

Semester/Year: Fall 2022
Course Numbers: LAAR 61100 + LAAR 61400
Course Titles: Landscape Architecture Studio I + Digital and Traditional Representation
Credits: 6 credits + 3 credits
Instructors: Zihao Zhang / Anna McKeigue
Teaching Assistant: Jordan Greenblatt
Class Schedule: M 9:00-11:50am; M/TH 2:00-5:50pm
Location: Studio 207; some sessions in the field



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UNIT 22 CONTAMINATED DIVERSITY

Instructors Contact Info and Office Hours

Landscape Architecture Studio I

Zihao Zhang, Ph.D., Assistant Professor | zhang@ccny.cuny.edu
Office Hours: W 1:00–3:00pm | TH 10:00-12:00pm (SSA 3M04) or by appointment

Digital and Traditional Representation

Anna McKeigue, Adjunct Lecturer | anna.mckeigue@gmail.com
Office Hours: M 6:00pm - 7:00pm (Zoom) Or by appointment (Zoom)

Design Workflow Teaching Assistant

Jordan Greenblatt, MLA 2023 | jordan.greenblatt21@gmail.com
Office Hours: (time/location TBD)

OVERVIEW

"Our time is the 'anthropocene,' the age of human disturbance. The anthropocene is an era of mass extinction; we must not forget that. Yet the anthropocene is also an era of emergence. What has emerged? I use the term "contaminated diversity" to refer to cultural and biological ways of life that have developed in relation to the last few hundred years of widespread human disturbance. Contaminated diversity is collaborative adaptation to human-disturbed ecosystems. It emerges as the detritus of environmental destruction, imperial conquest, profit making, racism, and authoritarian rule—as well as creative becoming. It is not always pretty. But it is who we are and what we have as available working partners for a liveable earth." – Anna Tsing

To design is to disturb. After every carefully calculated intentional decision follows unintended catastrophic consequences. Therefore, the Anthropocene becomes the ultimate synthesis and a disastrous mashup of intended wishful thinking and unintended surges lurking beneath those idyllic images – like those rendered by Central Park, a canonical work of modern landscape architecture. Central Park has long been narrated as a piece of nature reserved in the bustling modern metropolis – an escape, a pastoral dream, an ultimate juxtaposition of the human and the nonhuman realms. It tells a story of disturbance and displacement but also holds opportunities for creative becoming.

"Central Park is not only the major recreational facility of Manhattan but also the record of its progress: a taxidermic preservation of nature that exhibits forever the drama of culture outdistancing nature." – Rem Koolhaas, Delirious New York (1978)

To interrogate these mainstream narratives that reinforce the binary interpretation of the constructed environment, Unit 22 investigates Central Park North as an exemplar of "contaminated diversity" – a product of cultural and biological ways of life clashing with one another, and a place where novel relations emerge between human and nonhuman, biotic and abiotic, living and nonliving agents.

COURSE SCHEDULE

The Studio in the fall semester consists of **four** modules. Detailed assignments and instructions are found in each Module's handout. Throughout the semester, you will be working in pairs.

Module I: Noticing – Into the Park (Week 1-4)

Module one is a mapping and site observation exercise. You are asked to practice the technique of "noticing". Each of you needs to identify a "natural" process/phenomenon of the site. Then you need to develop protocols and procedures to record your site observation as "data". Finally, you should use hybrid methods to document your site observations, visualizing the recorded "data" through notational mappings, sections, and collages.

Module II: Empathizing – When Species Meet (Week 5-7)

This Module introduces emerging posthumanism ideas into students' projects and challenges students to recognize the co-production among human and nonhuman actors in the shared urban environment. You will choose a nonhuman actant based on your study in Module I – animal, plant, rock, machine – and map out the dynamic relationship between the actant and other beings (biotic and abiotic) in an ecological network using diagrams and collages. Modify and update the notational mappings based on this research.

Module III: Prototyping – Cultivate New Relations (Week 8-10)

Module two is a 3-week intense workshop that introduces generative design methods, prototyping and cataloging strategies. You will work in pairs. You will extract landform typologies by analyzing case studies. Using the site as a testing ground, you will develop landform typologies and catalogs and then design landforms that can support new relations between the two actants you studied in Module II.

