

**Type of Course:** Graduate Studio + Research Workshop/Design Seminar  
LAAR 63100 Landscape Architecture Studio 3 (6 cr) + LAAR 64150 Research Workshop (3 credits)

**Class Meetings:** Workshop TH 9:30-12:20; Studio M/TH 2:00-5:20pm

**Instructors:** Fran Leadon / Annie Phaosawasdi

**Office Hours:** Leadon: TH 12-2 PM / Phaosawasdi **TBA**

**Location:** **TBA**

**Semester/Year:** Fall 2025

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## GENERAL DESCRIPTION

### Studio:

This advanced studio explores a landscape architecture / architecture project through extended design research and in-depth building design propositions. Engaging with a variety of contemporary design topics, students analyze and synthesize human, socio-cultural, contextual, technical, and regulatory forces. Project work includes quantitative investigation of environmental impacts and articulation of mitigation strategies. Independent research methodologies are supported, and student work is expected to achieve the quality of a well-developed design thesis and proposition.

### Workshop:

This required seminar course focuses on special topics of study that support and broaden the design studio curriculum.

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LAAR 63100 + LAAR 64150

## Deliberately Erased: A Heritage Center for Seneca Village



Gergely Baics, Meredith Linn, Leah Meisterlin, and Myles Zhang. 2024. *Envisioning Seneca Village*.

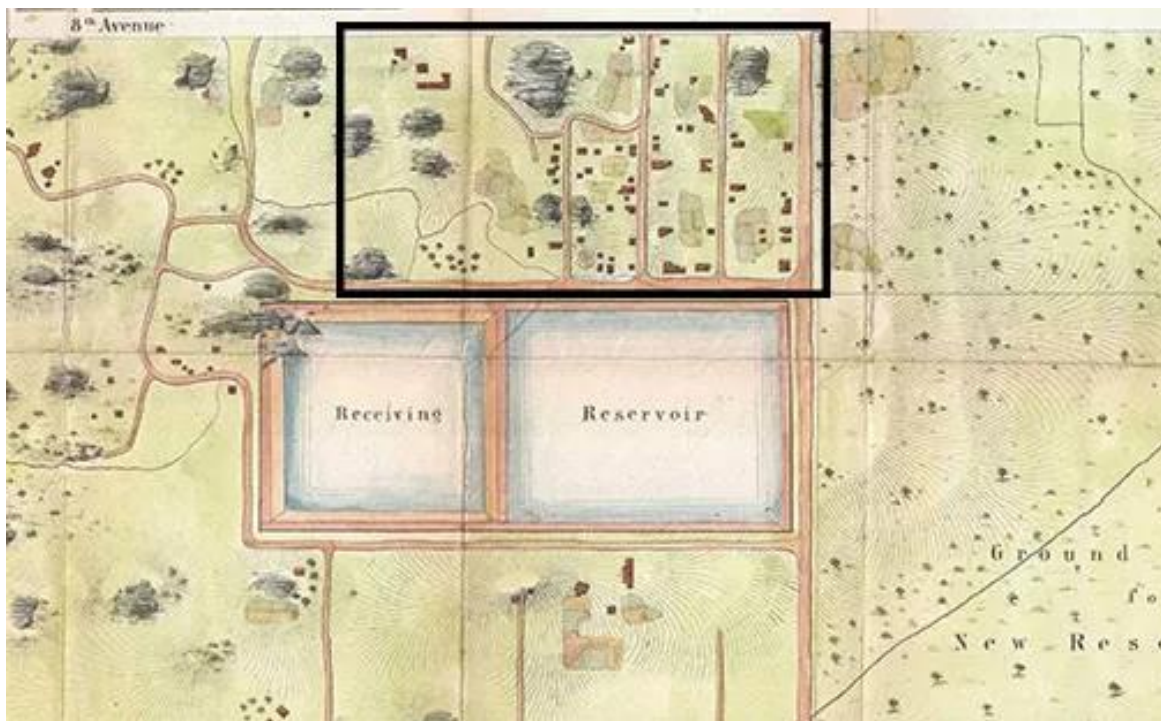
### **Seneca Village was an early-nineteenth century settlement in the middle of Manhattan.**

Predominantly African-American—though by 1855 one-third of its 264 residents were Irish immigrants—the village, located roughly between 82<sup>nd</sup> and 88<sup>th</sup> streets, east of Eighth Avenue, was part of a larger population of 1,600 people living within the boundaries of the future Central Park. In 1857, just thirty-two years after its establishment, Seneca Village's residents were evicted through eminent domain, their

houses, gardens, barns, out-buildings, churches (three of them), and school demolished to make way for the park.

