Le Bonifiche

Constructing Narratives of Coexistence

Instructors:
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Meeting Times:
Tuesdays and Thursdays, 1:30pm - 7:30pm
Please note, different scheduling accommodations will
be put in place for the remote section of the semester.

Shared Research Prompt

In the last three decades, Italy's position within global migration patterns has undergone a radical transformation, shifting from a country of primarily immigrant export towards Northern Europe and the United States to a central destination for people from Africa, Asia, and central and eastern Europe. The rate at which foreign resident population has increased since the 1990s has been spectacular, radically reconfiguring the demographic composition of its population. From the 210,000 registered in the 1981 census, today ISTAT (National Institute of Statistics) counts approximately 5 million foreign citizens representing some 8,4% of the population not including the undocumented. This rapid shift didn't go unnoticed: paralleled by a general reinforcement of European borders to both physically and ideologically separate what is *familiar* from its *foreign counterpart*, in Italy anti-immigration political discourse was met with casual forms of everyday racism, where anti-Black and anti-Muslim not-so-subtle forms of aggression have come to be taken for granted. What is perceived at 'risk' are ideals of national identity, where a binary structure privileging Whiteness in turn constructs a racialized outsider, implicitly asserting that their presence in the Italian context is by itself a threat to the 'moral purity' of the country.

"At stake in Europe is that growing disparities in well-being and ways of seeing and knowing embedded in histories of colonization and authoritarianism, histories suppressed but not at all independent from the present, are being reworked in ways that permanently imprison people categorized as outsiders, profoundly compromising European democracies"

Heather Merrill, "In Other Wor(l)ds: Situated Intersectionality in Italy," in *Spaces of Danger: culture and power in the everyday,* ed. Heather Merrill and Lisa M. Hoffman (Athens: Univ. of Georgia, 2015), p. 78

In its second season, the research of the Florence studio will leverage the territorial as well as the ideological space of the *'bonifiche'* - a device used to promote infrastructures for land reclamation alongside ideologies of cultural exclusion. Critically engaging ideas of productivity, healthiness, human-non-human ecologies as well as natural-artificial constructs, the studio aims to articulate inclusive narratives of the built environment to think through "locally generated spaces representing the intersection of multiple places, histories and subjects[1]."

Bonificare | on Environmental Narratives

/bo·ni·fi·cà·re/ *transitive verb*

1. Risanare terreni paludosi per renderli produttivi e adatti all'insediamento umano, prosciugare.
   to restore marshy land to make it productive and suitable for human settlement, to drain.

2. Recuperare una zona degradata con interventi agrari ed edilizi, risanare.
   to reclaim a degraded area with agricultural and building interventions, to rehabilitate.

Looking into the definition of the verb 'Bonificare' - and its associated noun 'Bonifica' - immediately reveals the tight relationship existing between strategies of land management and the associated value systems required to support them. *'Suitability'* and *'productivity'* are just a few of the parameters underpinning these interventions that, while often productively deployed to recuperate sites glaringly contaminated by human activities, have dramatically reshaped the territory of the Italian peninsula, often marginalizing cultures considered *'different'* or *'unproductive'*. Italy's territory, wildly interested by the presence of marshlands, has been continuously remodeled through a series of rational land reclamations since the beginning of the XVII Century. Furthermore, historical documentation highlights how similar hydraulic interventions, although deployed in an empirical fashion and without a broader territorial planning, have been implemented since antiquity, later articulating the ideological backbone driving modern practices of bonifica. Generally, the territorial transformation of modern land reclamations are often understood as continuous fights between the human sphere and *'nature'* where the marshland, the archetypal space of wilderness at the margins of *'society'*, constitutes the enemy to eradicate to support the flourishing of *'culture'*. While there is no doubt that health concerns such as the spread of Malaria have been a serious issue to address in negotiating the transformation of different biotopes and patterns of inhabitation across the territory (this is particularly true in the region of Maremma where we will be working this semester), it is important to note how in ancient times, the element of the marshes participated in the imaginary of the landscape in radically different ways than our contemporary views. Le paludi (the marshes) e le foreste (the forests) occupied the vast majority of the territory, supporting local

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[1] Homi Bhabha, The Location of Culture (London: Routledge, 2004)

economies and traditions maintaining an equilibrium with the space of *agri-cultio* (lat. for agriculture, or the culture of land). It is only with modern historiography, which glorified the passage from pastoral to agricultural economies as the turning point of Roman civilization for the creation of urban settlements in the landscape, that these two worlds began opposing each other, identifying the *bukolos* - the pastor - beyond the space of the literary genre, as the savage bandit without ethics or morals. From that point on agriculture became to be associated as the only civilized form of land use: the space of the marshes was destined to disappear, and with it a rich set of cultures deemed *'unsuitable'* to modern ideologies.

