Type of Course:	**Advanced Studio ARCH 51000**
Class Meetings:	**M/TH 2:00-5:50 pm**
Instructor:	**Professor Viren Brahmbhatt**
Office Hours:	**M/TH 6-7:50 pm, via Zoom - Meeting Link**
Location:	**Online via Zoom** [https://ccny.zoom.us/my/v.brahmbhatt]
Semester/Year	**Fall 2020**

Public [Private] House
Shifting Domesticities and Other Territorialities
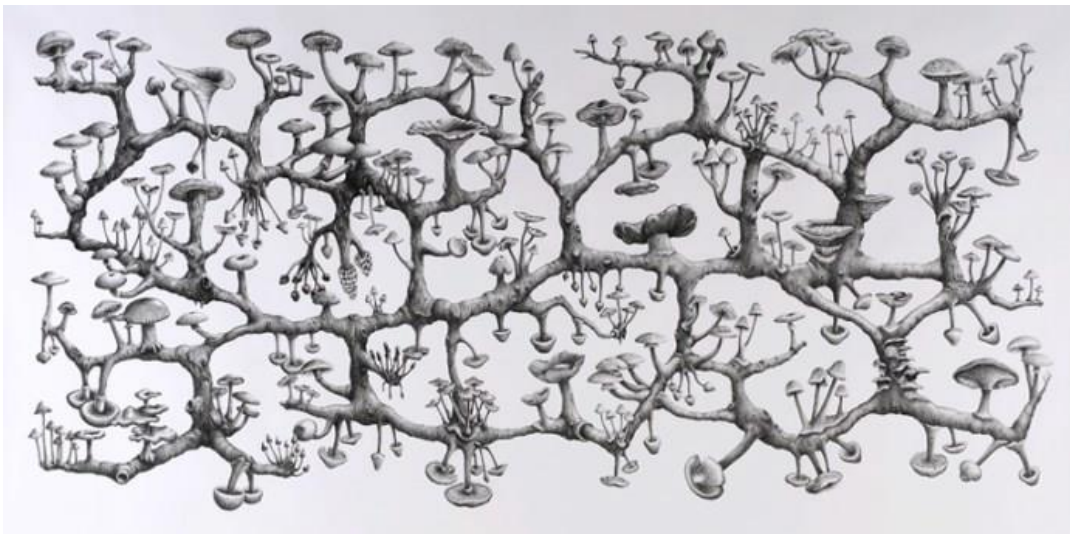
"There is a Politics of Space because Space is Political"[1]

"Nothing disappears completely ... In space, what came earlier continues to underpin what follows ... Pre-existing space underpins not only durable spatial arrangements, but also representational spaces and their attendant imagery and mythic narratives."[2]

STUDIO OVERVIEW

The Studio premise is a provocation for collective reflections on shifting domesticities through the twin-lenses of pandemic and protests. The studio aims to examine how the intertwined nature of the two may engender architectures of care and infrastructures of wellbeing as we imagine the future of how we live, work, connect, communicate, participate and protest. Building on our Spring Advanced Studio, we will examine **failure as a catalyst**, and explore architecture and **sociality** while contemplating ethics, aesthetics, and politics of space, race and culture. The questions we will contemplate are: how do we read, reflect and respond collectively in shaping both the physical as well as discursive space where such narratives manifest ? How do we (a) examine geographies of difference in the context of the pandemic and protests; and (b) balance the need for *privacy* and *publicity* (personal space and collective form) in the context of potentially sustained possibility for social distancing, and **other consequences of both**? Rather than focusing on speculative futures, the Studio asks: how might we *see*, *imagine* and *draw* architecture differently, and *inhabit* space differently.

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[1] Henri Lefebvre, The Production of Space

[2] Henri Lefebvre, The Production of Space

As the first two decades of the 21st Century have shown, we share more risks than resources in our increasingly connected world. We are now experiencing what Anthony Giddens and Ulrich Beck describe as Risk Societies[3]. If there were ever a need or time to think about failure, it is certainly now. We are in the age of accelerated progress and although we have been on a rollercoaster of alluring success, we are also confronted with an epoch defined by humanity's impact on Earth - Anthropocene. With Covid-19 pandemic and protests exposing and exacerbating health, housing and racial inequalities, architecture is challenged to reflect on these two intertwined crises and explore alternative approaches for re-tuning and redesigning the protocol of that entanglement. As did many of the public health hazards of the past pandemics and ecological disasters, this one too will have a catalytic impact on how we live, work, and connect based on how we respond to these crises. We are looking to imagine architecture that **optimizes the liminal** and continually retunes as ephemeral space that oscillates between shifting demands of work, life and recreation.