They were characterized in the local press, before and after their displacement, as criminals and squatters, their houses depicted as shanties.<sup>1</sup> (“The word *shanty*, as a cultural term,” Roy Rosenzweig and Elizabeth Blackmar noted in their 1992 history *The Park and the People: A History of Central Park*, which first alerted the public to the forgotten village, “often describes [and demeans] a building’s occupants as well as the building itself.”<sup>2</sup>) In fact, most buildings in Seneca Village, though unpretentious, were solidly built, and landownership among its residents was “extraordinarily high,” Rosenzweig and Blackmar found.<sup>3</sup> But the *squatter* label persisted: A 1959 piece in *The New Yorker* described a park gardener finding a human skull and then “an entire graveyard, filled with the bones of tramps and squatters.”<sup>4</sup>

This studio proposes the design of a [heritage center](#) to celebrate and memorialize what was once one of the most cohesive African-American communities in New York City. But since the village was completely erased, what form should this heritage center take? In designing projects which strive to resurrect memories of places that no longer exist, how can something invisible be made visible? And what role should such a project reserve for 168-year-old Central Park, itself one of the most cohesive public places in America? Should the eraser be erased?



### The only known depiction of Seneca Village, 1856

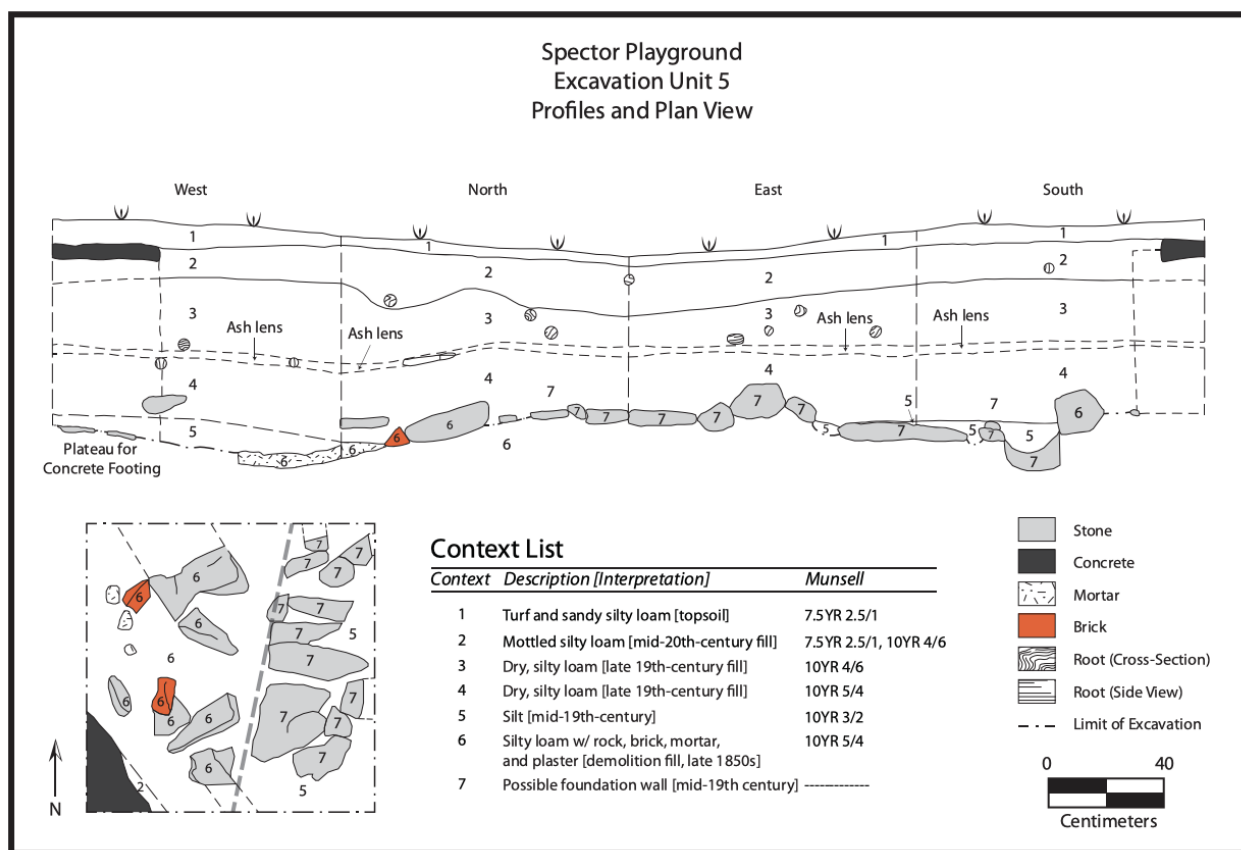
Egbert L. Viele, “Map of the lands included in the Central Park, from a topographical survey, June 17th, 1856” and “Plan for the improvement of the Central Park, adopted by the Commissioners, June 3rd, 1856.” New York Public Library.