Throughout the XVII and XVIII centuries large scale territorial adaptations radically reconfigured the economic and cultural landscape of the Italian peninsula: with the scientific study of water flows as well as the birth of modern hydraulic engineering, wholistic territorial planning became accessible, bringing with it a desire to rationally control the productivity of agricultural land.

"Blending together ideas of race, landscape, history, modernity and ruralism, Fascists shaped both the national environment and general ideas about nature in a narrative which affected the very object of the narration"

Marco Armerio and Wilko Graf Von Hardenberg, "Green Rhetoric in Blackshirts," in *Environment and History,* Vol. 19, No. 3 (August 2013), p. 286

The identification of practices of land reclamation with narratives of redemption - of '*wild nature'* needing to be redeemed from its *'impure'* condition - was a central aspect of the environmentalist discourse of Fascism. In the early years of the XX century, Fascist propaganda further articulated the connection between nature and the soul of its rural inhabitants: the project of reclamation of territories depicted as wastelands and malaria infected plains went hand in hand with the larger ideological process of redemption of the moral qualities of the entire nation. Just as swampy lands needed to be purified to confirm to the newly appreciated man-made order of nature, so did the Italian population, following the newly discovered ideology of *'Aryan'* racial purity and the larger project aimed at unifying the entire population under a single *'race'*.

"The experimental terrains for the creation of such racially superior individuals were precisely those lands reclaimed through large infrastructural projects of bonifica. The reclamation of malaria-infested swamps was part of a much broader biopolitical project of wholesale organic renovation and cleansing of the nation (bonifica integrale)."

Irene Peano, "Specters of Eurafrica in an Italian agroindustrial enclave," in *eFlux,* publication forthcoming

The articulation of a holistic project of *'bonifica integrale'* of the Italian territory moved beyond the sphere of land and water management to include the development of

infrastructure and the redistribution of *'productive'* populations to newly-built rural settlements mirroring and extending Fascist Colonial agenda. The contested site of the modern Bonifica and its contemporary traces will be at the center of our studio investigation.

La Maremma

The Italian word "maremma" derives from latin *marĭtĭma* meaning "maritime districts", or from the castilian word *marisma* meaning "swamp", and it describes a specific coastal landscape typology, with a closed coastal strip marking off a low plain. On this plain inland water collects, also bringing solid constituents with it, forming a wetland or marshland. The region of Maremma on the coast of Tuscany and northern Lazio, is a typical example of this landscape, and has even had its name from it. Due to its topography, Maremma was for many centuries a swampy area where mosquitos and malaria thrived, and thus not a very suitable place for human settlement. Starting in the late 18th century, the reclamation of the land of Maremma through several strategic infrastructural interventions, eventually made the region inhabitable, productive and free from disease. These interventions included the construction of canals together with hydraulic systems to steer and manage water flows, land-filling and large scale sanitation of water through natural filtration. This was followed by the building and reconstructions of roads - such as the via Aurelia - and a railway through the region during the 19th century.

Approaching Maremma as one of the larger regions in Italy that have undergone processes of land reclamation in the past, the three studios will each explore a different take on contemporary aspects of reclamation. We will collectively be researching the extended area of Maremma, mapping infrastructural and large-scale changes, to then focus on three specific sites where different narratives of coexistence will be played out.

Studio Structure

Sharing a common brief, the studio will offer three sections working closely with each other to critically understand the relationship between land-management practices and cultural spaces of encounter. Moving beyond stale dichotomies of urban and rural, culture and nature the studio aims to suggest contemporary strategies of coexistence on the territory. Varying in scale and programmatic focus, the three sections will share a common regional emphasis to construct a collective reading of a larger territory of the Italian countryside so dramatically influenced by practices of land-reclamation. The space of the Maremma will serve as the speculative site to imagine contemporary garden typologies, rurbanisation of spatial structures, as well as toxic landscapes of reuse.

