

<b>Type of Course:</b>	Graduate Studio + Research Workshop/Design Seminar
MLA 2 <sup>nd</sup> yr:	LAAR 64100 Landscape Architecture Studio 4 (6cr) + LAAR 64150 - Design Research (3cr)
M.Arch 3 <sup>rd</sup> yr:	ARCH 85200 Advanced Studio (6 cr) + ARCH 85200 Research Workshop (3 cr)
M.S. Arch:	ARCH 92102 Advanced Studio (6 cr) + ARCH 92202 Design Seminar (3 cr)
<b>Class Meetings:</b>	Workshop/ Seminar M 9:30-12:20; Studio M/TH 2:00-5:20pm
<b>Office Hours:</b>	Please email to Schedule
<b>Instructor:</b>	Jennifer Birkeland and Annie Phaosawasdi
<b>Location:</b>	SSA224
<b>Semester/Year</b>	Spring 2026

## GENERAL DESCRIPTIONS

**STUDIO:** This advanced studio explores an architectural and landscape 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 design proposition.

**RESEARCH WORKSHOP / SEMINAR:** This required seminar course focuses on special topics of study that support and broaden the design studio curriculum. Students co-enroll in this course with their design studio.

## THE ISLAND NOBODY KNOWS: Landscape and Urban Infrastructure on Roosevelt Island

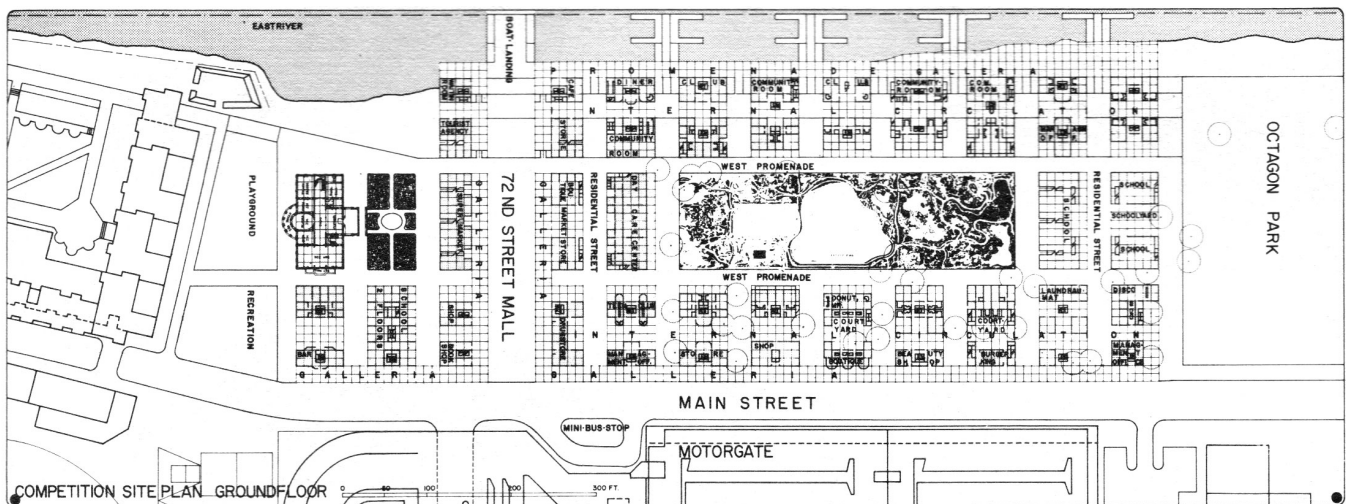


Figure 1 Proposal by O.M. Ungers for Roosevelt Island (1975)