<sup>1</sup> Rosenzweig and Blackmar, 63.

<sup>2</sup> Rosenzweig and Blackmar, 68.

<sup>3</sup> Rosenzweig and Blackmar, 89.

<sup>4</sup> “Gilhooley’s Burial Plot,” *The New Yorker*, quoted in Rosenzweig and Blackmar, 89.



### Excavations in Spector Playground, Central Park, showing possible foundation wall, 2016

James Lee, Richard Hunter, *Archaeological Investigations West 84<sup>th</sup> Street / Mariners' Playground West 68<sup>th</sup> Street / Spector Playground Central Park, New York*. Hunter Research / Central Park Conservancy, 2016.

## PROJECTS

**Project 1:** Histories and Memory

Due date: September 25

**Project 2:** Site Analysis

Due date: October 23

**Project 3:** Design and Exploration

Due date: December 11

## READINGS

- Frederick Law Olmsted and Calvert Vaux, "Description of a Plan for the Improvement of the Central Park 'GREENSWARD,'" *Frederick Law Olmsted Papers, Volume III*, pp. 117-187.
  - <https://babel.hathitrust.org/cgi/pt?id=umn.31951000356909e&seq=151>
- Roy Rosenzweig and Elizabeth Blackmar, *The Park and the People: A History of Central Park*. Ithaca and London: Cornell University Press, 1992.
 

Chapter 3, "Private to Public Property."

<https://archive.org/details/parkpeoplehistor0000rose/page/44/mode/2up>

- Casey Cep, “The Fight to Preserve African-American History,” *The New Yorker*, January 27, 2020.  
<https://www.newyorker.com/magazine/2020/02/03/the-fight-to-preserve-african-american-history>
- James Lee, Richard Hunter, *Archaeological Investigations West 84<sup>th</sup> Street / Mariners’ Playground West 68<sup>th</sup> Street / Spector Playground Central Park, New York*. Hunter Research / Central Park Conservancy, 2016.  
[https://s-media.nyc.gov/agencies/lpc/arch\\_reports/1966.pdf](https://s-media.nyc.gov/agencies/lpc/arch_reports/1966.pdf)
- Additional readings TBD

## MAPS

- John Randel, Jr. “Farm Maps” of 1819-20.
  - [http://gigapan.com/gigapans/fa872952d35e237828aea5dda50b3126/options/nosnapshots\\_hidetitle/iframe/flash.html?height=800frameborder=0%25height=80%25scrolling=nowidth=100%25](http://gigapan.com/gigapans/fa872952d35e237828aea5dda50b3126/options/nosnapshots_hidetitle/iframe/flash.html?height=800frameborder=0%25height=80%25scrolling=nowidth=100%25)
- Egbert L. Viele, “Map of the lands included in the Central Park, from a topographical survey, June 17th, 1856” and “Plan for the improvement of the Central Park, adopted by the Commissioners, June 3rd, 1856.”  
<https://digitalcollections.nypl.org/items/6850fc74-5e61-8806-e040-e00a18067a2c>
- Gergely Baics, Meredith Linn, Leah Meisterlin, and Myles Zhang. 2024. *Envisioning Seneca Village*. Website with interactive 3D model.  
<https://envisioningsenecavillage.github.io/>