PROGRAM

Public [Private] House describes a hybrid condition to instigate multiple conversations about programming around **density, equity and mobility** as a starting point. Not limited to the familiar tenets or typologies, **familial** scales and form, it challenges the norms and conventional modes of *living*, *working* and *connecting t*o imagine architectures of spatial care, collective space and equity. We will analyze proxemics and spatial justice and focus on how the pandemic has altered the relationship between our bodies and space we inhabit, restricting and restructuring our spheres of mobility. We will examine: 1. the **changing face of housing that transcends typologies** and 2. **new hybrids** -architecture of the **collective form and spaces** that adapt, expand and condense in response to time, context and climate. This thematic framework seeks to identify new approaches that address critical premise of the Studio to devise design strategies in response.

Spatial / Material Explorations for this Studio will study carbon-neutral materials and all-too-necessary decarbonization of our built environment in addressing the massive effects of urbanization, failure of our housing and health infrastructure, and failure to drastically reduce carbon emissions in the age of increased risks and climate change. We will use decarbonization as a design strategy to explore new forms of design while simultaneously exploring alternative materials, typologies, prototypes, landscapes, and explore architecture as infrastructure for managing future risks. We will explore the use of new sustainable, bio-based materials, including engineered wood and mass timber (CLT) as some of the alternatives to conventional materials and construction systems. The emphasis of the studio is on the production of meticulously formulated architectural concepts and propositions that engage critical inquiry of the studio premise with a distinct architectonic thesis, resulting in a spatial construct.

STUDIO MANDATE

In response to the studio brief, students will propose new amalgams in response to the **changing face of housing-beyond typologies**, and **new hybrids** (**not limited to housing**) that negotiate landscape, infrastructure and context, both physical and cultural. Additionally, the proposals must respond to the programmatic theme (brief), as outlined above, through spatial and material explorations that embrace Decarbonization by employing innovative materials and technologies.

The Studio will emphasize the need for adaptation, improvisation and innovation in developing architectural concepts to generate vocabularies that address these new challenges and navigate through uncharted territories.

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[3] According to British sociologist Anthony Giddens, a risk society is "a society increasingly preoccupied with the future (and also with safety), which generates the notion of risk," whilst the German sociologist Ulrich Beck defines it as "a systematic way of dealing with hazards and insecurities induced and introduced by modernization itself (Beck 1992:21)". *Ulrich Beck (1992). Risk Society, Towards a New Modernity. London: Sage Publications. p. 260. Giddens and Pierson 1998, p.209.*

We will focus on devising new imaginaries where City as a shared resource would provide the stage for these reimagined dynamics that foster wellbeing, resilience, and equity. From these perspectives, students will be asked to explore inter-scalar design strategies to generate architecture based on **socio-spatial** interaction and exchange.

SCALES

We will explore a mix of program components at three scales: Domestic (Private), Community (Collective) and City (Public) at various sites for intervention in different parts of the city.

SITE|S

"A philosophy is never a house; it is a construction site." —Georges Bataille

What constitutes a Site?
A Site is *usually* a 'given' condition, a blank slate or tabula rasa, or sometimes as an existing building as a site for intervention. However, this Studio asks: how do we as students and architects decide *what* is the 'site of intervention'; and how do we 'situate' ideas on a site construed as a 'dynamic field'?

Rather than looking at a specific site and neighborhood, we will consider a group of sites (sites that are in flux such as city-owned sites) that could accommodate Studio's programmatic interventions. We will: *Think Hybrid* as a Collective Form for SITE 1; and radically rethink the changing face of housing -beyond typologies for SITE 2 (Various).