## OVERVIEW

Good design does not happen in a vacuum. It takes time, iteration, testing, and reflection. Ecology, sustainability, infrastructure, environment, culture, community are all words that are being circulated when approaching a new project. These are ubiquitous words that are often used when talking about the goals for a site. Past, present, future, we have loaded complex meanings and expectations that reflect our needs and understandings about our built world to try and command a performance, layering on a series of expectations to the world we inhabit. As a society we try and control our spaces and our systems for comfort, convenience, and survival. As designers we

have different meanings for these words than the public. It is our job to interpret, dissect, and apply form for these words when approaching the site to benefit the social and environmental ecologies. With a multidisciplinary studio, this provides a unique opportunity to discuss design “across the aisle,” what has an inside also has an outside, and these things influence and need each other. The studio dialogue across disciplines will be key. A perfect training ground for life after graduation. In the urban environment, you cannot design without the rich benefits of your consultants and that conversation will be rich and integral to this studio.

#### Anatomy of a (typical) NYC Trash Can

waste & recycling categories



Figure 2 Studio Waste Infrastructure by Amelia Abraham, Mia Arruda and Angel Selinus

## SPECIFIC DESCRIPTION

Infrastructure is often invisible to the untrained eye. We expect things to work, faucets to bring us water, transportation to arrive, switches to bring us power, yet we don't fully understand the intricate systems that are set up to allow these things to function. As civilization has progressed, we have not really updated many of our buildings and landscapes to address new impacts, technologies, and methods. It can be seen as costly, invasive, uncomfortable to upgrade these systems and often requires political change, disaster, or fiscal incentive for real progress to be made. Infrastructure can be physical and yet intangible, as it is intended to support and enable activities and engagement.

On a project, infrastructure is often left to the consultants to tuck away and hide underground, in the poche, behind some shrubs, so the residents don't see what is often considered “ugly.” Yet, when something breaks, or is overwhelmed during a natural disaster of un-engineered proportions, there is a different kind of ugly. Things become visible, limits are pushed, things wash up that were supposed to be taken away, not brought back. We are facing a new paradox, particularly in the city with each new event, and we need to seriously upgrade our systems to provide more resilience and opportunity for growth and maintain a level of care that satisfies both social and ecological environments.

As a multidisciplinary studio of both architects and landscape architects we will tackle larger city infrastructure issues on the “mini-Manhattan” of Roosevelt Island. After a deep site analysis and research period on the island's history and current conditions and future zoning, each student will tackle a specific type of infrastructure to propose for the island. Two core questions that will be asked is how to create “Architecture as Infrastructure” and “Infrastructure as Landscape” can the disciplines be more responsive in their production, visibility, and challenge the norms of traditional system design to create new typologies of parks and buildings for future development? We will engage these issues through the study of an urban island shaped by centuries of human engagement and change.

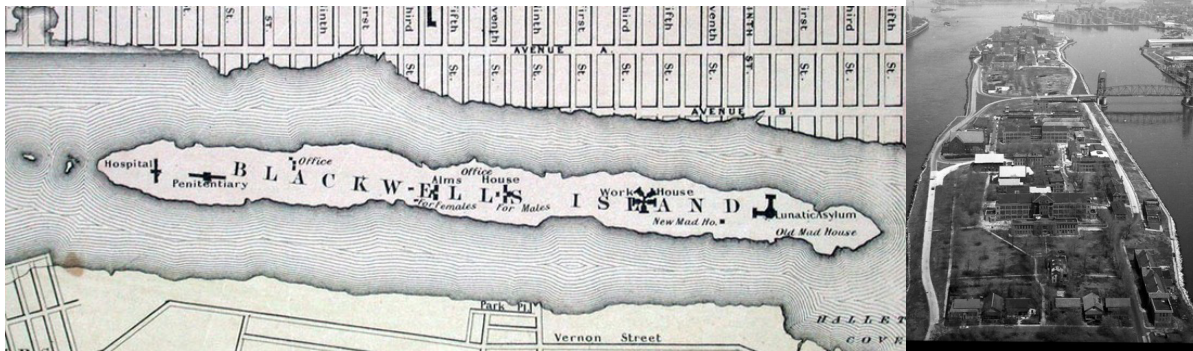


Figure 3 Historic Images

## SITE

Historically known as Blackwell Island, Roosevelt Island has a long and complicated history. Located between Manhattan and Queens, it is currently home to approximately 12,000 residents, as well as the Cornell Tech campus, Four Freedoms Park, and the Roosevelt Island Tramway, all of which frame unique relationships and views of the city.

