|	
Type of Course:	**ARCH 51000 Advanced Studio**
Class Meetings:	**M/TH 2:00-5:20pm**
Office Hours:	**2 hours per week, by appt.**
Instructor:	**Professor Viren Brahmbhatt**
Location:	**STUDIO ROOM 319**
Semester/Year	**Fall 2024**

Bombay to Mumbai
Shifting Geographies | Mapping Difference
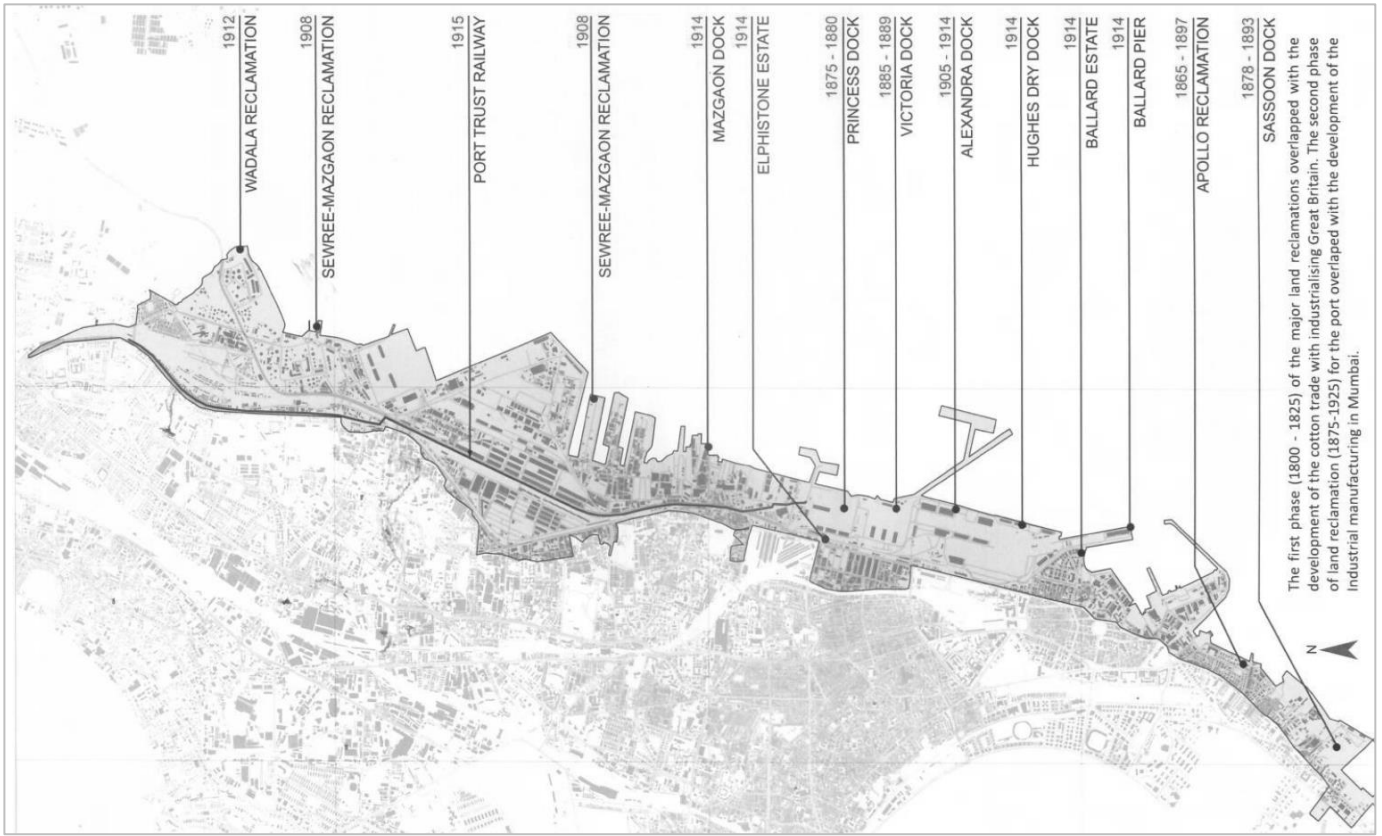
Timeline of development in Port area. MbPT-Special Planning Authority Mumbai., EWF Draft Plan

