

next
Building the Post-Carbon City
A Thematic Studio
LSA 470-3 /670-3

Spring 2014 / 6 Credits

Course meeting time: As listed or as determined by class at first meeting

M 12:45 pm-4:30 pm

WF 2:00 pm-5:05 pm

Course meeting place: Marshall 316 (south half), and other locations as announced via email

Assistant Professor Susan Dieterlen, RLA, MLA, PhD

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Course website: www.dieterlen.weebly.com/courses

We live in a time of climate change, peak oil, failing infrastructure, and population shifts due to globalization and technological innovation. How do working designers respond to these important challenges yet produce built work that shapes the physical environment?

In this studio, we engage that question with the tools of landscape architecture, addressing large economic, political, and ecological issues in their effect on the landscape of cities. The choices we make about how to build, maintain and preserve the built environment directly impact these issues, and the post-carbon city is emerging piece by piece through built work, much of it in everyday places.

Studio projects will explore the unique ability of design to weave together global implications with direct application, at a scale that is able to be implemented in an age of dysfunctional government and bankrupt municipalities. The semester will include projects of various sizes, with an emphasis on individual work across multiple scales, including site-scale designs detailed to the design development level.

Student Learning Outcomes

All thematic studios share these objectives:

1. To familiarize students with the range of theories, principles, tools, and techniques specific to a particular thematic sub-discipline in landscape architecture.
2. to introduce and familiarize students with interdisciplinary teams and team problem-solving processes.
3. To provide opportunities for students to engage in “service learning” projects, typically addressing the greater ESF community; cities, villages, and towns in the central New York region; and New York State as a whole.

Next specifically emphasizes:

- Development of peer-to-peer learning, in preparation for post-grad careers and independent capstone work.

- Cultivation of professional decorum in keeping with the standards of landscape architecture practice.
- Refinement of various communication and presentation styles, including informal one-to-one presentations.
- Mastery of the design process from conceptual design through design development, at a variety of landscape scales.
- Ability to work independently within a community of scholars.

Elements Of Course Evaluation

We will begin this semester with two small projects before moving on to a large master plan and site design project, focusing on the district north of campus around the Center of Excellence. A third smaller project may be included after midterm.

More information about all projects will be forthcoming via individual project briefs and handouts.

Calculation of Final Grade

Final grades in the class will be determined as follows. This may be revised to eliminate the smaller project after midterm.

Initial type project	7%
Pieces of 81 project	20%
Disintegration project	20%
Main project	43%
Participation and civility	10%
Total	100%

Grading scale: Final grades will be determined using the standard scale (ie 90%+ = A, 80-89% = B, 70-79% = C, 60-69% = D (BLA students only - ESF does not allow D grades for graduate students). Please see the end of this document for an explanation of the standards of work associated with each grade.

Course policies

Late work: Turn your work in on time. **Late work will be penalized 10% for each 24-hour day that it is overdue.** When both digital and hardcopy submissions are required, I use the time of the digital submission to the ftp site to determine whether work is on time. If extraordinary circumstances arise, I may be able to grant extensions, but do not ask for such an extension within 24 hours of the deadline.

Attendance:

Attendance at class meetings is not explicitly required; HOWEVER it is impossible to participate in class if you are not there, so excessive absences will impact your final grade indirectly. I may be able to make alternative arrangements for missed work, etc. if there is an excellent reason and if you tell me about it. Please note that "excellent reasons" do not include things such as leaving for Spring Break early, and recreational or social activities.

Please endeavor to arrive on time. Excessive tardiness will also impact your final grade.

Use of assignments: I keep hardcopy or digital copies of all assignments students complete for this class. I may use these assignments in future presentations or portfolios, and will credit the creator or author except where anonymity is required or desirable.