SITE 1: Pier 76, Hudson River, Manhattan, New York
SITE 2: (Various) / Chelsea, West Harlem (students may choose one or more sites as a group) -tentative list below.
   A. 565 West 23 Street, Manhattan, New York
   B. 500 West 28 Street, Manhattan, New York
   C. Grant Houses, West 125 Street, Manhattan, New York
   D. Grant Houses, West 125 Street, Manhattan, New York

STUDIO STRUCTURE | APPROACH

The Studio is framed around four components:
- Research
- Situating [Site]
- Constructing (Programming) Concepts
- Intervention

The Studio will begin with research, data collection and analysis: students will explore ideas relating to the Studio theme and related research topics. During the research phase at the start of the semester, students will identify program elements and concurrently develop site/context scenarios based on their collective research, analysis and documentation towards a unique conceptual thesis/spatial construct of their intervention. From here on, they will map their interactions with respective site(s) and begin to engage with the premise, its place within the city, collect necessary information to construct chronicles about the neighborhood and site(s). Over next few weeks, and throughout the semester, they will develop a comprehensive understanding of their provocation(s), the site(s) and ideas about architectural form. This understanding will form the basis for further iterations through design thinking and form-making at various scales. Within these parameters, students will further investigate culturally relevant, environmentally sustainable, however, critically complex concepts that test their provocation/premise.

Initially, students will work through a series of exercises and assignments both individually, and in teams. Subsequently, they will conduct and apply their findings to selected situations and timelines at multiple scales and define programs to subsequently propose an intervention that has a conceptual as well as spatial impact. The emphasis of the studio is on the production of meticulously formulated architectural concepts and propositions that engage critical inquiry of the studio premise with a distinct architectonic thesis, resulting in a spatial construct.

Considering the changed circumstances requiring us to conduct Studio Instruction remotely, we will: collectively compile research and provide access to online cases, resources and reference material; encourage students to use various online tools for design to articulate their projects; and collaborate among themselves.

READINGS / BIBLIOGRAPHY / REFERENCE [TENTATIVE]

Provisional list of references. Detailed list to follow in Studio Handouts/Assignments

General:
- Arjun Appadurai and Arien Mack, eds., Failure: Social Research International Quarterly —September 1, 2016.
- Henri Lefebvre, Production of Space, Wiley, Apr 8, 1992
- Easterling, Keller. Histories of Things That Don't Happen and Shouldn't Always Work. Social Research: An International Quarterly, vol. 83 no. 3, 2016, p. 625-644.
- Stephen Graham, Disrupted Cities: When Infrastructure Fails, 2010.
- Editorial: form follows failure; Manon Mollard, Architectural Review, February, 2019 https://www.architectural-review.com/essays/letters-from-the-editor/editorial-form-follows failure/10039550.article
- Keller Easterling, A losing game: harnessing failure, Architectural Review, February 2019 https://www.architectural-review.com/essays/a-losing-game-harnessing-failure/10039536.article?search=https%3a%2f%2fwww.architectural-review.com%2fsearcharticles%3fqsearch%3d1%26keywords%3dKeller+Easterling
- Cheng, Irene, Charles L. Davis, and Mabel O. Wilson, eds. Race and Modern Architecture: A Critical History from the Enlightenment to the Present. Pittsburgh, Pa.: University of Pittsburgh Press, 2020. Accessed July 27, 2020. doi:10.2307/j.ctv11cwbg7.
- Where will innovation in architecture come from next? By Quang Truong • July 21, 2020
- Quang Truong, Composite Architecture: Building and Design with Carbon Fiber and FRPs (Birkhauser Architecture, 2020)
- Building Materials : https://www.archpaper.com/tag/building-materials/
- Open Air Schools
  Schools Without Walls
- Kenneth Frampton, Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture, MIT Press, 2001
- Rem Koolhaas, Smart Landscape: Intelligent Architecture, Art Forum, April 2015
- O. M. Ungers, Rem Koolhaas et al, The City in the City: Berlin: A Green Archipelago, Lars Muller, 2013; Florian Hertweck, Sebastien Marot (Editors)
- Juhani Pallasmaa, The Eyes of the Skin: Architecture and the Senses 3rd Edition, Wiley, 2012
- Juhani Pallasmaa, Space, Place and Atmosphere. Emotion and Peripheral Perception in Architectural Experience
- Easterling, Keller, Extrastatecraft, Verso, 2011
- Tufte, Edward. Envisioning Information. Cheshire, Conn. Graphics Press, 1990.
- Drawings by Archigram, Superstudio, Archizoom, and others.
- Foucault, Michel. "Of Other Spaces: Utopias and Heterotopias." In Rethinking Architecture: A Reader in Cultural Theory, edited by Neil Leach, 330-336. New York City: Routledge, 1997