## WEEKLY SCHEDULE, M 9:30am-12:20pm, M/TH 2:00-5:20pm

Note: schedule below is subject to revision through the duration of the semester.

| Research Workshop (morning) |       |  | Studio (afternoons)  |
|-----------------------------|-------|--|--|
| <b>W1</b>                   |       |  |  |
| Th                          | 08.28 |  | <b>Grad Studio Lottery @ 2:00pm, rm. 107 (Spitzer)</b><br>Studio: Introduction                             |
| <b>W2</b>                   |       |  |  |
| Mon                         | 09.01 | College Closed (Labor Day), No classes |  |
| Th                          | 09.04 |  | Studio: Weeksville Heritage Center field trip (tentative)<br><b>Convocation @ 5:00pm, Aaron Davis Hall</b> |
| <b>W3</b>                   |       |  |  |
| Mon                         | 09.08 | Workshop                               | Studio: Assignment 1 due   |
| Th                          | 09.11 |  | Studio: Site visit, Central Park<br><b>Sciame Lecture: Tamar Renaud</b>                                    |

|            |       |   |   |
|------------|-------|---|---|
| <b>W4</b>  |       |   |   |
| Mon        | 09.15 | Workshop  | Studio: Assignment 2 due  |
| Th         | 09.18 |   | Studio: Independent work  |
| <b>W5</b>  |       |   |   |
| Mon        | 09.22 | No classes scheduled  | No classes scheduled  |
| Th         | 09.25 |   | Studio: Assignment 3 due<br><b>PROJECT 1 DUE, pinup</b><br><b>Sciame Lecture: Adi Shamir-Baron</b>            |
| Sat        | 09.27 |   | <b>Sciame Lecture: Philip Schmerbeck</b>  |
| <b>W6</b>  |       |   |   |
| Mon        | 09.29 | Workshop  | Studio: Independent work  |
| Th         | 10.02 |   | No classes scheduled  |
| <b>W7</b>  |       |   |   |
| Mon        | 10.06 | Workshop  | Studio: Assignment 4 due  |
| Th         | 10.09 |   | Studio: Independent work<br><b>Sciame Lecture: Philip Kennicott</b>   |
| <b>W8</b>  |       |   |   |
| Mon        | 10.13 | College Closed (Columbus/Indigenous Peoples' Day), No classes |   |
| Tu         | 10.14 | Workshop (Classes follow a Monday schedule)                   | Studio (Classes follow a Monday schedule)<br>Studio: Assignment 5 due   |
| Th         | 10.16 |   | Independent work<br><b>Sciame Lecture: Nancy Ruddy and John Cetra</b>   |
| <b>W9</b>  |       |   |   |
| Mon        | 10.20 | No classes scheduled  | No classes scheduled  |
| Th         | 10.23 |   | <b>Studio – MIDTERM REVIEW (PROJECT 2 DUE)</b>  |
| Fri        | 10.24 | Workshop (Classes follow a Monday schedule)                   | Studio: Independent work  |
| <b>W10</b> |       |   |   |
| Mon        | 10.27 | Workshop  | Studio: Independent work  |
| Th         | 10.30 |   | Studio: Assignment 6 due<br><b>Sciame Lecture: Ruchika Modi</b>   |
| <b>W11</b> |       |   |   |
| Mon        | 11.03 | Workshop  | Studio: Independent work (site visit?)  |
| Th         | 11.06 |   | Studio: Assignment 7 due<br><b>Sciame Lecture: Nandini Bagchee, Fabian Llonch, Shawn Rickenbacker – Panel</b> |
| <b>W12</b> |       |   |   |
| Mon        | 11.10 | Workshop  | <b>Grad Sharing Session</b><br>Studio: Independent work   |
| Th         | 11.14 |   | Studio: Assignment 8 due  |



| <b>W13</b> |       |          |   |
|------------|-------|----------|---|
| Mon        | 11.17 | Workshop | Studio: Independent work                  |
| Th         | 11.20 |          | Studio: Assignment 9 due                  |
| <b>W14</b> |       |          |   |
| Mon        | 11.24 | Workshop | Studio: Independent work                  |
| Th         | 11.27 |          | College Closed (Thanksgiving), No classes |
| <b>W15</b> |       |          |   |
| Mon        | 12.01 | Workshop | Studio: Independent work                  |
| Th         | 12.04 |          | Studio: Assignment 10 due                 |