Over the course of its history, the island has been examined by a wide range of architects, planners, and politicians grappling with how this narrow landform should be occupied. Building on a series of existing proposals and master plans, the studio will explore the island through an understanding of its past while analyzing its urban figure-ground, landscape infrastructure, open space systems, views, and neighborhood identity. From this analysis, students will develop forward-thinking strategies that build upon prior work while incorporating contemporary technologies and systems.

The studio will examine the island's future with respect to urbanism, landscape, architecture, infrastructure, and ecology. Like Manhattan, Roosevelt Island faces challenges related to flooding, transportation isolation, resource management, and ecological diversity. Recently, SUGi planted a pocket forest just south of the Kahn FDR Memorial, embedded within future Cornell Tech campus sites..

Students are asked to consider new opportunities for the island by drawing from past efforts and ideas explored in other studios and expanding upon them here. While the site is unique, questions emerge similar to those posed in Ungers' housing proposal: Is this a "mini-Manhattan"? Can ideas from the city be tested here at a smaller scale? Should the island function as a testing ground, develop its own distinct identity, or operate as a hybrid of both? Could Roosevelt Island serve as a model for other urban islands around the world?

As we will experience in person over the course of the semester, the island's sweeping views along both sides of the river reveal a landscape rich with potential. The studio will focus on understanding the site's history alongside its present conditions. What does the island need to sustain itself? Could it become more self-reliant? How might Roosevelt Island serve as a model of infrastructural independence within a city that is otherwise deeply interconnected and interdependent?