Module IV: Attuning – Contaminated Diversity (Week 11-15)

In this Module, you will synthesize previous exercises and propose landscape strategies to articulate the site as a vibrant urban landscape that supports living, dynamic relations between more-than-human agents in a newly

defined space. This exercise is highly speculative. You need to develop process-based strategies and speculate multiple scenarios of how the landscapes would evolve with introduced landforms and processes.

METHODOLOGY

Landscape Architecture Studio I will be synced with Digital and Traditional Representation (D/T), comprising the first-year MLA foundation unit. The Studio in the fall semester consists of **four** modules, through which students establish basic skills and conceptual frameworks of contemporary landscape architecture practice. Each Module is synchronized with D/T Workshops, which teach tools and techniques required to finish exercises and assignments in the Studio. D/T Lectures are delivered in each Module to introduce the system and computational thinking behind digital tools in order to cultivate students' critical thinking in terms of design workflow and conventional practice.

The Studio's scope will require students to present a thorough visual analysis and a comprehensive statement describing their proposition at a macro-scale supported by detailed design plans, sections, models, and material selections for multiple sites of investigation. All students are required to describe the relevant social, environmental, and ecological issues and explore the resolution of these issues, by weighing the often-conflicting demands of environmental mitigation and remediation, cultural habits of occupation, and economic and social constraints.

Project feedback will occur through peer and group critique and mid-term and final review. At these reviews, students will present their propositions visually and verbally to generate a discussion of the ideas present in their work. Requirements for each assignment will be distributed in class, with briefs defining the expectations for the course submissions.

COURSE LOGISTICS/TECHNOLOGY

During the Fall 2021 semester, this Spitzer School of Architecture Unit will be taught in person in a studio space at the Spitzer School of Architecture, with some field trips at various locations in New York City. Some remote meetings may be held using the Zoom platform. The Zoom application should be downloaded by all students; invitations to each scheduled Zoom meeting will be sent with a passcode.

Slack and CCNY Email

Communication will happen via [Course Slack](#) and CCNY Email. Students need to download Slack. For your Slack notification setting, you must choose Mentions (Also include @channel and @here) because some communications will be sent using @channel messages.

Personal Laptop and Computation Requirement

If requested by the professor, personal laptop computers should be brought to the school for in-person classes. For any remote class meeting on Zoom, students will need a stable internet connection and a laptop computer that will allow for class participation using both video (camera) and screen sharing. Technical support is available to Spitzer School of Architecture students by contacting the CCNY IT Service Desk.

CCNY IT Service Desk

servicedesk@ccny.cuny.edu

212 650 7878 Mon-Fri 8.00am-6.00pm

Spitzer School of Architecture's IT and Computing Resource List

<https://ssa.ccnycuny.edu/information-for/currents-students/>

For computer hardware guid, refer to this document on page 14:

https://ssa.ccnycuny.edu/wp-content/uploads/2022/06/ArchIT_Student_Handbook.pdf

SUPPORT OF PROGRAM MISSION

This Unit, LAAR 61100: Landscape Architecture Studio 1 and LAAR 61400: Digital and Traditional Representation, is part of the Curriculum's course sequence in Landscape Architecture. This Unit introduces the disciplinary skills and thinking processes necessary for a student preparing for a career as a professional landscape architect. The Unit 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 Unit addresses issues of increasing globalization, expanding urbanization, the promotion of social and environmental justice, the transformation of land management practices in response to diminishing natural resources, and the resilient adaptation to climate change.

EDUCATIONAL GOALS

Landscape Architecture Studio I and Digital + Traditional Representation's series of specific research and design projects will both facilitate core landscape skill acquisition, critical decision-making, and, ultimately, rigorous exploration/visual-assertion practices. Educational goals in this course include the development of the following list of skills and concepts:

- Critical understanding of the conceptions of nature and its relationships with humans and technology
- Critical thinking and reflexivity
- Visual communication
- Process-based landscape strategies
- Positioning Landscape in the 21st century
- Computational thinking and software facility (AutoCAD, Rhino, GIS, Adobe Illustrator, InDesign, and Photoshop)

LEARNING OBJECTIVES

Students will build skills in the following areas, which match the educational goals above:

- A **critical understanding of the conceptions of nature and its relationships with humans and technology** is established through reading assignments, discussion, and translation and application of these ideas into site observation, fieldwork, and landscape design strategies.
- **Critical thinking** and **self-reflexivity** are enhanced through the development and recursive revision of both analog/digital graphics, digital and physical models, and verbal presentation to cultivate precise thinking, thoughtful editorial choices, the intelligent establishment of visual arguments and consistent, cohesive graphic structures.
- **Visual communication:** Students will build skills in constructing visual narratives through drawings, including conventional architectural drawings, catalogs, collages, matrices, maps and three-dimensional models. Students will parse the complexity of landscape systems in order to document them coherently.
- **Process-based landscape strategies:** Students will be introduced to emerging ideas in contemporary landscape practices such as adaptive management, responsive landscapes, and process-based landscape strategies. Students will explore and expand these ideas in their own works.
- **Positioning Landscape in the 21st century:** Students will act as landscape planners and designers, exploring the landscape architect's role at multiple scales. Students will clarify their idea of the role of the landscape architect in an urban context. Within the landscape context, they will also explore emerging ideas and concerns in related fields, including environmental humanities, feminist anthropology, and posthumanism.
- **Computational thinking and software facility:** Students will explore a range of design software and the computational thinking behind these tools by critically understanding each program's underlying framework and logic. In the fall semester, students will be introduced to AutoCAD, Rhino + Grasshopper,

Adobe Illustrator, InDesign, and Photoshop. Students will use Grasshopper, a visual programming tool, throughout the semester in order to explore computational design strategies.

ASSIGNMENTS

Sketchbooks

Students are required to keep sketchbooks to practice seeing and interpreting space, movement, form, and conditions. These sketches may be quick and rough; the objective is to practice visualizing and representing the world around you and documenting design ideas.

Readings

Throughout the semester, various readings related to the design coursework will be assigned and discussed in teams and in the larger group. At the beginning of each Module, readings for the next Module will be assigned. Students have 3-4 weeks to finish the readings before the discussion at the first Studio of each Module. All readings will be provided via Slack. Supplementary readings will be suggested for individual projects, and students are expected to augment with their own independent investigation.

Deliverables

Detailed assignments (deliverables) for each Module will be distributed as the semester progresses. These deliverables are guidelines for a minimum requirement to pass the course. See grading criteria for more information.

COURSE BIBLIOGRAPHY

- Bennett, Jane. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press.
- Bryant, Levi R. 2014. *Onto-Cartography: An Ontology of Machines and Media*. Speculative Realism. Edinburgh: Edinburgh University Press.
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- Kirksey, S. Eben, and Stefan Helmreich. 2010. "The Emergence of Multispecies Ethnography." *Cultural Anthropology* 25 (4): 545–76. <https://doi.org/10.1111/j.1548-1360.2010.01069.x>.
- Klosterwill, Kevan. 2019. "The Shifting Position of Animals in Landscape Theory." *Landscape Journal* 38 (1–2): 129–46. <https://doi.org/10.3368/lj.38.1-2.129>.
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- Ogden, Laura A., Billy Hall, and Kimiko Tanita. 2013. "Animals, Plants, People, and Things: A Review of Multispecies Ethnography." *Environment and Society* 4 (1). <https://doi.org/10.3167/ares.2013.040102>.
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- Spirn, Anne Whiston. 1995. "Constructing Nature: The Legacy of Frederick Law Olmsted." In *Uncommon Ground: Toward Reinventing Nature*, edited by William Cronon, 1st ed., 91–113. New York, London: W.W. Norton & Company.
- Tsing, Anna Lowenhaupt. 2017. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Princeton, NJ: Princeton University Press.

WEEKLY SCHEDULE, M 9:00-11:50am; M/TH 2:00-5:50pm

Note: schedule below is subject to revision throughout the semester.