#### **FINAL REVIEWS, Dec 9-15**

| <b>Tue 9 Dec</b>                        | <b>Wed 10 Dec</b>             | <b>Thu 11 Dec</b>               | <b>Fri 12 Dec</b>     | <b>Mon 15 Dec</b>      |
|---|-------------------------------|---------------------------------|-----------------------|------------------------|
| <b>Foundation</b>                       | <b>Grad Studios</b>           | <b>Grad Studios</b>             | <b>Grad Studios</b>   | <b>Grad Studios</b>    |
| Ruppert (MArch)<br>Kirsimagi<br>(MArch) | Salcedo (UG)<br>Albahar (MLA) | Salcedo<br>(Capstone)<br>Leadon | Kuehl<br>Rickenbacker | Bagchee<br>Zhang (MLA) |

#### **FINAL EXAMINATIONS, Dec 16-22** – No studio work during final exams week.

|        |            |  |
|--------|------------|--|
| Mon    | 12.15      | Student Portfolios due for: SSA/CCNY Archive, etc.                                       |
| Mon/Tu | 12.15 + 16 | Clean-up Days (all materials, projects, and any other items must be removed from studio) |
| Tu     | 12.16      | End of Semester Assessment (faculty only)  |

#### **FINAL GRADES**

|     |       |   |
|-----|-------|---|
| Fri | 12.26 | Final Grade Submission Deadline for faculty |
|-----|-------|---|

#### **Learning Outcomes:**

- LAAR 63100 Landscape Architecture Studio 5 and LAAR 64150 Research Workshop are part of the curriculum's course sequence in Landscape Architecture. This course introduces the disciplinary skills and thinking processes necessary for a student preparing for a career as a professional landscape architect. This studio/workshop supports the mission of the Graduate Program in Landscape Architecture at the Bernard and Anne Spitzer School of Architecture of the City College of New York, which asserts that landscape architecture plays an essential role in connecting social justice to environmental design and the planning of landscape systems in the urban realm.
- The Graduate Program prepares students to be leaders in the field of landscape architecture through innovative research and practice in urban ecological design, planning, and policymaking. This course addresses issues of increasing globalization, expanding urbanization, promoting social and environmental justice, transforming land management practices in response to diminishing natural resources, and resilient adaptation to climate change.
- The studio's scope and exercises are designed to instill the Core Values defined by LAAB:
  - 1) Environmental Health, Sustainability, Resilience, and Stewardship
  - 2) Diversity, Equity, and Inclusion
  - 3) Human and Community Health and Safety
  - 4) Professional Ethics and Responsibility
  - 5) Leadership and Innovation
  - 6) Application of the Sciences to the Design of Natural and Built Landscapes

#### **Course Expectations:**

- That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.

- That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance to be considered valid.

#### Community Agreement:

- As noted on the schedule, the professor will make time for an *HOur* SSA session for a supportive open discussion among students.
- Studio members will work *together* to create a community agreement for interacting together over the semester. Definition: “A consensus on what every person in our group needs from each other and commits to each other in order to feel safe, supported, open, productive and trusting... so that we can do our best work.” <https://www.nationalequityproject.org/tools/developing-community-agreements>
- *HOur* SSA will be repeated at the middle of the semester.

#### Grading Assessment:

- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Absence & Lateness:**
- Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussions.
- **Absences due to Religious Observances:**
- Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.
- **Portfolio:** Completion of final portfolio or collection of studio work as directed by instructor and attendance at all scheduled portfolio related events.