"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." Henri Lefebvre, The Production of Space
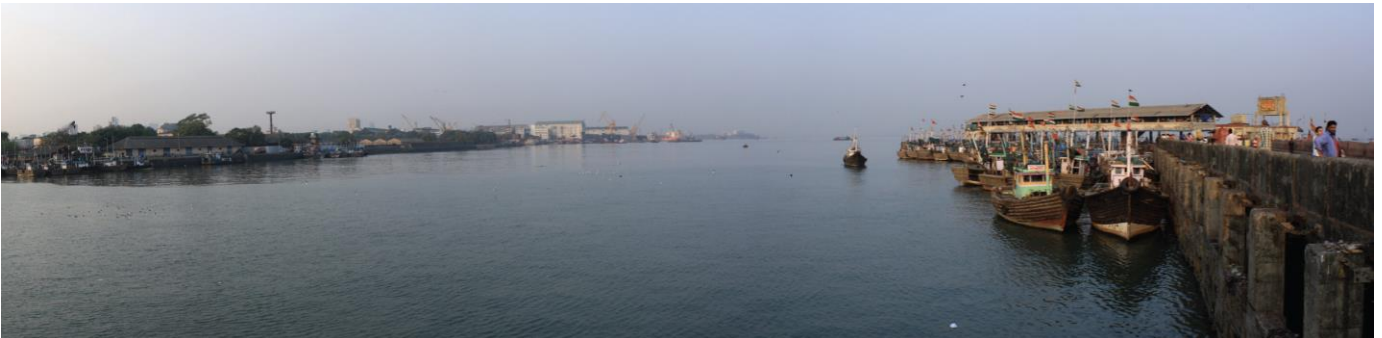
View from Ferry Wharf (GSAPP, Columbia University, MSAUD, Spring 2010)

Mumbai Studio will focus on Housing and Hybrid Morphologies on the Eastern Waterfront/Port City of Mumbai within the cultural, historical, urban, and ecological context on the Water's Edge. From years of inadequate comprehensive policies, planning and investment in affordable housing, and the expanding population has exacerbated issues within the city.

OVERVIEW

Mumbai, one of Asia's most economically and culturally vibrant cities, faces a critical juncture in its housing and urban development. The Eastern Waterfront, a 30 km stretch along Mumbai's eastern coast, represents a unique opportunity for transformative redevelopment. Historically pivotal as the site of Mumbai's port activities, this area now presents both challenges and opportunities, particularly as its former industrial uses give way to new possibilities. This study aims to analyze the redevelopment of the Eastern Waterfront, focusing on ecological sustainability, social equity, and economic development by looking at very specific sites.

Mumbai Studio will seek to understand the City as a set of disparities between formal and informal, permanent and transient (fugitive) in terms housing typologies and urban morphologies and aim to explore responsive sociocultural and spatial expressions and architectural explorations. The intent is to calibrate classes of culture and culture of classes by situating geographies of difference in a sociodemographic way. As the global flows have exacerbated the inequalities and spatial separations of social demography in the city, architecture and equitable urbanism in an increasingly densifying metropolis requires to continue its experiment with both messy and modern, extreme and yet harmonious adjustment and acculturation.

The Studio will explore how Mumbai's uneven urban form reflects the tension between its formal and informal dynamics. By examining the formal city—characterized by planned and regulated structures—against the backdrop of the informal city—marked by unplanned, transient, and evolving elements—we will aim to understand the emergent characteristics of Mumbai's unique urban landscape and future development.

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[i]. 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 exacerbating health, housing and racial inequalities, architecture is now challenged to reflect on these crises and explore alternative approaches for re-tuning and redesigning the protocols of that entanglement. In Mumbai Studio, we will be looking to imagine architecture that **optimizes the liminal** and continually retunes as an ephemeral space that oscillates between shifting demands of work, life and recreation.

The seminars, design charrettes and workshops on Mumbai will explore several key themes including temporality and urban form, liminality and urban imaginations, conservation, ecology (climate change and risks). Studio will also engage public and local civic groups' activism, advocacy, and governance. A central focus will be using Mumbai as a case study to envision the post-industrial city characterized by self-employment. Alongside traditional qualitative and quantitative analysis, the research will incorporate visual

media such as film, photography, and art, as well as literature, poetry, and journalism to construct a nuanced understanding of the city and its evolving urban form.

