience, and healing.

The subject is the **Weave Bridge**, a railway overpass created by Cecil Balmond, an adherent of the concept of non-linear architecture. A Sri Lankan-British engineer, architect, and writer, he has had a colossal influence on modern world architecture.

His main contribution to the profession is blurring the boundary between engineering and architecture. While a traditional engineer merely "calculates the strength" of an architect's finished design, Balmond developed the load-bearing structure as a key aesthetic idea of the building.

Instead of repeating square or rectangular modules, Balmond uses the concept of "Informal" (or fluid). The structure is built on the rules of local displacement, rotational symmetry, pattern overlay, and fractal algorithms. The building seems chaotic, but in fact obeys a deep mathematical order.

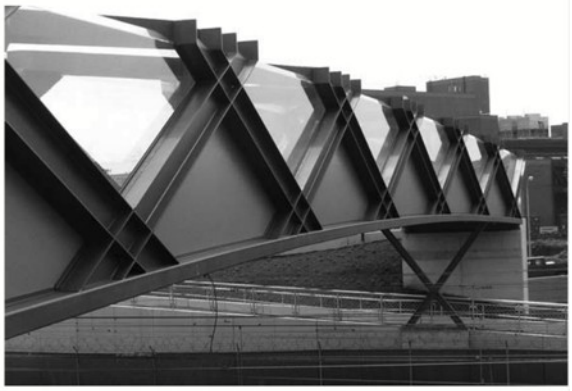


Cecil Balmond, (above) the Paul Philippe Cret Practice Professor of Architecture in Penn's School of Design, and the world-renowned structural engineer and designer of the Weave Bridge describes the unique bridge as "coiling in space."

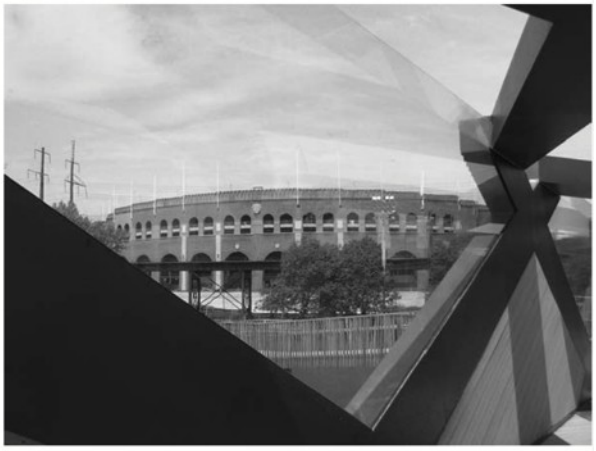
Weaving Connections: University City to Center City

The Weave Bridge—crafted from a unique mix of steel, wood, and polymers— provides pedestrian access over the Amtrak rail lines (seen below, looking north from the bridge) from the main portion of the University of Pennsylvania campus to the athletic fields and ROTC center at the Hollenback Center both during the current reconstruction phase of the South Street Bridge and beyond.

The Weave Bridge, a 45 ton creation, is the first structure in the Penn Connects campus development plan to be finished. It represents Penn's first real "connection" between University City and Center City. The Bridge will be part of the Penn Park, the centerpiece of *Penn Connects: A Vision for the Future*, the University's 30-year master plan published in 2006. See *www.pennconnects.upenn.edu*.







~ 12 ~

St. Mary's Church (Hamilton Village) is an amazing historical enclave in the heart of the University of Pennsylvania campus, which arose here long before the appearance of the university town itself. The parish was founded back in 1827, and the first church building was constructed on this site in 1836 to a design by Thomas Ustick Walter—the author of the famous Capitol dome in Washington, D.C. Only three decades later, after building up everything around it, did the University arrive here.

In the 1960s and 1970s, at the height of the Vietnam War, the parish became a key stronghold of Philadelphia's anti-war movement and a declared center of "Sanctuary." Within the walls of the church, young men refusing military conscription for reasons of conscience found real physical and legal shelter, and clergy publicly defended them from government prosecution.

This tradition of protecting the vulnerable continued later: the parish organized large-scale support programs for refugees from Cambodia, cementing St. Mary's status as a place where humanism and spiritual protection always stand above political expediency.

~ 13 ~

The photograph captures Lakota children's leggings, created around 1890. They are made of fringed buckskin and completely covered with intricate traditional embroidery using multicolored glass beads on a white background.