Studio X *with Cecilia Lundbäck*

In a time of increasing resource extraction, mining activities and soil exhaustion - could the ground also be allowed to be fallow, restored or cared for? Can we imagine a ground that is economically unproductive and unprogrammed, but that instead provides possibilities for leisure, play, rest and cultivation? This studio will explore how the typology of the Garden might provide public grounds for restoration while critically addressing current means of production and material extraction. We will engage in environments of diversity and spaces that allow for the simultaneous presence and maintenance of the ornamental, medicinal, nutritious, therapeutic, dirty and contemplational. Through both precise and messy techniques of digging, cutting, pruning, collecting, heaping and furrowing, students will engage in the shaping and reshaping of objects and terrain to produce an architectural design project engaging ground, vegetation and building. Considering architecture as acts of replacement, reorganization, and repositioning of materials emphasizes the temporal aspects of architecture, seen as spaces and environments in constant change, rarely recognized by means of architectural representation. To engage aspects of time and change, we will work with moving image and animation as tools of testing, understanding and speculating on materials in movement and processes of change.

Site: The quarry south of Terrarossa, Monte Argentario

Studio Y *with Luca Ponsi*

The studio will investigate the both tight and loose, close and detached relationship between the town of Orbetello and its boundaries of the surrounding lagoon, by studying the complex and multi-layered fabric of the town, through its historic, its natural and its anthropomorphic context.
Advocating for a rurbanisation of Orbetello, by increasing the interaction and inseparability of urban and rural life, each team of students will define through investigation both the *site* and the *program* for their punctual design intervention, aimed to generate, activate, and enrich the relationship between the solid and dense conditions of the anthropic urban development, and the fluid and permeable ecosystems and natural conditions of the surrounding waterscape of the lagoon. The definition of the *program* and the *site* will be part of the exercise, and will be supported by the research and analysis developed in the initial portion of the semester, in conjunction with the perpetrated on-site explorations and findings. The *scale* of each intervention will be localised and dimensioned to its surrounding context, to coexist and engage harmoniously with it.

Site: Orbetello, selected by each group based on research and project ambition

<u>Studio Z</u> *with Daniele Profeta*

Acts of remediation critically entangle notions of thick ground, evolving built forms and shifting ecologies: most of all, the practice of the 'bonifica' needs to be understood as an ongoing collective composition of environmental narratives. Scales of intervention intermingle, strangely connecting genetically modified microbes with vast toxic territories, juxtaposing the delicately short life-cycle of at-risk species with the unimaginably slow decaying rate of heavy metals dispersed in water.

Focusing on the abandoned site of a chemical fertilizer factory at the edge of the Orbetello lagoon, this studio section will operate as a collaborative think-tank to develop shared re-imaginations of a toxic post-industrial super block. Escaping grandiose narratives of revitalization, often promoted under the alluring guise of an harmonious return to a *'natural'* or *'untouched'* state, we will operate with fragmentary, multiple and always already partial interventions: the class will work on a *n*-handed site proposal, with each group further developing close-up narratives of adaptation. Individual authorship and ambitions will be continuously negotiated in the collective forum of the class to build a shared archive of possibilities for a site which played a fundamental role in the local history of the Orbetello region and that has now become a site of National Interest. As a studio we will build a large (!! X-LARGE !!) ground-plan drawing - as well as group-based videos articulating embedded perspectives of this composite proposal.

<u>Site:</u> ex SI.To.Co. factory in Orbetello Scalo

<u>Studio Assignments:</u>

On <u>Tuesday 31st of August</u>, following the individual Studio presentations, students will receive a GoogleForm to select their preferred studio section. While it is important to maintain an homogenous distribution across the **X-Y-Z** sections, we will do everything possible to assign students to their first or second choice.

Exercise #1

The initial exercise of the semester consists in a collective investigation of the area of the Orbetello Lagoon and the larger field of Southern Tuscan Maremma through exploration, analysis and examination of a series of topics of inquiry.

All three sections will work in conjunction and overlap the areas and fields of investigation:

PRODUCTION & EXTRACTION / STUDIO X Lundbäck

- *Land-Form: Geologies & Morphology*
- *Forms of growing: The shape of crops and weeds*
- *On Productivity: Agriculture, fishing, minerals*
- *Grounds of re-organization: digging, collecting, heaping*

SPATIAL & FORMAL STRUCTURES / STUDIO Y Ponsi

- *Urban-Form: Settlements & Typologies*
- *Infrastructures: Defense & Land Management*
- *Historic development: Migrations & Demographics*
- *Community: Rituals, Traditions & Religion*

ECOLOGIES / STUDIO Z Profeta

- *Industrial development. Rise and fall.*
- *Natural Parks: Histories & Preservation Efforts*
- *Flora & Fauna: Biotopes of the Lagoon*
- *Toxic Ecologies (Water - Air & Ground)*

The research will be conducted in groups of 2 or 3 students per focus area. Groups will be identified by the students and communicated to each studio instructor.