PROGRAM

Mumbai Studio seeks to explore **housing** and **hybrid morphologies,** and design strategies focused on programming **density, equity** and **mobility** as a starting point towards building **Housing as Infrastructure** in the Port City edge of Mumbai**.** Not limited to the familiar tenets or typologies or familial scales and form, it challenges the norms and conventional modes of *living*, *working* and *connecting to* imagine architectures of **spatial care, collective space** and **equity**. We will analyze **housing as a human right** and spatial justice to focus on informality in the transient city Mumbai. 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 the critical premise of the Studio to devise design strategies in response to persistent unaffordability in Mumbai. Mumbai has the most unaffordable housing market in India with 29% of its under-construction dwelling units exceeding the ₹10 million mark. Reports estimate that approximately 57 percent of the total households in the city live in single room tenements while the 2021 census estimates that 41.3% of the city's population lives in slums. In Mumbai, affordable housing meets informality as a way to mitigate city's dysfunctional policies. Today 50 to 60% of Mumbai's 12 million inhabitants live in informal settlements on 16%* of the city's land – that is 6.5 million people. Mumbai thus has the status of having one of the largest populations of slum dwellers in the world. Consequentially Mumbai has earned colorful epithets such as 'Slumbay'. UDRI, Mumbai [ii]

Spatial / Material Explorations for this Studio will research and use 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 beyond typologies, and new hybrids that negotiate landscape, infrastructure and context, both physical and cultural. Additionally, the proposals must respond to the programmatic theme 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. 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 Port City edge of Mumbai.

SITES

"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) that could accommodate Studio's programmatic interventions. We will: *Think Hybrid* as a Collective Form and radically rethink the changing face of housing -beyond typologies.

1. Sewri, issues of ecology, historic preservation, and infrastructural opportunity related to the new trans-harbor link -Atal Setu.
2. Wadala Waterfront
3. Colaba and Sassoon Docks and Koliwada.
4. Cotton Green, Darukhana ship-breaking yards and the adjacent informal settlements.
5. PD'Mello Road as it runs north south parallel to the entire waterfront length.

EASTERN DOCKYARDS DEVELOPMENT

Secure anchorage on the eastern shore existed as early as 1735. In 1873, the Bombay Port Trust was founded and a converted reclamation of the coast was pursued. Reclamations not only expanded logistic platforms (dry and wet docks) but also created seaside promanades and rail lines. Between 1900 and 1925, major reclamations around the port were realized allowing it to thrive as the regions most vibrant trading outpost and encouragin ancillary industries, such as storage and manufacturing.

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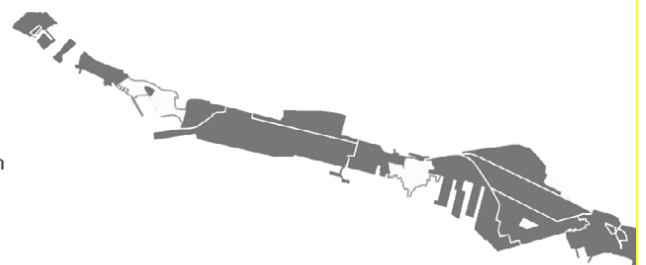
STUDIO STRUCTURE | APPROACH

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

The Studio will begin with research, data collection and analysis: students will explore ideas relating to the Studio context, site, culture 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 the 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.

RESEARCH

Culture and the Politics of Disappearance

Mumbai with its unique relations to decolonization and disappearance, can teach us about the future of both the postcolonial city and the global city it is quickly transforming into. Exploring the culture and politics of disappearance in the context of Mumbai's evolution from Bombay provides profound insights into the dynamics of decolonization, urban transformation, and the future of postcolonial and global cities. The transition from Bombay to Mumbai encapsulates complex layers of cultural, political, and social change, which can offer valuable lessons for understanding the trajectories of other cities facing similar transformations.

1. Decolonization and Cultural Erasures

A. Colonial Legacy and Identity Shifts:
- **Bombay's Colonial Past:** Under British colonial rule, Bombay was shaped by imperial architecture, administrative functions, and cultural imprints. The city's identity was partially constructed through colonial frameworks, which influenced its urban planning, culture, and societal structures.

- **Mumbai's Reclamation:** The renaming of Bombay to Mumbai in 1995 symbolized a move towards reclaiming indigenous identity and resisting colonial legacies. This change reflects a broader trend in postcolonial societies to redefine their cultural narratives and assert their autonomy.

B. Cultural Erasure and Revival:
- **Disappearance of Historical Layers:** As Mumbai modernized, certain colonial-era structures and practices were either repurposed or erased. This physical and cultural transformation can lead to the loss of historical contexts and cultural memories.

- **Reviving Indigenous Cultures:** Efforts to revive and celebrate local traditions, languages, and cultural practices are crucial in resisting cultural erasure. Festivals, literature, and arts play a role in reconnecting with and preserving pre-colonial and colonial pasts.

2. Urban Transformation and the Politics of Space

A. Gentrification and Displacement:
- **Economic Development:** Rapid economic growth and urban development in Mumbai have led to significant gentrification, where affluent areas expand at the expense of informal settlements and historic neighborhoods. This transformation often results in the physical and social displacement of marginalized communities.