Wk	Date	Course	Content	Note
MODULE I: Noticing – Into the Park (4WK)				
Wk1	Th 8/25	STUDIO	Studio + Module 1 Introduction Hour SSA	Module 1 reading assigned Spitzer School Convocation - all students, faculty, and staff to attend
Wk2	M 8/29	D/T	Workshop 1: AutoCAD and 2D Drafting	
		STUDIO	Site visit/fieldwork	
	Th 9/1	STUDIO	Group Pinup	
Wk3	M 9/5	D/T	College Closed (Labor Day), no classes scheduled	Optional site visit
		D/T	Workshop 2: Photoshop and Site Collage (pre-recorded)	
	Th 9/8	STUDIO	Reading discussion Group Pinup	SSA Lecture: Ana María León
Wk4	M 9/12	D/T	Workshop 3: Design Workflow - CAD-AI/PS-InDesign	
		STUDIO	Site visit/Desk Crits	
	Th 9/15	STUDIO	Module 1 Review	Module 2 reading assigned SSA Lecture: Gabriel Díaz Montemayor
MODULE II: Empathizing – When Species Meet (3WK)				
Wk5	M 9/19	D/T	Workshop 4: Illustrator and diagrams	
		STUDIO	Module 2 Introduction + Reading Discussion Lecture: Zotero and Design Research Method	
	Th 9/22	STUDIO	Group Pinup	
Wk6	M 9/26	D/T	No classes scheduled	
	Th 9/29	D/T	Workshop 5: Rhino and 3D Surface I	Classes follow a Monday schedule
		STUDIO	Desk crits	
Wk7	M 10/3	D/T	Workshop 6: Rhino and 3D Surface II + Laser Cut	
		STUDIO	Desk crits	
	Th 10/6	STUDIO	Module 2 Review Hour SSA	SSA Lecture: C.J. Alvarez Module 3 reading assigned
MODULE III: Prototyping – Cultivate New Relations (3WK)				
Wk8	M 10/10	D/T	College Closed (Columbus/Indigenous Peoples' Day); no class	
	Th 10/13	STUDIO	Module 3 Introduction + Reading Discussion Workshop 7: Landform scripting – Rhino + Grasshopper	Taught by ZZ SSA Lecture: Sarah Lynn Lopez
Wk9	M 10/17	D/T	Workshop 8: Landform scripting – Rhino + Grasshopper	Taught by ZZ
		STUDIO	Guest lecture: Adam Mekies Workshop continued	
	Th 10/20	STUDIO	Group Pinup	SSA Lecture: Paul Farber
Wk10	M 10/24	D/T	Workshop 9: Landform scripting – Rhino + Grasshopper	Taught by ZZ
		STUDIO	Desk Crits	
	Th 10/27	STUDIO	Module 3 Review	SSA Lecture: William Brinkman-Clark
MODULE IV: Attuning – Contaminated Diversity (5WK)				
Wk11	M 10/31	D/T	Workshop 10: Isometrics I - Base model	
		STUDIO	Module 4 Introduction + Reading Discussion	
	Th 11/3	STUDIO	Group Pinup	SSA Lecture: Miguel Rábago
Wk12	M 11/7	D/T	Workshop 11: Isometrics II – Isometric drawings	
		STUDIO	Desk Crits	
	Th 11/10	STUDIO	Portfolio Workshop (TBD)	Common Name SSA Lecture: Loreta Castro and Gabriela Carrillo
Wk13	M 11/14	D/T	Workshop 12: Isometrics III – Post-production and Portfolio	

	Th 11/17	STUDIO	Desk crits	
		STUDIO	Group Pinup	SSA Lecture: Arturo Ortiz
Wk14	M 11/21	D/T	Workshop 13: Portfolio	
		STUDIO	Pre-final Internal Review	
	Th 11/24		College Closed (Thanksgiving); no class	
Wk15	M 11/28	D/T	Optional Workshop/Final Project	
		STUDIO	Final Production/Desk crits	
	Th 12/1	STUDIO	Final Production/Desk crits	
Wk16	M 12/5	STUDIO	Final Production/Desk crits	
Wk16	W 12/7		Final Review	
Wk17	Tu 12/13		End of Semester Assessments	
	Th 12/15		Final Class Meeting; Exit interviews	
Wk18	M 12/19		SSA/CCNY Archive Due	
			Grad Sharing Session (2:00 pm)	
			Studio Clean-up	

COURSE EXPECTATIONS AND GRADING CRITERIA

Attendance

This course meets on Mondays from 9.00am-11.50pm and 2pm-5.50pm, and on Thursdays from 2.00pm-5.50pm. Attendance is required, and attendance will be taken at all scheduled in-person and online Zoom sessions.