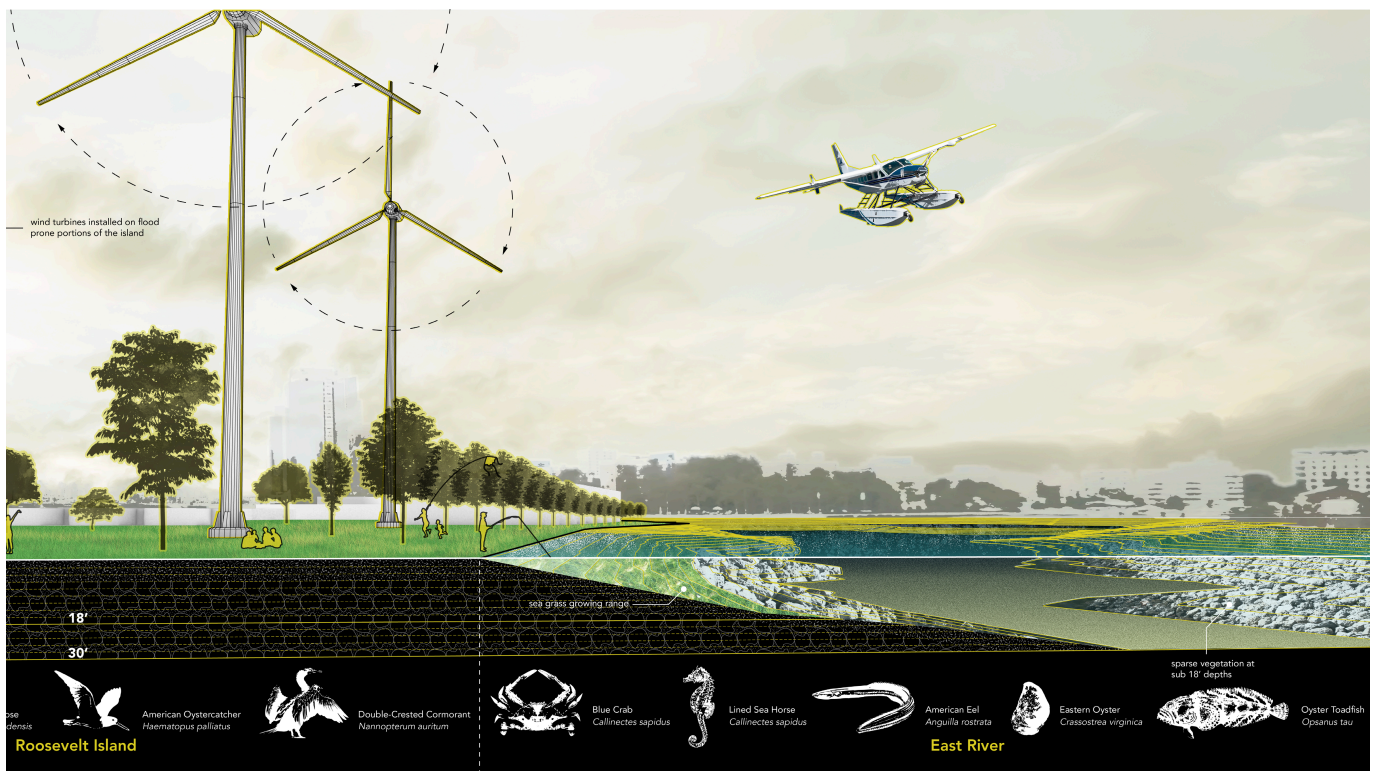


Figure 4 Studio Energy Infrastructure by Mathew Sprague and Hancel Torres

## SPECIFIC LEARNING GOALS/OUTLINE OF ASSIGNMENTS

### Studio portion:

Studio will have lectures and readings which are intended to promote a healthy discussion and dialogue. All discussions are to provide students a healthy learning environment to share opinions and perspectives in which all are valued and respected.

- + Situate your work in a larger intellectual context by engaging with theoretical, historical, as well as contemporary issues and influences.
- + Establish a foundational understanding in the ecological and urban impacts infrastructure systems have on the environment as well as across the scales at which they operate.
- + Develop visual and conceptual clarity of research and analysis in support of your design strategy. This will involve using multiple analogue and digital tools.
- + Interpret site histories from the biological to ecological, cultural and socioeconomic perspectives.
- + Maintain a workflow that is iterative and fun, testing multiple design strategies and visualizations that focus on placemaking.
- + Work effectively with one another and contribute to the class discourse, including critical discussions on the concepts of placemaking, community, and climate change.

### Phase 1: Site Analysis + Observations

Working in teams, you will develop a quantitative analysis and set of mappings of the physical site and island context through a specific site lens.



## Phase 2: Principles + Frameworks

Working both in teams and independently, you will outline and diagram a set of guiding principles in response to your chosen infrastructure theme and analysis. These principles will inform a strategic master plan and parti for the site, supported by drawings and a physical or digital model.

## Phase 3: Design Development

Once the overall framework has been established, you will work across scales to develop systematic cultural, material, and ecological strategies. Formal design concepts at the site scale will build on your frameworks and parti, translating into a cohesive proposal that supports the program and integrates with the future of the island.

## RESEARCH SEMINAR PORTION:

The research seminar of the studio will also be organized into three phases, including readings, analytical drawings, and student-led presentations on topics relevant to the course. The first phase will examine **urban islands** around the world, focusing on their historical development and identifying critical conditions through mapping and sectional analysis of selected precedents. The second phase will unpack different types of **infrastructure** at both local and regional scales over the course of six weeks, using diagrams and visualizations to understand system inputs, outputs, and their relationships to urban conditions. The final phase will focus on precedents in **urban placemaking**, with an emphasis on post-industrial sites and waterfronts relevant to the context of Roosevelt Island.

## READINGS

Bélanger, Pierre. 2006. "Synthetic Surfaces." In *The Landscape Urbanism Reader*, edited by Charles Waldheim, 237–53. New York: Princeton Architectural Press.