- **Impact on Informal Settlements:** The expansion of urban infrastructure can lead to the demolition of informal settlements, displacing thousands and disrupting established communities. This reflects a broader issue of how global cities often prioritize economic growth over social equity.

B. Cultural and Social Spaces:
- **Public vs. Private Space:** The privatization of public spaces in Mumbai, such as parks and waterfronts, can reduce access for lower-income groups and alter the social fabric of the city. This shift in space usage reflects global trends towards privatization and exclusivity.

- **Reclaiming Urban Spaces:** Community-led initiatives to reclaim and repurpose urban spaces can help mitigate the negative effects of gentrification. These efforts often focus on creating inclusive spaces that reflect the city's diverse cultural and social identities.

3. Metaphorical Disappearance and Identity

A. Migration and Transience:
- **Rural to Urban Migration:** Mumbai's role as a major economic hub attracts people from various regions, contributing to its identity as a space of transit. This migration can lead to a constant reshaping of the city's cultural and social landscapes.

- **Loss of Local Identity:** As new migrants enter the city, there can be a sense of loss or dilution of traditional local identities. This phenomenon highlights the challenges of integrating diverse cultural backgrounds while maintaining local heritage.

B. Collective Memory and Identity:
- **Memory Loss:** Rapid urban change can lead to the erasure of collective memories associated with specific neighborhoods, landmarks, or events. This loss affects the cultural continuity and historical consciousness of the city's residents.

- **Cultural Continuity:** Efforts to document and celebrate local histories, traditions, and stories help preserve collective memory and maintain a sense of continuity amidst urban change.

4. Lessons for the Future of Postcolonial and Global Cities

A. Balancing Growth and Heritage:

- **Sustainable Development:** The future of postcolonial and global cities involves finding a balance between economic growth and the preservation of cultural heritage. Sustainable urban development should consider both historical contexts and the needs of diverse communities.

- **Inclusive Planning:** Urban planning processes should involve community input to ensure that development projects respect and incorporate local cultural and social dynamics. This approach can help prevent the marginalization of vulnerable populations.

B. Embracing Multivalence:
- **Cultural Diversity:** The future city must embrace its multifaceted identity, reflecting a blend of historical legacies, modern aspirations, and diverse cultural influences. This diversity should be seen as a strength rather than a challenge.

- **Global Integration:** As cities continue to globalize, they must navigate the complexities of global interconnectedness while preserving local identities and addressing socio-economic disparities.

Mumbai's journey from Bombay illustrates the broader processes of decolonization, urban transformation, and identity reformation. By examining these dynamics, we will gain insights into how cities can navigate the challenges of modernization while honoring their historical and cultural roots. This understanding is crucial for envisioning the future of both postcolonial and global cities as they grapple with the politics and culture of disappearance.

METHODOLOGY

- **Literature Review**: Review existing research, reports, and case studies related to waterfront redevelopment, architecture, environmental sustainability, and social equity.

- **Research and Observations**: Conduct site surveys to assess current conditions, including pollution levels, ecological status, and community needs.

- **Stakeholder Interviews**: Engage with a diverse group of stakeholders, including local residents, dockworkers, developers, conservationists, and government officials.

- **Data Analysis**: Analyze qualitative and quantitative data to identify key issues and opportunities, using GIS mapping, statistical tools, and environmental assessments.

- **Visual and Artistic Media**: Incorporate film, photography, art, literature, and journalism to provide a nuanced understanding of the waterfront's significance and potential.

- **Public Workshops and Charrettes**: Facilitate design charrettes and workshops with invited guests and experts to gather input and co-create redevelopment proposals.

COLLABORATORS / TBD

- Prof Hussain Indorewala, Kamla Raheja Vidyanidhi Institute for Architecture and Environmental Studies, Mumbai, India
- Prof Rajiv Kadam, CEPT University School of Architecture, Ahmedabad, India

Collaborators will include NGOs and local academic and social advocacy groups, institutions that are concerned with various aspects of urban life – from design and policy to informal housing and work. Locally, the Urban Design Research Institute (UDRI) is a valuable resource for their continuing commitment to urban advocacy in Mumbai. The research will involve joint research investigations with these agencies as well as workshops and public events that will be among the venues for this research investigation.

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› More ... ...

WEEKLY SCHEDULE, M/TH 2:00-5:20pm
Note: schedule below is subject to revision through the duration of the semester.

