

## Unit 27

## TOXICITY

Fall 2022

27

**Course Numbers:** LAAR 63100 + LAAR 65100 and LAAR 66200 + LAAR 64150  
**Course Titles:** Landscape Architecture Studio 3 / Landscape Architecture Studio 5 with Advanced Digital Representation / Design Research  
**Faculty:** Catherine Seavitt Nordenson / Brad Howe / Sanjukta Sen  
**Credits:** 6 credits + 3 credits  
**Class Schedule:** Mondays 9.30am–12.20pm; Mondays and Thursdays 2.00pm–5.50pm  
**Class Location:** SSA Studio 224; some sessions in the field



Marsh grasses along the Bronx River at Concrete Plant Park

Photo: Nathan Kensinger

### Unit Description / AQUEHUNG

“While most of them will therefore perish after a few seasons, sufficient opportunity will nevertheless be afforded to some, not hitherto reported here, to test their endurance of our climate and to compete with our native growths.”

*Addison Brown, on his adventive flora specimens collected at New York City’s ballast grounds, 1879*

The word “toxic” suggests the material presence of a poison harmful to humans, plants, animals, or the environment. It might also characterize a behavioral condition—the concentration of a harsh, malicious, or colonizing individual or practice. “Toxic” often qualifies a contentious subject about which opinion is so strongly divided that it is impossible to have a reasonable discussion about it. In the world of finance, it describes an asset, loan, or fiscal agreement that has lost so much value that it can no longer be sold on the market. Etymologically, “toxic” brings us directly to the seventeenth-century landscape: the adjective comes from the medieval Latin word *toxicus*, meaning “poisoned”—an apt metaphor for settler-colonialism, systemic accumulation, and environmental racism. The related noun “toxicity” emerged in the late nineteenth century, as did “toxin”—both byproducts of the Industrial Revolution. This unit will explore the notion of ‘toxicity’ by addressing both the possibility of landscapes, communities, and ecologies to regain value, and by redefining the very terms of the word ‘value’. Not all species respond the same way to poisons: one biota’s toxic might be another’s tonic. *Dosis sola facit venenum*.

Unit 27 will delve into the toxicity of New York City’s fringes, revealing its colonial past, the emergence of its constructed ballast grounds and brownfields, the development of industrial sites of labor, production, and unequal exchange, and the radical shift and dislocation of these logistical territories. It is often here, at these disturbed ruderal sites, that the most resilient ecologies—plants, animals, and humans—emerge. So-called “weedy species”—aggressive, prolific, and ready to travel—flourish within toxicity, as their adventive capacities of both plasticity and resistance are the very characteristics necessary for living in a radically new and climate-adaptive future.



Our unit will explore the urban reaches of the Bronx River at its conflux with the East River. Once a rich fishing ground known as Aquehung by the Munsee Lenape peoples, the Bronx River gradually became a contaminated conduit for industrial waste and sewage. Eighteenth-century Dutch watermills producing paper and snuff gave way to a nineteenth-century industrial rail corridor of bleacheries, tanneries, and gas production, and the riverfront was further marginalized by highway construction in the 1960s and 1970s. Yet local community groups and environmental activists have recently reclaimed the zone between the rails, highways, and riverine industries with novel green recreational spaces, confronting pollution and reopening the waterfront to the surrounding communities for the first time in generations. Our field investigations and design research will land at various points along the Bronx River, including sites of industrial manufacturing, distribution/fulfillment centers, and the Hunts Point Terminal Market, as we explore the possibilities of revaluing the toxic. The spring semester will include a comparative trip to a companion post-industrial river, the River Rouge in Detroit, Michigan.

## Faculty Contact Info and Office Hours

Catherine Seavitt Nordenson  
Thursdays 12pm-1pm or by appointment  
Meeting ID: 421 148 0914  
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Brad Howe  
Mondays 6pm-7pm or by appointment  
Meeting ID: 615 421 4470  
Passcode:

bhowe1@ccny.cuny.edu  
SSA Room 3M24

Sanjukta Sen  
Mondays 12.30pm-1.30pm or by appointment  
Meeting ID:  
Passcode:

ssen1@ccny.cuny.edu  
SSA Room 3M24

## Course Logistics/Technology

During the Fall 2022 semester, this Spitzer School of Architecture Unit will be taught in-person in a studio space at the Spitzer School of Architecture, with five in-person field trips at various site locations around the Bronx River watershed with the invited expertise of artists, activists, and environmentalists. Some remote meetings may held using the Zoom platform. The Zoom application should be downloaded by all students; invitations to any scheduled Zoom meeting will be sent with a passcode.