New York
- Koolhaas, Rem, Delirious New York, Montacelli Press, 1978.
- Hilary Ballon (Ed), Kenneth T. Jackson (Ed) Robert Moses and the Modern City: The Transformation of New York (Hardcover)
- Caro, Robert, The Power Broker, Robert Moses and the Fall of New York, Vintage.1975.
- Robert A. Caro, The Power Broker: Robert Moses and the Fall of New York (Paperback)
- Jane Jacobs, The Death and Life of Great American Cities (Hardcover)

- Plunz, Richard, A History of Housing in New York City, Columbia University Press, 1990.
- 5 Innovative Materials In Architecture
  https://beebreeders.com/5-innovative-materials-in-architecture-construction
- Sascha Peters Diana Drewes, Materials in Progress Innovations for Designers and Architects, 2019
  Birkhäuser Verlag GmbH, Basel

Decarbonize | Design

https://www.woodworks.org/
https://info.thinkwood.com/clt-handbook

More to come….

WEEKLY SCHEDULE, M/TH 2:00-5:50 pm
Note: schedule below is subject to revision through the duration of the semester.

W1
Th 08.27 **LOTTERY via ZOOM @ 2:00pm, followed by first studio meeting**
Studio Introduction. Research Assignments & Team Organization
Assignment 1: Mystic Writing Pad / Palimpsest of Interpretive Memory
Convocation @ 5:30pm

W2
Mon 08.31 Studio – Desk Crits
Sciame Global Spotlight Lecture: Gerardo Caballero; Argentina @ 5:30pm
Th 09.03 Studio – Desk Crits

W3
Mon 09.07 College Closed (Labor Day), no class
Th 09.10 Studio

W4
Mon 09.14 Studio – **Assignment 1 Due –** *Virtual Pin-up*
Sciame Global Spotlight Lecture: Teresa Moller; Chile @ 5:30pm
Th 09.17 Studio - Desk Crits

W5
Mon 09.21 Studio
Sciame Global Spotlight Lecture: Gloria Cabral; Paraguay @ 5:30pm
Th 09.24 Studio

W6
Tu 09.29 *MONDAY SCHEDULE;* Studio
Th 10.01 Studio – **Assignment 2**

W7
Mon 10.05 Studio – Desk Crits
Sciame Global Spotlight Lecture: Luis Callejas; Colombia @ 5:30pm
Th 10.08 Studio – Desk Crits

W8
Mon 10.12 College Closed (Columbus/Indigenous Peoples' Day); no class
Wed 10.14 *MONDAY SCHEDULE;* Studio - Desk Crits
Th 10.15 Studio – Desk Crits

W8
Mon 10.19 Studio – **Assignment 2 Due** - *Virtual Pin-up*
Sciame Global Spotlight Lecture: Alexia Leon; Peru @ 5:30pm
Th 10.22 Studio; mid-semester assessments

W9
Mon 10.26 Studio – **Midterm Review** (Tentative) - *Virtual Pin-up*
Th 10.29 Studio – Midterm Recap / Desk Crits

W10
Mon 11.02 Studio – Desk Crits
Th 11.05 Studio – **Assignment 3 /** Desk Crits
Fri 11.06 Withdrawal period ends

W11
Mon 11.09 Studio – Desk Crits
Sciame Global Spotlight Lecture: Paulo Tavares; Brazil @ 5:30pm

| Th | 11.12 | **ADVANCED STUDIO SHARING via Zoom, @ 2:00-3:30pm**; Studio |

W12

Mon	11.16	Studio – **Assignment 3 Due** / Desk Crits
		Sciame Global Spotlight Lecture: Jeannette Plaut; Chile @ 5:30pm
Th	11.19	Studio – *Virtual Pin-up* / *Desk Crits*