W1
Th   08.29   **Convocation @ 2:00pm, rm. 107**
                      Advanced Studio Lottery @ 3:00pm, Aaron Davis Hall
                      Followed by first studio meeting

W2
Mon   09.02   College Closed (Labor Day), no classes
Th   09.05   **Hour SSA/JEDI Climate Survey (in studio) 2-3pm**
                      Sciame Lecture: Maria Carrizzosa

W3
Mon   09.09   Studio
Th   09.12   Studio
                      Sciame Lecture: Lawrence Vale

W4
Mon   09.16   Studio
Th   09.19   Studio
                      Rudin Lecture: Alan Hantman

W5
Mon   09.23   Studio
Th   09.26   Studio

W6
Mon   09.30   Studio
Th   10.03   No Classes

W7
Mon   10.07   Studio
Th   10.10   Studio
                      Sciame Lecture: Anna Pashynska & Tania Pashynska

W8
Mon   10.14   College Closed (Columbus/Indigenous Peoples' Day), no
Tu   10.15   classes Studio (Classes for a Monday schedule)
Th   10.17   Studio
                      Sciame Lecture: Jon Michael Schwarting & Frances Campani

W9
Mon   10.21   Studio
Th   10.24   Studio - Midterm Reviews
                      Sciame Lecture: Nora Akawi

W10
Mon   10.28   Studio
Th   10.31   **Mid-semester assessments**
                      Sciame Lecture: TBD

W11
Mon   11.04   Studio
Th   11.07   Studio
                      Sciame Lecture: Sabine Malebranche

W12
Mon   11.11   Studio
Th   11.14   Studio
Sciame Lecture: TBD

W13

Mon 11.18			Studio	
Th 11.21			Studio	

W14

Mon 11.25   Studio
Th   11.28   College Closed (Thanksgiving), no classes

W15

Mon 12.02   Studio
Th   12.05   Studio

FINAL REVIEWS, Dec 9-13

Mon 9 Dec	Tues 10 Dec	Wed 11 Dec	Th 12 Dec	Fri 13 Dec
Advanced	**Core Studio 1**	**Advanced**	**Core Studio 3**	**Core Studio 5**
Stigsgaard, Brahmbhatt, Hackett TBD	Horn (coord)	Edmiston, Bolhassani, Gebert	Wainer (coord)	Volkmann (coord)

Mon 12.16   Clean-up Day (all materials, projects, and any other items must be removed from studio)

Tu   12.17   End of Semester Assessment (faculty only)

FINALS

Tu   12.17   Student Portfolios due for: SSA/CCNY Archive, etc. as directed by instructor

Fr   12.27   Final Grade Submission Deadline

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 documented medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by the professor in advance to be considered valid.

Community Agreement:
- During the first full studio meeting, the professor will make time for an *Hour SSA* session for the JEDI Climate Survey.
- 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

Methods of Assessment:
- Attendance and participation in class discussions and other activities: 10%
- Project development in response to semester schedule: 60%
- Project presentation, level of completion and resolution: 30%

Grading Assessment & Learning Outcomes:
- Students demonstrate the ability to respond to studio discourse and feedback in a consistent and clear manner throughout the semester as demonstrated in the evolution and development of design work.
- Students demonstrate the ability to utilize both digital and manual drawing and model-making techniques to

precisely and creatively represent architectural ideas.
- Students demonstrate an understanding of the theoretical and applied research methodologies and practices used during the design process, and test and evaluate recent innovations in the field of architecture.
- Students demonstrate the 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.
- Students demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project, in different settings and scales of development, from buildings to cities. 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 final portfolio or collection of studio work as directed by instructor and/or 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 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.

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.

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.

Notes:
D is the lowest passing grade for B. Arch 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 faculty member schedules 30 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 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 advisors:
Undergrad: Amy Daniel adaniel@ccny.cuny.edu
                    Tony Bowles abowles@ccny.cuny.edu

Studio Culture:
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 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 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.

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, 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). For further information, go to http://www.ccny.cuny.edu/accessability/ or email 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.

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, Esq., at (212) 650-6310 or 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. For more information, see: 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

NAAB (National Architectural Accrediting Board):
The following criteria from the 2020 NAAB Conditions are addressed in this course:

Program Criteria (PC) These criteria seek to evaluate the outcomes of architecture programs and student work within their unique institutional, regional, national, international, and professional contexts, while encouraging innovative approaches to architecture education and professional preparation.

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

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]

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[i] 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.
[ii] Today 50 to 60% of Mumbai's 12 million inhabitants live in informal settlements on 16%* of the city's land - we are talking about 6.5 million people. Mumbai thus has the status of having one of the largest populations of slum dwellers in the world. Consequentially Mumbai has earned colorful epithets such as 'Slumbay'. UDRI, Mumbai