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.ccny.cuny.edu/information-for/currents-students/>

## Support of Program Mission

This vertical Advanced Unit, Unit 27: TOXICITY, is comprised of these co-required courses: LAAR 63100 Landscape Architecture Studio 3 / LAAR 66200 Advanced Visual Representation (second-year MLA students) and LAAR 65100 Landscape Architecture Studio 4 / LAAR 64150 Design Research (third-year MLA students). These courses are part of the Curriculum's course sequence in Design. The unit introduces the disciplinary skills and thinking processes necessary for a student preparing for a career as a professional landscape architect. The unit's courses support the mission of the Master of Landscape Architecture Program, 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 program prepares students to be leaders in the field of landscape architecture through innovative research and practice in urban ecological design, planning, and policymaking. The program aims to reimagine and rethink the profession's current and future challenges through the lens of social, environmental, and multi-species justice, including rapid urbanization, resource extraction and management, the interface of nature and technology, ongoing species extinctions, and the climate emergency.

## Course Objective

This comprehensive Advanced Unit in Landscape Architecture focuses on current environmental and social issues in the urban landscape, with an emphasis on areas impacted by human activities. Students will explore historic, contemporary, and novel conditions of the urban landscape and its ecologies and examine the synergies between both human and non-human communities that live, work, and play in these environments. Research, representation, and design proposals will explore comprehensive interventions in the urban landscape, engaging multiple scales of resolution from the miniature to the panoramic, from the botanical to the regional. Design solutions will explore, expand, and critique the embedded conventions of drawing and representation in landscape architecture, using both two-dimensional and three-dimensional drawings and video manifestations as well as three-dimensional physical modeling that embeds temporal transformations. Projects will be presented with detailed plans, sections, perspectival / axonometric renderings, and conceptual and topographic models. Students will be challenged to explore new representational techniques. Grading plans, planting plans, and technical details will also be developed over the course of the Unit.

As a vertical Advanced Unit elected by second and third year MLA students, this fall semester of the year-long Unit course integrates and merges two sets of co-required courses: LAAR 63100 Studio 3 and LAAR 65100 Studio 5 with LAAR 66200 Advanced Digital Representation and LAAR 64150 Design Research. Research, representation, and design are thus considered as comprehensively entangled disciplines of thought and action. In addition, the Advanced Unit works in parallel with the history, theory, and techniques of both landscape restoration and environmental planning. The Advanced Unit is also co-required with LAAR 63300 Environmental Planning (second-year MLA students) and LAAR 64700 Landscape Restoration (third-year MLA students), although these two courses provide separate syllabi. Writing, thinking, and analysis are thus conceived as critical tools enhancing of the discipline of landscape architecture, inseparable from landscape design, technique, and realization.

## Methodology and Course Requirements

The Advanced Unit in Landscape Architecture is based on the studio method and is taught collaboratively by two to three faculty members. Students will be expected to work independently to develop their skills in thinking, writing, and making through the demands of specific probes/projects, techniques of research and representation, and the challenges of critique. Supplies for models and drawings must be purchased by students on an as-needed basis; some materials may be purchased and distributed by the program. Class time will be spent at the desk, with individual or paired discussions (desk crits) between the students and faculty. Informal presentations and group discussions will introduce each new probe. Site visits—following all current CDC, state, and city safety protocols—to sites around the Bronx River will be organized during the course of the fall semester. Presentations of work will be public, either informal class pinups/digital presentations or formal reviews with invited guest critics. At both desk crits and at public presentations, students will present their work both visually and verbally in order to generate a group discussion of the ideas present in the work. Students will be expected to document their work and develop portfolio material throughout the course of the semester and year, with a final, comprehensive portfolio submission due at the end of each semester.