Students will be provided with a set of base articles and documentation upon which they are expected to expand the research via online sources, through written and graphic form.

DELIVERABLES:

The final output of the research should be presented as a set of boards to be shared on ConceptBoard. The boards may include photographic imagery, maps, plans, views, diagrams, videos etc… In parallel to the analysis of the region, each studio instructor will provide you with specific instructions on how to develop a projective reading of this region: using a range of different media and focusing on different scales of intervention,

the ambition is for each group to be able to activate the acquired knowledge of the region as the first step of their future design intervention.

For the final presentation on ConceptBoard each team is expected to upload:

- 4x A3 horizontal boards focusing on the assigned research topic.
- 2x A3 horizontal boards depicting the projective vision and narrative

Specific deliverable instructions will be provided by each instructor.

Studio Schedule

W	Mon	Tuesday	Wed	Thursday	Friday	Sat	Sun	
1	8/30 First day of the Semester	8/31 **ARC408 Begins** Launch Project #1	9/1	9/2 ARC408	9/3 ARC408 Survey Class	9/4	9/5	Online
2	9/6	9/7 ARC408	9/8	*9/9* ARC408 Heather Merril 1pm EST	9/10 ARC408 Survey Class	9/11	9/12	
3	9/13	9/14 **TRAVEL DAY** *Quarantine for non-US & EU (1)*	9/15 In-Person Orientation *Quarantine (2)*	9/16 In-Person Orientation *Quarantine (3)*	9/17 In-Person Orientation *Quarantine (4)*	9/18 *Quarantine (5)*	9/19 *Quarantine (6)*	Orient
4	9/20 *Quarantine (7)*	9/21 **ARC408 / Ex#1 due** *Quarantine (8)*	9/22 *Quarantine (9)*	*9/23* Ibiye Camp 5pm *Last Day of Quarantine (10)*	9/24 Florence Walks TBD	9/25 Florence Walks TBD	9/26	
5	9/27	9/28 ARC408	9/29	**9/30** **Florence 40+ Event** ZOOM // in Syracuse	10/1	10/2	10/3	
6	10/4	10/5 ARC408 Lecture Scan Vision	10/6	10/7 Pisa Livorno	10/8 Spedizione Maremma S1	10/9 S2	10/10 S3	
7	10/11	10/12 ARC408	10/13	**10/14** **Florence 40+ Event** in Florence	10/15 Lungo il Po TBD	10/16 TBD	10/17	
8	10/18	10/19 ARC408	10/20	10/21 ARC408	10/22 Venezia TBD	10/23 Venezia TBD	10/24 Vicenza TBD	
9	10/25	10/26 **ARC408 Mid Review**	10/27	10/28 Mini-Break	10/29 Mini-Break	10/30 Mini-Break	10/31 Mini-Break	Hybrid In-Person
10	11/1 *Tutti i Santi*	11/2 ARC408	11/3	11/4 Roma TBD	11/5 Roma TBD	11/6 Roma TBD	11/7 Roma TBD	
11	11/8	11/9 ARC408	11/10	11/11 ARC408 Johanne Affricot 5pm	11/12	11/13	11/14	
12	11/15	11/16 ARC408	11/17	11/18 ARC408	11/19	11/20	11/21	
13	11/22	11/23 ARC408	11/24	*11/25* *ARC408 Studio Final*	*11/26* *ARC408 Studio Final*	11/27	11/28	
14	11/29	11/30 Program Ends	12/1	12/2	12/3	12/4	12/5	

PLEASE NOTE, this schedule will be continuously updated throughout the semester.