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Wall, Alex. "Programming the Urban Surface." In *Recovering Landscape: Essays in Contemporary Landscape Architecture*, edited by James Corner, 233-249. New York: Princeton Architectural Press, 1999

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Bodarky, George. *All Things Considered*. Podcast, How New York's Roosevelt Island Sucks Away Summer Trash Stink, NPR, 26 July 2017, [www.npr.org/2017/07/26/539304811/how-new-york-s-roosevelt-island-sucks-away-summer-trash-stink](http://www.npr.org/2017/07/26/539304811/how-new-york-s-roosevelt-island-sucks-away-summer-trash-stink).

Corner, James, and Alison Bick Hirsch. *The Landscape Imagination : Collected Essays of James Corner, 1990-2010*. Princeton Architectural Press, 2014.

Fabrizi, Mariabruna. "A Downsized Manhattan between Analogy and Abstraction: "Roosevelt..." SOCKS, 24 June 2018, socks-studio.com/2018/06/24/a-downsized-manhattan-between-analogy-and-abstraction-roosevelt-island-housing-competition-by-o-m-ungers-1975/.

Gehl, Jan. *Life between Buildings: Using Public Space*. 1971. Island Press, 2011.

Goldberger, Paul. "4 Architects Win U.D.C. Competition for Housing Designs for Roosevelt I." *The New York Times*, 29 Apr. 1975, www.nytimes.com/1975/04/29/archives/4-architects-win-udc-competition-for-housing-designs-for-roosevelt.html.

Hughes, C. J. "Roosevelt Island: Part of Manhattan, but apart from It (Published 2017)." *The New York Times*, 4 Oct. 2017, www.nytimes.com/2017/10/04/realestate/living-on-roosevelt-island.html.

Keller Easterling. *Extrastatecraft: The Power of Infrastructure Space*. Verso, 2014.

Krueger, Alyson. "Why Roosevelt Island Wants Tourists." *The New York Times*, 17 June 2021, www.nytimes.com/2021/06/17/nyregion/roosevelt-island-tourism.html.

Rem Koolhaas. *Delirious New York : A Retroactive Manifesto for Manhattan*. 1978. Monacelli Press, 1994.

Tuturo , David. "New York's Twilight Zone: Inside Roosevelt Island's Concrete Townscape." *Metropolis* , 4 Aug. 2014, metropolismag.com/projects/roosevelt-islands-concretetopia-is-new-yorks-twilight-zone/.

Tuturo , David. "Roosevelt Island Bends to Market Pressure." *Metropolis* , 4 Sept. 2014, metropolismag.com/viewpoints/roosevelt-island-bends-market-pressure/.

Ungers, O. M., et al. *The City in the City : Berlin : A Green Archipelago*. Lars Müller, 2013.

Waldheim, Charles. *Landscape as Urbanism : A General Theory*. Princeton University Press, 2016.