W13

Mon	11.23	Studio – Desk Crits
		Sciame Global Spotlight Lecture: Patricia Llosa Bueno; Peru @ 5:30pm
Th	11.26	College Closed (Thanksgiving); no class

W14-15

| Mon | 11.30 | Studio – Desk Crits / Dry-run for the Finals |
| | | **Sciame Global Spotlight Lecture: Diego Arralgada; Argentina @ 5:30pm** |

REVIEWS

Mon	12.07	Advanced Studio reviews, session 1
Wed	12.09	Advanced Studio reviews, session 2
Th	12.10	End of Semester Assessment (faculty only)

FINALS WEEK

| Mon | 12.14 | Final Meeting, Exit interviews |
| Th | 12.17 | Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor |

GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

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 in order to be considered valid.

Methods of Assessment:
- Attendance and participation in class discussions: 20%
- Project development in response to semester schedule: 50%
- Project presentation, completion and resolution: 30%

Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.

Key areas of Grading Assessment:
- **Studio performance & work habits:** Ability to respond to studio criticism & discourse in a consistent & clear manner throughout the course of the semester as demonstrated in the evolution and development of design work.
- **Clarity of representation & mastery of media:** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.
- **Pre-design:** Ability to prepare a comprehensive program for an architectural project that includes such tasks as: an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
- **Research:** Understanding of the theoretical and applied research methodologies and practices used

during the design process.
- **Integrated evaluations and decision-making design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.
- **Attendance**: Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio**: Completion of portfolio as directed by coordinator and attendance at all scheduled portfolio related events.

Grading Criteria:

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 struggle 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. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.

D Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.

F Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work on time.

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 / work missed due to illness must be explained with a physician's note.

Notes:
C is the lowest passing grade for M.Arch I and M.S. Arch students. D is the lowest passing grade for B.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 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:
Regular office hours are scheduled (2 hours per week). If a student needs to speak in private with a studio critic it is advised that they email in advance to request an office hours appointment. 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 advisors:
B Arch: Michael Miller mmiller@ccny.cuny.edu
        Amy Daniel adaniel@ccny.cuny.edu

Studio Culture (Teaching and Learning Culture):
Working collaboratively and respectfully on studio assignments, often with others, is mandatory. Studio culture is

an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: https://ssa.ccny.cuny.edu/about/policies/.

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 discussion.

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 a serious instance of academic dishonesty in the 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, without proper attribution will result in automatic failure of the entire course.

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

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). https://www.ccny.cuny.edu/accessability

Fabrication and Digital Media Support:
Consult the SSA Website's "Creative Spaces/Resources" for the latest guidance on access Fabrication and Digital Media/IT support during this period of remote learning:
Fabrication: https://ssa.ccny.cuny.edu/resources/creative-spaces/fabrication-shop/
Digital Media: https://ssa.ccny.cuny.edu/resources/creative-spaces/digital-media-labs-and-printing/

Library:
Not sure where to start your research? Explore the Library's Architecture Research
Guide: https://library.ccny.cuny.edu/architecture
Still need help finding, choosing, or using resources? The Architecture Librarian is available to help. No question or task is too big or too small, and there are many ways to get assistance:

Architecture Library Chat Service: Connect with library staff M – F (10 am – 6 pm)
Drop-in Architecture Library Zoom: M W (12 pm – 2 pm) | T Th (2 pm – 4 pm)
Book a Research Appointment

Email: Nilda Sanchez-Rodriguez, Architecture Librarian: nsanchez@ccny.cuny.edu
Taida Sanchez, Library Coordinator: tsainvil@ccny.cuny.edu
Call: (212) 650-8766 or (212) 650-8767
Web: https://ssa.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.

The following student performance criteria from the 2014 NAAB Conditions are addressed in this course:

Realm B: Building Practices, Technical Skills, And Knowledge. Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

> **B.1 Pre-Design:** ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

Realm C: Integrated Architectural Solutions. Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

> **C.1 Research:** understanding of the theoretical and applied research methodologies and practices used during the design process.

> **C.2 Integrated Evaluations and Decision-Making Design Process:** ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

Students should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation.

CONTACT INFORMATION:

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Zoom Meeting Link [https://ccny.zoom.us/my/v.brahmbhatt]