Reference Bibliography

Bonifica | *as social segregation*
Ideas of order for both <u>land</u> and <u>people</u>:

1. Marco Armerio and Wilko Graf Von Hardenberg, "Green Rhetoric in Blackshirts," in *Environment and History*, Vol. 19, No. 3 (August 2013), p. 286

2. Mia Fuller, *Moderns Abroad: Architecture, cities and Italian imperialism* (London, Routledge 2006).

Bonifica | *about land productivity*
Reflecting on issues of productivity for both territories and local customs:

1. Meredith Tenhoor, "The Architect's Farm" in *Above The Pavement – The Farm! - Architecture and Agriculture at P.F.1*, ed. Amale Andraos and Dan Wood, Princeton, Architectural Press (New York 2010) p. 166-189

2. Nicola Gabellieri, "California Dreamin': Rural Planning and Agricultural Development in Italy's Grosseto Plain 1948-1965" in *Agricultural History, Vol. 94, No. 2 (Spring 2020),* pp. 224-250

3. AMO, Rem Koolhaas, *Countryside, A Report*, Taschen 2020

Bonifica | *on natural & artificial Landscapes*

1. Marcelyn Gow, "What Gathers", *Offramp 17* (2020)
   https://offramp.sciarc.edu/articles/what-gathers

2. Burns, C. & Kahn, A. *Site Matters - Why Site Matters*, Routhledge, 2005

Bonifica | *issues of Landscape Representations*

1. Sophia Maxine Farmer, "Aeropittura: Modern Aviation and the Fascist Idealization of the Italian Landscape" in *Italy and the Environmental Humanities*, ed. Serenella Iovino et all. (University of Virginia Press, 2018)

2. Sylvia Lavin, "Trees Make a Plan" *Log* 49 (2020), p.37-40

3. Sylvia Lavin, "Trees Move In" *Log* 49 (2020), p.63-68

4. Sylvia Lavin, "Tree Speech" *Log* 49 (2020), p.111-118

STUDIO POLICIES

Attendance - Online Environment:
(a) All classes in the first six weeks of the semester will be held online. Unless otherwise indicated, meetings will be synchronous.

(b) In online sessions, students should behave as if in a face-to-face class. Unless indicated otherwise, students should have their webcams on. Students should expect to be addressed in class, with questions, prompts for opinions, etc., just as in a regular classroom environment.

(c) Verify that equipment and internet connection are ready by the start of class time. Excessive tardiness may be counted as an unexcused absence and may affect the final grade, at the professor's discretion. Sign in using your given or preferred name so that it is visible to all.

(d) Feel free to drink water or soft drinks during our live online class sessions, but please refrain from eating.

(e) Please review the 'Netiquette for Students' resource at the ITS Answers page.

Attendance - In-Person Classes:
(a) Beginning with the week of September 21st, classes will be held in person. The first day of in-person classes will be held in the classroom or studio at the SUF campus.

(b) Some classes may subsequently meet directly on site in the center of Florence. Please note locations carefully in the Weekly Course Schedule. For site visits, students should dress appropriately for the weather and for the requirements of our sites (churches demand that knees and shoulders be covered).

(c) The wearing of masks during all class sessions, in the classroom and on site, is mandatory. It is recommended that students always have a small bottle of hand sanitizer.

(d) As masks will be required for the duration of class sessions, eating and drinking during class is not allowed. Short breaks will be included to accommodate personal needs.

Stay Safe Pledge
Syracuse University's Stay Safe Pledge reflects the high value that the university community places on the well-being of its members. This pledge defines norms for behavior that promote community health and wellbeing. Classroom expectations include the following: wearing a mask that covers the nose and mouth at all times, maintaining a

distance of six feet from others, and staying away from class if you feel unwell. Students who do not follow these norms will not be allowed to continue in face-to-face classes; repeated violations will be treated as violations of the Code of Student Conduct and may result in disciplinary action.

Preparation and Effective Use of Studio Time:
Students are expected to log-in to studio meetings fully prepared for each day. This means that you have done the appropriate reading, research, analysis, and/or design development to keep your project moving forward; you are prepared for desk crits, reviews and digital pin-ups by generating drawings, 3d models, etc. and to describe the current state of your work. Because of the limited hours of access to studio you are strongly encouraged to use effective time-management strategies. Studio is a setting for shared and individual learning. You are encouraged to discuss studio work with your classmates taking advantage of the shared resources and platforms of engagement made available to the class (digital pin-up boards, studio blog, shared chat-rooms etc…).

Attendance and Punctuality
(a) Attendance and punctuality are mandatory for all courses at Syracuse University. This includes site visits and course-related field trips, some of which may take place during non-class hours and/or on weekends, as indicated in the syllabus Students who do not attend classes starting with the first scheduled meeting may be academically withdrawn as not making progress toward degree by failure to attend. It is a federal requirement that students who do not attend or cease to attend a class be reported at the time of determination by the faculty.