Note the Policy on Lateness and Absence from the City College of New York's 2022-2023 Graduate Bulletin: <https://ccny.smartcatalogiq.com/en/2022-2023/Graduate-Bulletin>

"Students are expected to attend every class session of each course in which they are enrolled and to be on time. An instructor has the right to drop a student from a course for excessive absence. Students are advised to determine the instructor's policy at the first class session. They should note that an instructor might treat lateness as equivalent to absence. No distinction is made between excused and unexcused absences. Each instructor retains the right to establish his or her own policy, but students should be guided by the following general College policy: In courses designated as clinical, performance, laboratory or fieldwork courses, the limit on absences is established by the individual instructor. For all other courses, the number of hours absent may not exceed twice the number of contact hours the course meets per week."

Following the Graduate Bulletin policy above, **you will fail this course with a grade of WU (withdrew unofficially) if you miss more than four unit seminars/studios.** Missing classes for religious observance or jury duty are exceptions to this rule. Your instructors will record your attendance and you are responsible for notifying instructors prior to an absence whenever possible. In notifying your instructor about an absence or another issue, please append a copy of a doctor's note or other written proof of the seriousness of the situation at hand.

Expectations for Coursework outside Class Hours

Based on this [CUNY policy](#), "a semester credit hour is an academic unit earned for fifteen 50-minute sessions of classroom instruction with a normal expectation of two hours of outside study for each class session." Given this explanation, coursework outside of class hours is generally **at least twice** as many hours as the class meeting time. The Studio generally meets for 8 hours a week. So students expect to spend **at least 16 hours** of outside study for the Studio each week. These hours are needed for finishing the required readings, research, and drawings for the Studio.

Unit 22 Grading Criteria

The fall semester of Unit 22 is designed as a suite of co-required courses: Studio and Digital and Traditional Representation. However, each of the co-required courses is graded separately.

All students will be held to high and consistent standards. Grading of unit work is considered on its own merits as well as in relationship to the work of other students in the unit, in order to make clear and appropriate distinctions regarding the range of work. The full range of the grading scale may be used. Grading is a carefully considered process, and grades are not negotiable.

Grading is based on your work's conceptual strength, positioning, development, and execution. Consistent development of the work over the course of the semester as well as clear graphic, written, and verbal communication of the work must be achieved. Each student will be given a mid-semester written assessment of his/her/their work, a final grade, and a final written assessment / exit interview.

Attendance and participation in group discussions are important factors for the evaluation of each Module. Work for each Module must be completed within the specific time frame allotted, and the defined requirements must be achieved at an acceptable level of resolution.

- **Completeness:** Assignments are complete and graphically legible.
- **Technical Skills:** Assignments executed with the appropriate method and knowledge of technique. The student shows proficiency in various media skills.
- **Accuracy and Presentation:** Assignments completed with precision and presented professionally.
- **Effort and Concept:** The student iterates through multiple drafts and shows evidence of experimentation and improvement during the assignments. Concepts are clearly articulated and well developed. On a broader scale, student shows consistent effort and improvement over the course of the semester.
- **Participation:** Participate in reading discussions and group works.

- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.

The breakdown is as follows:

Studio

- Module I: 15%
- Module II: 15%
- Module III: 20%
- Module IV: 30%
- Participation: 10%
- Final Board/Presentation: 10%

Digital and Traditional Representation

- Exercises: 60%
- Participation: 10%
- Final project: 15%
- Portfolio: 15%

Graduate Student Grading System:

The result of a student's work in any course completed will be expressed by one of the following grades. This schedule conforms with City College of New York's 2022-2023 Graduate Bulletin:

<https://ccny.smartcatalogiq.com/en/2022-2023/Graduate-Bulletin>

Grade	Explanation	Quality Points
A+	Exceptional	4.00
A	Excellent	4.00
A-		3.70
B+		3.30
B	Good	3.00
B-		2.70
C+		2.30
C	Satisfactory	2.00
F	Failure/Unsuccessful Completion of Course	0.00

NOTE: A grade of C is the lowest passing letter grade for graduate students. Students will not receive credit for this course if their final grade is less than a C (2.0 quality points). In accordance with the City College of New York's Graduate Bulletin, a graduate student with a grade point average below 3.0 cannot receive a Master's Degree. For specific program information related to grades, academic standing, probation, and dismissal, please meet with the graduate student advisor.