## Course Structure

The fall semester of Unit 27 TOXICITY is comprised of five sequential projects / probes that develop technical research and representational skills honed through critical, conceptual, and creative design thinking. See the Unit Schedule for the scheduled presentations for each probe. Although each student will develop a unique portfolio of work, expected deliverables for each probe are uniform across the unit, and will be clearly cited in the project handouts. Students may be asked to work in pairs or small groups. Below is a brief summary of the focus of each probe:

Probe 01	<b>MINERAL</b> Examination of geologies and industries /extraction and exploitation / resources and labor
Probe 02	<b>BOTANICAL</b> Examination of the plant and plant thinking at multiple scales, from seeds to systems
Probe 03	<b>LOGISTICS</b> Visualization, conceptualization, and projection of intersectional / regional flows
Probe 04	<b>FIELD NOTES</b> Field kit development through site exploration, data collection, mapping, and visualization
Probe 05	<b>POSITIONING / PORTFOLIO REVIEW</b> Theoretical / spatial positioning of a clearly articulated conceptual design position / thesis

The Advanced Units encourage and support a critically positioned and inventive design process, developed through a series of analytic probes into the histories, cultures, technologies, and ecologies of a site. Students will be encouraged to study issues of environmental justice and equity, industries and labor, gentrification, remediation, novel ecosystems, and climate adaptation in addition to conducting field visits, developing critical site analyses, and proposing spatialized design propositions, whether allegorical or real.

The objective of the Advanced Unit is to simultaneously increase quantitative / qualitative analytical and representational skills while building an understanding of environmental, social, and cultural processes that define the landscape. Aesthetic qualities of spatialized design are inherently connected to environmental and social contexts. Assigned readings, multiple site visits, and invited guests will enable students to conceptually position their design research while providing a foundation for written and verbal presentations as well as portfolio documentation.

Students are expected to bring both critical and creative dimensions to the analytical and inventive aspects of their work. This Advanced Unit aims to identify wicked problems, avoid solutionism, and embrace indeterminacy.

## Educational Goals

The Advanced Unit in Landscape Architecture, a vertical year-long integrated suite of integrated history and theory topics, design research and advanced visual representation strategies, and design studio work, is taught in the second and third years of the Master of Landscape Architecture program. The Advanced Units develop the transdisciplinary skills and thinking processes necessary for a student preparing for a career as a professional landscape architect.

Educational goals in this studio include the enhancement of the following list of skills and concepts:

- I. Visual communication
- II. Landscape systems
- III. Critical thinking
- IV. Professional design and environmental planning practice standards
- V. Design and planning in the urban realm, with a focus on environmental justice and climate adaptation
- VI. Leadership in the positioning of landscape architecture in the twenty-first century

## Learning Objectives

The learning objectives of the Advanced Unit in Landscape Architecture are developed from the above educational goals, and include the actions and activities through which these specific skills and concepts are conveyed to the student.

- I. Visual communication is enhanced through the critical use of the tools of representation, including drawing (digital and manual), physical modeling, digital modeling, and geospatial data analysis, as well as through the layout of pamphlets, portfolios, drawings, and digital presentations.
- II. Landscape systems and their interrelationships, particularly those within the urban environment, are investigated across multiple scales and studied in the context of scientific and technological processes.
- III. Critical thinking is enhanced through the use and development of both visual tools and written text for the development of comprehensive research, precise thinking, thoughtful and ethical analyses, and the intelligent establishment of criteria for the evaluation of design decisions.
- IV. Professional design and environmental planning practice standards are met through the preparation of students for effective participation in the professional practice of landscape architecture. This includes skills required for site design, site technology, technical documentation, and material / plant specification, as well as an understanding of construction documentation and project management practices.
- V. Design and planning in the urban realm is developed through the study of the shaping of the urban landscape through policy, community engagement, and urban design. A broad spectrum of visionary approaches to the design and transformation of the city is supported.
- VI. Leadership in the positioning of landscape architecture in the twenty-first century is attained by addressing the specific role of the landscape architect in leading multi-disciplinary collaborative practices in order to advocate for more ecologically viable, resilient, and equitable cities. The challenges of the climate emergency and global urbanism are addressed, along with the need for research and the development of design and planning strategies for the adaptation of urban centers to meet these and other challenges.