Academic Integrity Statement

SUNY-ESF is committed to the highest standards of integrity as an essential pillar of scholarship in all academic disciplines. Violations of academic integrity may result in academic penalties. All matters pertaining to the College of Environmental Science and Forestry Academic Integrity Code of Student Conduct are under the purview of the Office of the Provost and are administered by the Coordinator of Judicial Affairs (or designee). Details about the judicial process, sanctions and the rights of students and faculty with respect to academic integrity can be found in the Academic Integrity Handbook. (Academic Integrity Handbook can be found at www.esf.edu/students/handbook/integrity.pdf)

Accommodations Of Disabilities Statement

SUNY-ESF works closely with the Office of Disability Services (ODS) at Syracuse University in assisting students with learning and physical disabilities. If you believe that you need accommodations for a disability, you may contact the ESF Office of Student Affairs, 110 Bray Hall, 315-470-6660, for assistance with the process. You may also contact ODS directly, Room 309 of 804 University Avenue, 315-443-4498, to schedule an appointment to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue students with documented Disabilities Accommodation Authorization Letters, as appropriate. Since accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible. To learn more about ODS, visit <http://disabilityservices.syr.edu>

Course Outline And Schedule (Subject to change)

Studio schedules are always somewhat improvisational due to the experiential nature of the instruction and the involvement of community members and others from outside academia. However, this schedule provides an idea of what the course will involve and when. More detailed schedules will be provided in the individual project briefs.

**** NOTE: Guest lecture outside of regular class meeting time!!!**
 12:45-1:45, Wednesday, 1.22: Marshall 319. Please let me know ASAP if you have a conflict with this time!!

<i>Week</i>	<i>M</i>	<i>W</i>	<i>F</i>
1: 1.13-1.17	Resilience Typology		
2: 1.20-1.24	MLK Day - no class	Griffin guest lecture - 12:45-1:45, Marshall 319	
3: 1.27-1.31	Pieces of 81		
4: 2.3-2.7			
5: 2.10-2.14			
6: 2.17-2.21	TBD District		
7: 2.24-2.28	(Charrette and Master Plan)		
8: 3.3-3.7			
9: Spring Break - no classes			
10: 3.17-3.21			
11: 3.24-3.28		(Susan @ CELA - no class)	
12: 3.31-4.4	Disintegration		
13: 4.7-4.11			
14: 4.14-4.18	TBD District		
15: 4.21-4.26	(Site Design and Detailing)		
16: 4.28 - 5.2	All projects due		Final poster session

Standards for Grade in Studio work

In this course, each project will be evaluated using the criteria and requirements stated in the project brief(s) and handouts. This breakdown of work at various grade levels is provided as a general guide.

Notable to Excellent Work: A

A student who not only works hard and consistently, but also excels by:

- Addressing and expanding upon the issues presented in the assignments.
- Discovering/ proposing issues which are reciprocal, similar and coincidental to the assignment. This means your ideas are fully and exhaustively researched and developed, that you have made attempts to bring observations and ideas not touched on directly in class to the projects we undertake.
- Active and prolific production throughout the project, including in studio and between class days.
- Demonstrating the ability to achieve and excel independently.
- Ability to render-visible key concepts and issues.
- Demonstrating superior craft, with clear and accurate drawings that are also visually compelling and well coordinated as a set.
- Actively participating/proposing in a critical dialogue in lecture, group and individual discussions.
- Enthusiastic about the assignments and discussions.
- Making the most of each and every lecture and studio session.

Acceptable Work: B

A student who works hard and consistently with some success by:

- Addressing and expanding upon the issues presented in the assignments.
- Demonstrating not only understanding but also achievement in directing the investigations and development of assignments.
- Generally effective production throughout the project, including in studio and between class days.
- Demonstrating strong competence in craft, with clear and accurate drawings.
- Actively participating in group discussions.
- Demonstrating enthusiasm about the assignments and discussions.
- Attending and working during each studio session.

Marginal Work: C

A borderline student who inconsistently demonstrates the minimal competence to advance in the program by:

- Exhibiting difficulty in demonstrating recognition and understanding of the issues and concepts presented in the assignments.
- Poor process, showing little effort or advancement during working sessions and/or between classes.
- Marginal craftsmanship, with errors caused by poor graphic and drafting technique resulting in ambiguous, inaccurate and/or poorly articulated drawings
- Missing or leaving lectures and studio sessions early without notice.
- Repeatedly coming to class late.

Unacceptable Work: D or F

A student who demonstrates no ability to advance in the program by:

- Failing to recognize and understand the issues and concepts presented in the assignments.
- Lack of effort and/or wasting time during studio work periods
- Poor craft, with sloppy drafting, missing or incomplete and/or mismatched drawings
- Missing or leaving lectures and studio sessions early without notice.
- Repeatedly coming to class late.
- Being a distraction rather than an asset to the working environment of the studio.