**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 Seminar (morning)	Studio (afternoons)
<b>W1</b>			
Mon	01.26	<b>Grad Studio Lottery @ 9:30am, Aaron Davis Hall</b>	First Studio and Research Workshop meeting – Introduction Lecture / Mini Analysis Assignment
Th	01.29		<b>Hour SSA – Draft Community Agreement (in studio) 3-4pm</b> Present Mini Analysis / Studio Lecture Site Mappings and Analysis
<b>W2</b>			
Mon	02.02	<b>Site Visit – ROOSEVELT ISLAND 10AM</b>	Studio Pinup / Site Analysis Progress
Th	02.05		Studio Workday / Desk Crits
<b>W3</b>			
Mon	02.09	Reading Discussion / Lecture / Assign Urban Islands	Studio Pinup / Site Analysis Progress
Th	02.12		No Classes
<b>W4</b>			
Mon	02.16	No Classes (College Closed)	No Classes (College Closed)
Th	02.19		Desk Crits <i>Sciame Lecture: Joyce Hwang "In Consideration of Neighbors"</i>
<b>W5</b>			
Mon	02.23	Reading Discussion / Present Urban Islands / Assign Infrastructure Assignment / Energy	<b>Present Site Analysis</b> <i>Mumford Lecture: Carlos Moreno "From Crisis to Proximity: A New Social Contract for Cities"</i>
Th	02.26		Studio Lecture / Design Methodology / Launch Phase 2 <i>Sciame Lecture: Richard Fadok "Ghosts in the Glass: An Architectural Hauntology of Bird-Window Collisions in the United States"</i>
<b>W6</b>			
Mon	03.02	Reading Discussion / Present Energy / Assign Infrastructure Assignment / Transportation	Pinup
Th	03.05		Desk Crits
<b>W7</b>			
Mon	03.09	Reading Discussion / Present Transportation / Assign Infrastructure Assignment / Waste	Pinup
Th	03.12		Desk Crits <i>Sciame Lecture: Yamini Narayanan "Animating Construction Animal Labour and Urban Architectures of Violence"</i>
<b>W8</b>			
Mon	03.16	Reading Discussion / Present Waste / Assign Infrastructure Assignment / Agriculture	Desk Crits
Th	03.19		<b>Present Principles and Frameworks: Critics to be Announced</b> <i>Sciame Lecture: Megan Nielson Hegstad "Natural by Design: Creating Spaces for Conservation, Choice, and Connection"</i>
<b>W9</b>			
Mon	03.23	Reading Discussion / Present Agriculture / Assign Infrastructure Assignment / Water	Post Review Discussion, Launch Phase 3



Th	03.26		Desk Crits
<b>W10</b>			
Mon	03.30	Reading Discussion / Present Water / Assign Infrastructure Assignment / Trash	– <b>Mid-semester Assessments Received</b>
Th	04.02		Spring Recess – No Classes
<b>W11</b>			
Mon	04.06	Spring Recess – No Classes	Spring Recess – No Classes
Th	04.09		Spring Recess – No Classes
<b>W12</b>			
Mon	04.13	Reading Discussion / Present Trash / Assign Placemaking / Post Industrial	Studio Pinup <b>Grad Sharing Session</b>
Th	04.16		Desk Crits <i>Sciame Lecture: Martin Cobas "A Stone Fallen From the Moon... or Elsewhere"</i>
<b>W13</b>			
Mon	04.20	Reading Discussion / Present Post Industrial / Assign Placemaking / Waterfront	Studio Pinup
Th	04.23		Desk Crits <i>Sciame Lecture: Ben Goldfarb "Paved Paradise: The Impacts of Roads and the Rise of Transportation Ecology"</i>
<b>W14</b>			
Mon	04.27	Reading Discussion / Present Waterfront	Studio Pinup
Th	04.30		Desk Crits
<b>W15</b>			
Mon	05.04	Desk Crits	Desk Crits
Th	05.07		<b>Prefinal – CRITICS TO BE ANNOUNCED</b>

### FINAL STUDIO REVIEWS, May 11-15

**FINAL EXAMS, May 16-18 and 20-26** – No studio work shall be required during final exams week.

Mon 11 May	Tue 12 May	Wed 13 May	Thu 14 May	Fri 15 May
Foundation	Foundation	Grad Studios	Grad Studios	Grad Studios
Williamson (MARCH) Kuehl (MARCH)	Guzman/Cukar (MLA) Salcedo (UD)	Jow (MARCH) Birkeland (MLA)	Wainer (MARCH) Salcedo (UD)	Horn (MARCH) Harris (MLA)

Mon 05.18	Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor
W 05.20	Clean-up Day (all materials, projects, and any other items must be removed from studio—no exceptions)
M/W 05.18-05.20	End of Semester Assessments (faculty only) – Grad Assessment on 5.19 at 2pm
F 05.29	Final Grade Submission Deadline for faculty

**TAKE NOTE: ALL personal effects in studios and student lockers to be entirely cleaned out for the summer by Wednesday May 20th.**

### GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

#### Learning Outcomes:

- Application of architecture research methods for testing and evaluating innovative approaches to design. (NAAB PC.5)
- Development and application of a process for shaping the built environment through design. (NAAB PC.2)
- Application of methods for integrating multiple factors into a design process, working in at least two scales.