# TOXICITY

Unit 27 Fall 2022  
Seavitt / Howe / Sen

## Unit Schedule

*Note: This schedule is subject to revision!*

Mondays 9:30am-12.20pm and 2pm-5.50pm; Thursdays 2pm-5.50pm, Studio 224

week	date		time	faculty	class
1	Thurs	25 August	2pm-5pm 5pm-6pm	Seavitt/Howe/Sen Hour SSA	<b>Unit Lottery Presentations</b> (Aaron Davis Hall) <b>ALL SCHOOL CONVOCATION</b>
2	Mon	29 August	9.30am-12.30pm 2pm-6pm	Seavitt/Howe/Sen Seavitt/Howe	<b>Seminar / Unit Introduction</b> SS <b>Research/Rep Workshop 1</b> <i>Archives/Mapping/Photo-work</i> <b>PROBE 01 MINERAL</b> assigned <b>FIELD TRIP 1</b> Maggie Greenfield <i>Bronx River Alliance/Starlight Park</i>
3	Thurs	01 September	2pm-6pm	Seavitt	<b>Desk Crits</b>
	Mon	05 September	<b>Labor Day / No Class</b>		
	Thurs	08 September	2pm-6pm 6.00pm-7.30pm	Seavitt/Howe <b>SSA Lecture: Ana María León</b>	<b>Desk Crits</b> BH <b>Design Workshop 1</b> 5-6 <i>Process Drawing</i>
4	Mon	12 September	9.30am-12.30pm 2pm-6pm	Sen (Sen out / workshop) Howe (Seavitt out - Marfa)	<b>Seminar</b> SS <b>Research/Rep Workshop 2</b> <i>Film Techniques</i> <b>Desk Crits</b> AB <b>Design Workshop 2</b> 4-6 <i>AfterEffects w Ashleigh Bancel</i>
5	Thurs	15 September	2pm-6pm 6.00pm-7.30pm	Seavitt/Howe <b>SSA Lecture: Gabriel Díaz Montemayor</b>	<b>PROBE 01 MINERAL due: REVIEW</b> <b>PROBE 02 BOTANICAL</b> assigned
	Mon	19 September	9.30am-12.30pm 2pm-6pm	Sen Seavitt/Howe	<b>Seminar</b> SS <b>Research/Rep Workshop 3</b> <i>Rhino GH and Illustrator</i> <b>FIELD TRIP 2</b> Nathan Kensinger <i>Drew Gardens / West Farm Rapids</i>
	Wed	21 September	6.00pm-7.30pm	<b>SSA Lecture: Claudio Lomnitz</b>	
6	Thurs	22 September	2pm-6pm	Howe (Seavitt out – Utah State)	<b>Desk Crits</b>
	Mon	26 September	<b>Rosh Hashanah / No Class</b>		
	Thurs	29 September (Note: Monday schedule)	9.30am-12.30pm 2pm-6pm	Sen Seavitt/Howe	<b>Seminar</b> SS <b>Research/Rep Workshop 4</b> <i>Mapping systems</i> <b>FIELD TRIP 3</b> Vanessa Sellers <i>New York Botanical Garden</i>

7	Mon	03 October	9.30am-12.30pm	Sen	<b>Seminar</b> SS <b>Research/Rep Workshop 5</b> <i>AfterEffects/Transitions and Paths</i> <b>Desk Crits</b> BH/CS <b>Design Workshop 3</b> 5-6 <i>Section/Time</i>	
			2pm-6pm	Seavitt		
	Thurs	06 October	2pm-6pm	Seavitt/Howe	<b>Desk Crits</b> <b>FIELD TRIP 4</b> Nathan Hunter <i>Concrete Plant Park and Foodways</i>	
			6.00pm-7.30pm	<b>SSA Lecture:</b> C.J. Alvarez		
8	Mon	10 October	<b>Indigenous Peoples Day / No Class</b>			
	Thurs	13 October	2pm-6pm	Seavitt/Howe	<b>PROBE 02 BOTANICAL due:REVIEW</b> <b>PROBE 03 LOGISTICS</b> assigned	
			6.00pm-7.30pm	<b>SSA Lecture:</b> Sarah Lynn Lopez		
9	Mon	17 October	9.30am-12.30pm	Sen	<b>Seminar</b> SS <b>Research/Rep Workshop 6</b> <i>Data and Diagrams/Regional scales</i> <b>FIELD TRIP 5</b> Nathan Kensinger <i>Hunts Point Terminal Market</i>	
			2pm-6pm	Seavitt/Howe		
	Thurs	20 October	2pm-6pm	Seavitt	<b>Desk Crits</b>	
			6.00pm-7.30pm	<b>SSA Lecture:</b> Paul Farber		
10	Mon	24 October	9.30am-12.30pm	Sen	<b>Seminar</b> SS <b>Research/Rep Workshop 7</b> <i>TBD</i> <b>Desk Crits</b> BH <b>Design Workshop 4</b> 4-6 <i>Animated Map</i>	
			2pm-6pm	Seavitt/Howe		
	Thurs	27 October	2pm-6pm	Seavitt	<b>Desk Crits</b>	
			6.00pm-7.30pm	<b>SSA Lecture:</b> William Brinkman-Clark		
	11	Mon	31 October	9.30am-12.30pm	Sen	<b>Seminar</b> CH <b>Research/Rep Workshop 8</b> <i>TBD</i> <b>Desk Crits</b>
			2pm-6pm	Seavitt		
Thurs		03 November	2pm-6pm	Seavitt/Howe	<b>PROBE 03 LOGISTICS due: REVIEW</b> <b>PROBE 04 FIELD NOTES</b> assigned	
			6.00pm-7.30pm	<b>SSA Lecture:</b> Miguel Rábago		