Incompletes:

Grades of "incomplete" (INC) are not given under any circumstance 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. This contract must be processed by your academic advisor and approved by the Program Director and the Chair's Office of the Spitzer School of Architecture. Classes and/or missed work due to illness must be explained with a physician's note.

Academic Integrity:

Academic dishonesty is prohibited at the City University of New York and is punishable by penalties, including failing grades, suspension, and expulsion. Plagiarism (the presentation as one's own work of words, drawings, ideas and opinions of someone else) is a serious instance of academic dishonesty. 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, produced for this class and no other. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution or citation will result in automatic failure of the entire course.

You will fail this course if you: 1) submit work used for another course; 2) copy material and submit it as your own, without using quotations and citing your source, or in any other way represent the work of another person as your own; 3) submit the same work as another student. Plagiarized work will be reported to the CCNY Academic Integrity Committee, as per the CUNY Policy on Academic Integrity.

CCNY Academic Integrity Policy: <https://www.ccnycuny.edu/about/integrity>

CLASSROOM EXPECTATIONS

Community Agreement

During the first full Unit studio meeting, 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." A second "Hour SSA" will be repeated at the middle of the semester.

<https://www.nationalequityproject.org/tools/developing-community-agreements>

[LAAR 61100 Hour SSA/Community Agreement](#)

Classroom Civility

All students are expected to participate in class discussions. Meaningful and constructive dialogue is encouraged; however, discussion should be civilized and respectful to everyone, as well as relevant to the topic being discussed. This requires a willingness to listen, tolerance for different points of view, and mutual respect from all participants. All students will be expected to show respect for individual differences and viewpoints at all times. Guests critics invited to classes and/or review sessions will be informed of this expectation for civility.

Zoom Classroom Etiquette

Use the video option when possible, and certainly when requested by your instructor during active discussion. Dress appropriately. Stay focused and on task. Be aware of when you should or should not mute yourself. Please don't eat during the class meeting while on video. Your instructor will discuss the use of the public and private chat features; the private chat may be blocked by the instructor. Note that private chats are not "private." Be respectful.

Zoom Recordings

Students should not record Zoom sessions without the direct permission of the instructor. Your instructor may opt to record Zoom sessions; students will be informed that the session is being recorded. Password protection by the instructor of the recorded digital copy is required, and students will be informed if a recorded session will be shared beyond those participating in the course.

Use of Electronic Devices

All students are expected to engage in active learning during class time, including during remote Zoom instruction. The use of mobile phones, texting, chat features, and social media can be very distracting for both students and the instructor. Please turn off and put handheld devices away and out of view during both in-person and Zoom classes, in order to be fully present. The appropriate use of laptops will be discussed. The instructor will provide periodic breaks during in-person and Zoom classes; if needed, personal devices may be used during this time.

CITY COLLEGE LIBRARY RESEARCH SUPPORT

The Spitzer School of Architecture's library is a shared resource that is a necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez-Rodriguez.

Contact:

<https://library.ccnycuny.edu/architecture>

Nilda Sanchez-Rodriguez, Architecture Librarian nsanchez@ccny.cuny.edu

CITY COLLEGE STUDENT SUPPORT RESOURCES

AccessAbility Center

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. Faculty must receive an official accommodation memo from the student before proceeding to implement accommodations.

Contact: AccessAbility Center
North Academic Center, Room 1/218
212 650 5913 or 212 650 8441 for TTY/TTD
[http://www.ccnycuny.edu/accessability/
disabilityservices@ccny.cuny.edu](http://www.ccnycuny.edu/accessability/disabilityservices@ccny.cuny.edu)

Health and Wellness Services

Feeling stressed or anxious? 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
212 650 8222 or counseling@ccny.cuny.edu

Office of Diversity and Compliance

City College complies with CUNY policies and procedures regarding discrimination of any kind. The College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender or race-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. The point of contact for all such matters is our Title IX Coordinator, Diana Cuzzo. Please review the section entitled "Complaints of Discrimination." You will find a link to the Discrimination and Complaint Form on this page.

Contact: Office of Diversity and Compliance
Diana Cuzzo, Chief Diversity Officer and Title IX Coordinator
<https://www.ccnycuny.edu/affirmativeaction>
212 650 7330 or dcuzzo@ccny.cuny.edu

Public Safety

If there is an **emergency on campus**, you can call Public Safety at 212 650 7777. Off campus, call 911.