(NAAB PC.2)

- Critically evaluate and design infrastructure as a spatial, cultural, and ecological framework capable of shaping public life and urban form.
- Synthesize analysis into guiding principles, strategic master plans, and partis that organize complex infrastructural systems into legible design concepts.
- Propose design solutions that incorporate environmental performance, material systems, and social infrastructure into a cohesive and responsive project.
- Clearly articulate design intent through drawings, diagrams, models, and verbal presentations, demonstrating the ability to explain complex systems to multiple audiences.
- Use mapping, diagramming, sectional analysis, and precedent research to identify critical conditions and translate research findings into spatial strategies.

#### 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.

#### Methods of Assessment:

Coursework will be evaluated based on the engagement, thoughtfulness, and rigor of your research and design process and production, as well as evidence of competency in the conceptual and technical analysis of the course. Midterm evaluations will assess progress. Any students performing below requirements will be given a warning at that time and must meet with faculty to discuss ways to improve their performance. Work should be constantly evolving, iterative, self-driven, and reflective. Each studio meeting new work should be presented with dialogue and questions prepared for class. Drawings should communicate the objectives and concepts introduced over the course of the semester and present a well-considered resolution to the project statements.

#### Grading Assessment:

- **Deliverables:** Both the studio and seminar will be divided into modules over the course of the semester. Following each deliverable students will be provided with an evaluation and update on progress in each course. Specific evaluation metrics will be outlined with each assignment.
- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio:** Completion of final portfolio or collection of studio work as directed by instructor and attendance at all scheduled portfolio related events.

#### Research Workshop/ Seminar (3 cr)

Urban Island Phase	20%
Infrastructure Phase	50%
Placemaking Phase	20%
Participation & Attendance	10%

#### Studio (6 cr)

Site Observation and Analysis Phase	25%
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Principles and Frameworks Phase	25%
Design Development Phase	25%
Participation & Attendance	10%
Final Portfolio - completion & submission	5%

- 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+	EXCEPTIONAL
A	93-97
A-	90-92
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 M. Arch I and M.S. Arch 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.ccny.cuny.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.ccny.cuny.edu/about/policies/>.

**Absence & Lateness:**

Arriving more than twenty minutes late to class will constitute an absence. If you are feeling sick, do not come to class, and please email me before the class begins to let me know you are not attending. Two unexcused absences from Studio (or one from Research Workshop) will result in a whole letter grade deduction from a final grade (A- becomes B-, etc); three or more from Studio (or two from Research Workshop) will result in a failing grade. An unexcused absence from a scheduled class working pin-up, midterm, or final will mean a whole letter grade deduction from a final grade. For an absence or lateness to be marked as excused, a medical note or equivalent official document is required. Please note that three or more excused absences will require an office-hours meeting to discuss your academic standing and may result in either a grade of INC or a recommendation of withdrawal from the course.

**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.

**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, i.e. 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.

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)

**NAAB (National Architectural Accrediting Board)**

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

*Students should consult the NAAB website [www.naab.org](http://www.naab.org) for additional information regarding student performance criteria and all other conditions for accreditation.*

**NAAB CRITERIA ADDRESSED ([2020 Conditions for Accreditation](#))**

**PC.2 Design**—how the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

**PC.5 Research & Innovation**—How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.

**SUPPORT OF PROGRAM'S MISSION, GOALS, AND CORE VALUES**

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>

LAAR 64100 Landscape Architecture Studio 4 is 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 course 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 studio 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.

#### **CONTACT INFORMATION:**

Jennifer Birkeland, PLA, FAAR, Associate Professor  
[jbirkeland@ccny.cuny.edu](mailto:jbirkeland@ccny.cuny.edu)

Annie Phaosawasdi  
[aphaosawasdi@ccny.cuny.edu](mailto:aphaosawasdi@ccny.cuny.edu)