12	Mon	07 November	9.30am-12.30pm	Sen	Seminar SS <a href="#">Research/Rep Workshop 9</a> <i>Representing Raw Data</i> <b>Desk Crits</b> or <b>FIELD TRIP 6</b> Alicia Grullon <i>Hunts Point Terminal Market</i>
			2pm-6pm	Seavitt/Howe	
	Thurs	10 November	2pm-6pm <a href="#">6.00pm-7.30pm</a>	Seavitt <b>SSA Lecture:</b> Loreta Castro/Gabriela Carrillo	<b>Desk Crits</b>
13	Mon	14 November	9.30am-12.30pm	Sen	<b>Seminar</b> SS <a href="#">Research/Rep Workshop 10</a> <i>Grasshopper Workshop/Data modeling</i> <b>Desk Crits</b> BH <a href="#">Design Workshop 5</a> 5-6
			2pm-6pm	Seavitt/Howe	
	Thurs	17 November	2pm-6pm <a href="#">6.00pm-7.30pm</a>	Seavitt <b>SSA Lecture:</b> Arturo Ortiz	<b>Desk Crits</b> (ASLA 11/19-11/22)
14	Mon	21 November	9.30am-12.30pm	Sen	<b>Seminar</b> SS <a href="#">Research/Rep Workshop 11</a> <i>TBD</i> <b>PROBE 04 FIELD NOTES: REVIEW</b> <b>PROBE 05 POSITIONING</b> assigned
			2pm-6pm	Seavitt/Howe	
	Thurs	24 November	<b>Thanksgiving / No Class</b>		
15	Mon	28 November	9.30am-12.30pm	Sen	<b>Seminar</b> SS <a href="#">Research/Rep Workshop 12</a> <i>Modeling</i> <b>Desk Crits</b>
			2pm-6pm	Seavitt	
	Thurs	01 December	2pm-6pm	Seavitt/Howe	<b>SCIENCE FAIR</b>
16	Mon	05 December	9.30am-12.30pm	Sen	<b>Seminar</b> SS <a href="#">Research/Rep Workshop 13</a> <i>TBD</i> <b>Desk Crits</b>
			2pm-6pm	Seavitt/Howe	
	Thurs	08 December	2pm-6pm	Seavitt	<b>Desk Crits</b>
17	Mon	12 December	<b>FINAL REVIEW</b> 12pm-6pm	Seavitt/Howe/Sen	<b>PROBE 5 POSITIONING due:</b> <b>END OF SEMESTER REVIEW</b>
	Wed	14 December	9am-12pm	Seavitt	Unit Sharing Session (Faculty only)
	Thurs	15 December	12pm		<b>FINAL PORTFOLIOS DUE</b>



## Course Expectations and Grading Criteria

### Attendance:

This course meets on Mondays from 9.30am-12.20pm 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.

### Unit 27 Grading Criteria:

The fall semester of Unit 27 is designed as a suite of co-required courses: Studio, Advanced Visual Representation, and Design Research. 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 verbal 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 Probe. Work for each Probe must be completed within the specific time frame allotted, and the defined requirements must be achieved at an acceptable level of resolution.

### Grading criteria and percentages

Probe 01	Mineral	20%
Probe 02	Botanical	20%
Probe 03	Logistics	20%
Probe 04	Field Notes	20%
Probe 05	Positioning / Portfolio	20%
	<b>TOTAL</b>	<b>100%</b>

## 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.ccny.cuny.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 community 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>

**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:**

When meeting via Zoom, 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.ccny.cuny.edu/architecture>

Nilda Sanchez-Rodriguez, Architecture Librarian [nsanchez@ccny.cuny.edu](mailto: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.ccny.cuny.edu/accessability/>

[disabilityservices@ccny.cuny.edu](mailto: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](mailto: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.ccny.cuny.edu/affirmativeaction>

212 650 7330 or [dcuzzo@ccny.cuny.edu](mailto: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.