You can see them at the University of Pennsylvania Museum of Archaeology and Anthropology (**Penn Museum**). Founded in 1887, it is one of the largest and oldest university museums in the world. In its walls are stored more than a million unique artifacts collected during hundreds of international expeditions. The museum is world-famous for its outstanding collections of antiquities from Ancient Egypt, Mesopotamia, Asia, and the Mediterranean, as well as its richest collection of artifacts from the indigenous peoples of North and South America.

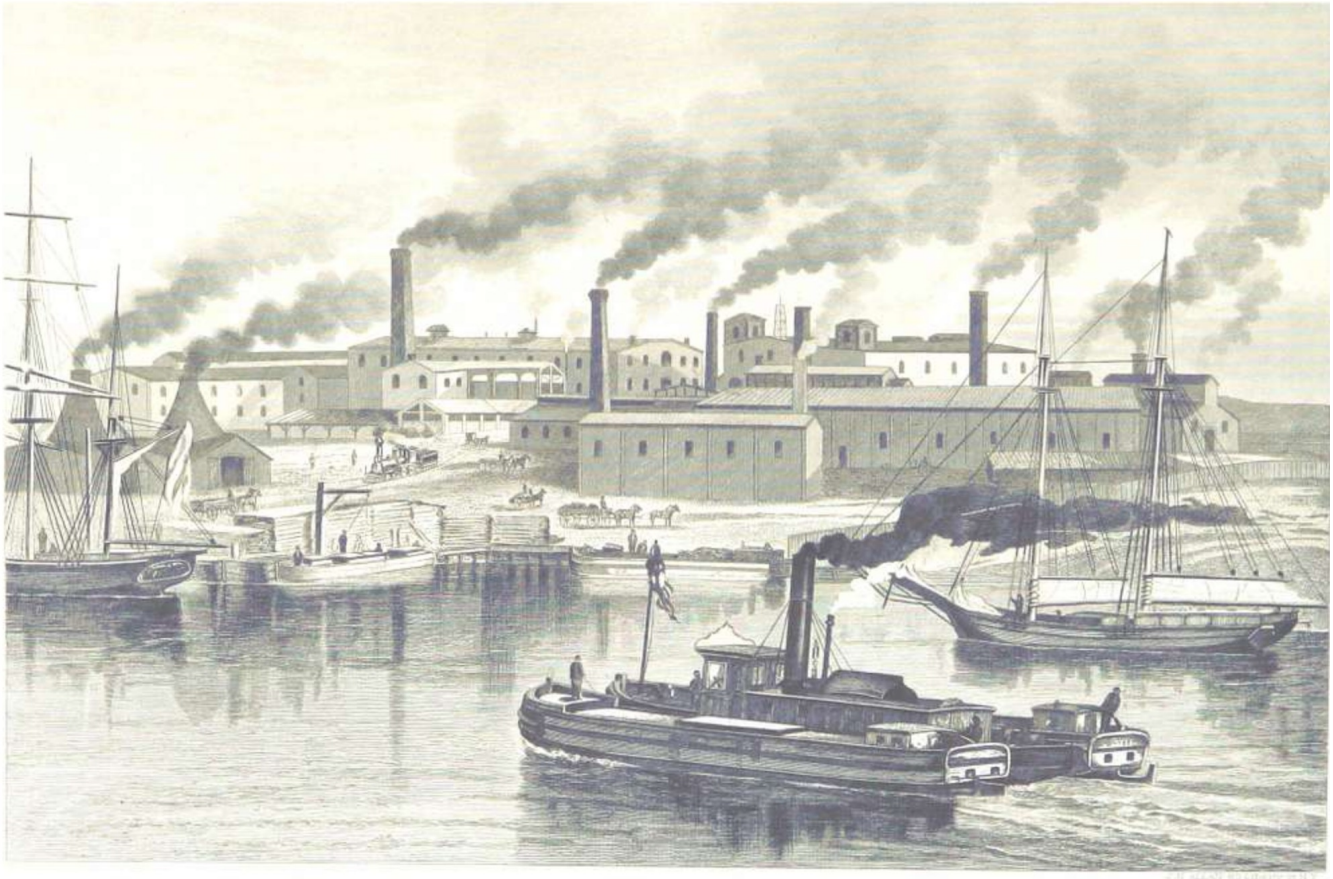
~ 14 ~

We are talking about **John Harrison**'s platinum still; his bronze statue is located near the chemistry laboratories in the area of 33rd–34th Streets and Spruce Street.