#### Research Workshop + Studio

|   |     |
|---|-----|
| Project 1                                 | 20% |
| Project 2                                 | 30% |
| Project 3                                 | 30% |
| Participation & Attendance                | 10% |
| Final Portfolio - completion & submission | 10% |

- A (+/-)** Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, “museum quality” level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense ambition and effort to go beyond expectations, and beyond the student’s own perceived limits of their abilities.
- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
- C (+)** Work meets minimum requirements. Deadlines are missed. While presentations may be somewhat complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is below minimum requirements. Student does not develop adequate design process, and/or does not finish work.

**INC** Grades of “incomplete” are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes and/or work missed due to illness must be explained with a physician’s note.

### **Grading Scale**

| LETTER | RANGE       |
|--------|-------------|
| A+     | +99         |
| A      | 94-99       |
| A-     | 90-93       |
| B+     | 87-89       |
| B      | 83-86       |
| B-     | 80-82       |
| C+     | 77-79       |
| C      | 70-77       |
| F      | 69 OR BELOW |

### **Notes:**

C is the lowest passing grade for MLA students. No C- or D grades may be given to graduate students.

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each individual student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccnycunyu.edu/registrar/bulletins>

### **Office Hours:**

Each studio/unit faculty member schedules regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio/unit critic, they should ask or email in advance to request a specific meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

**Probation & Dismissal:** for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisor:

Graduate: Hannah Borgeson [hborgeson@ccny.cuny.edu](mailto:hborgeson@ccny.cuny.edu)

### **Learning, Teaching, and School Culture Guidelines:**

Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School’s Administration as well. Please see the Spitzer School of Architecture Learning, Teaching, and School Culture Guidelines, which can be accessed on the SSA website here:

<https://ssa.ccnycunyu.edu/about/policies/>.

### **Readings & Journals:**

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

### **Academic Integrity:**

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual’s fitness to practice architecture but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

**Plagiarism**, the presentation as one’s own work of words, drawings, ideas and opinions of someone else, is as serious an instance of academic dishonesty in this context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and



expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, or generated by AI tools *without proper attribution* will result in automatic failure of the entire course.

**AI:** Wherever possible, AI-produced works are not to be presented as raw, unedited outputs; some layer of critical revision, editing, or iteration is expected. If such tools are used, standard requirements of citation must be met, including: which AI tool was used; what prompt was used to generate the results; and date of access/creation. Since AI tools cannot take responsibility for submitted work or assert conflicts of interest, they cannot meet the requirements for authorship. Even when transparent in disclosing the use of AI tools, authors who use these tools remain responsible for the content of the work produced and are liable for any breach of ethics.

The CCNY Academic Integrity Policy: <https://www.ccny.cuny.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

### **AccessAbility Center (Student Disability Services):**

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). For further information, go to <http://www.ccny.cuny.edu/accessability/> or email [disabilityservices@ccny.cuny.edu](mailto:disabilityservices@ccny.cuny.edu)

### **Health And Wellness Support:**

City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: [counseling@ccny.cuny.edu](mailto:counseling@ccny.cuny.edu).

### **Gender Based Violence Resources**

City College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender-based discrimination, harassment or stalking. For confidential support, you can contact the Student Psychological Counselor: Confidential Advocate at (212) 650-8905 or the Gender Resources Program at (212) 650-8222. If you would like to report sexual misconduct, you can contact the Chief Diversity Officer and Title IX Coordinator, Sheryl Konigsberg, at 212-650-6310 or [skonigsberg@ccny.cuny.edu](mailto:skonigsberg@ccny.cuny.edu). If there is an emergency on campus, you can call Public Safety at 212-650-777 and off campus call 911.  
<https://www.ccny.cuny.edu/affirmativeaction>

### **Library:**

The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez-Rodriguez:  
[nsanchez@ccny.cuny.edu](mailto:nsanchez@ccny.cuny.edu)

### **LAAB (Landscape Architectural Accrediting Board)**

LAAB is recognized by the Council for Higher Education Accreditation (CHEA) as the official accrediting body for first professional programs in landscape architecture. LAAB is a member of the Association of Specialized and Professional Accreditors (ASPA). CHEA reviews LAAB accreditation standards and procedures to ensure that the policies and procedures meet proper standards. For more information, visit:  
<https://www.asla.org/accreditationlaab.aspx>

### **CONTACT INFORMATION:**

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