Before Harrison's invention, concentrated sulfuric acid was evaporated in fragile glass retorts that constantly burst from high temperatures (about 300 °C), causing terrible fires and maiming workers. Ordinary metals like iron or lead were instantly eaten away by the acid.

The essence of the breakthrough was the use of pure platinum—a chemically resistant noble metal that neither melted from the heat nor dissolved in the acid. Harrison spent a colossal sum for those times of $1,500 on a 25-pound still.

This incredibly expensive device fully paid for itself: it made production completely safe, and sulfuric acid itself perfectly pure and cheap, which gave a powerful impetus to all US industry.



1876 engraving: Harrison Bros. & Co. chemical plant on the banks of the Schuylkill River.

~ 15 ~

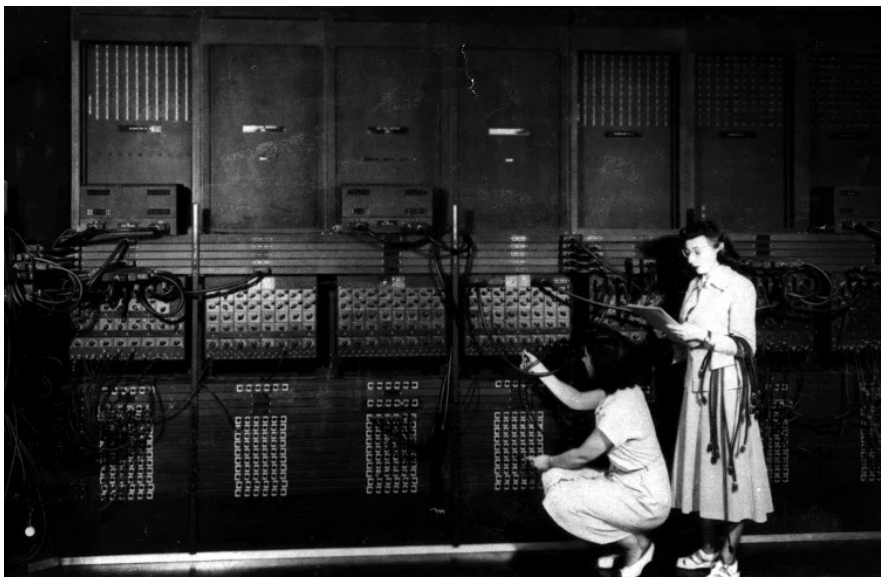
We are talking about the Department of Electrical and Systems Engineering building at **200 S 33rd St**. In February 1946, the world's first fully functional general-purpose electronic digital computer, ENIAC, began operating there.

Programming the machine was done manually by re-patching hundreds of cables on panels and adjusting thousands of switches—this extremely complex work was performed by a team of six female programmers: Kay McNulty, Betty Jennings, Betty Snyder, Marlyn Wescoff, Fran Bilas, and Ruth Lichterman. They effectively formed the foundations of practical programming when the profession itself did not yet exist.

Their contribution consisted of several key breakthroughs:

- Development of the concept of subroutines and loops: To optimize calculations, they learned to loop signals between blocks and reuse segments of cable wiring.
- Physical debugging: By tracking errors in calculations, they found burned-out tubes, faulty relays, and incorrectly connected cables.
- First demonstration: By the public announcement of ENIAC in February 1946, it was they who completely debugged and ran a complex ballistic program that calculated the projectile flight trajectory faster than the projectile flew in reality.

For a long time, their names remained in the shadows—in official 1940s photographs, they were often considered simply modeling extras next to the machine. Only in the 1990s was their historical contribution officially recognized, and in 1997 their names were inducted into the international Women in Technology International (WITI) Hall of Fame.



~ 16 ~

In this 1939 photo, an autogyro takes off from the former Central Post Office (**2970 Market St**).

An autogyro is an aircraft in which the rotor is not connected to the engine, but is spun by the oncoming airflow. Such a machine combines the properties of an airplane and a helicopter, has a very short takeoff and landing roll, and at the same time is quite economical.

Using autogyros, the post office reduced letter delivery time from the post office to the airfield in Camden from forty minutes by truck to an incredible six minutes in the air.

This futuristic experiment lasted about a year. Pilots faced serious risks: wind turbulence between urban skyscrapers and an extremely limited landing zone on the roof. According to various sources, either there were no accidents at all during operation, or the autogyro did fall off the roof of the building, but without casualties. Either way, the experiment was terminated in 1940.