(b) Students are expected to stay for the duration of the class and to leave only during designated breaks except in the case of a valid and documented medical necessity. Frequent missed time in class may be counted as an unexcused absence.

(c) Students unable to attend class must inform the professor in advance via email. When possible, classes will be broadcast and recorded via zoom, so in many cases, students unable to attend in person can still attend remotely.

(d) An absence is excused for documented medical reasons or emergencies. An undocumented medical absence may be excused at the discretion of the professor. Personal travel inside or outside of Florence during class time is an unexcused absence. This includes family visits.

(e) Students are allowed one unexcused absence, which is not applicable to scheduled field trips, after which, every additional unexcused absence will decrease the final grade by one third of a letter grade (e.g. a B+ becomes a B becomes B-, etc.). The

accumulation of 5 unexcused absences will result in an F for the course. More than 3 tardies will constitute an absence.

Class Discussions:
Students are expected to participate actively in all class discussions: several avenues of participation are made available, both as direct verbal presentations as well as asynchronous written submissions. Students can select their preferred methodology as long as they actively participate in the development of the studio research.

GRADING STANDARDS AND PROCEDURES:

Letter grades will be assigned to each project/assignment using a standard 4.0 grading scale following the reference below:
- Project #1 Final Submission: 15%
- Project #2 Mid-Review: 25%
- Project #2 Final Submission: 50%
- Participation and Communication: 10%

The grade of each project will be made per its ability to meet stated assignment objectives and the instructor's judgment. In addition the grade can include the instructors assessment of individual growth, overall effort, and contribution to the studio's shared learning through discussions in class, during pin-up reviews, and in the field. For this course, successful work will combine a demonstrated commitment to the course material; consistent effort to learn from the instructors, others, and yourself; and an exhibition of care (through craft, repeated efforts, and willingness to take risks) in the design process. The production of facile work, an unwillingness to experiment, or the presentation of a carefree attitude will be reflected in the project grades.

In conformance with the policy of the School of Architecture, the following criteria will be used in evaluating studio work and assigning grades. This text is taken from a statement published each year in the School of Architecture's Rules and Regulations:

A: Performance of superior quality; intellectually, formally, and technically. There is clear evidence of genuine talent and architectural insight. Reserved for work that is extremely sound and not merely flashy.
B: Performance of good quality that has aesthetic merit and technical competence, although some problems are noted. Work reflects a solid commitment to the learning process and an understanding of the issues.
C: Performance of acceptable quality that meets the basic goals of the exercise, is presented in a complete manner and does not contain serious errors of judgment or omission.

D: Performance of inferior quality that may reflect a conscientious effort on the part of the student, but contains many serious errors of judgment, lacks aesthetic skill and/or is incomplete in presentation. The work did not measure up to the instructional goals in several areas.

F: Performance that is seriously deficient in merit and effort; given to those projects that reflect a lack of class attendance, significant incompleteness and/or lack of interest in the subject material.

If students elect to work in groups for any of the assignments, the group will be given one grade for each project, with each individual member of the group receiving an additional plus or minus 0 to 10 points, depending on their commitment to the group work.

Due Dates and Late Work

Academic work is due on dates indicated in the syllabus or by the professor. Missed work in class can be made up only in the case of a valid medical or technological issue. Late assignments will be penalized by one third of a letter grade for every day after the deadline.

Syracuse University Policies:

Syracuse University has a variety of other policies designed to guarantee that students live and study in a community respectful of their needs and those of fellow students. Some of the most important of these concern:

(a) Diversity and Disability (ensuring that students are aware of their rights and responsibilities in a diverse, inclusive, accessible, bias-free campus community) can be found here, at: https://www.syracuse.edu/life/accessibilitydiversity/

Students who require accommodation due to disability should contact Center for Disability Resources. via email at disabilityresources@syr.edu for more detailed information. Students may also wish to consult with the FlorenceAssistant Director for Health and Wellness, Amy S. Kleine, at askleine@syr.edu

(b) Religious Observances Notification and Policy (steps to follow to request accommodations for the observance of religious holidays) can be found here, at: http://supolicies.syr.edu/studs/religious_observance.htm

(c) Orange SUccess (tools to access a variety of SU resources, including ways to communicate with advisors and faculty members) can be found here, at: http://orangesuccess.syr.edu/getting-started-2/

As required by SU Policy, classes in Florence use the "ESPR" and "MSPR" in Orange Success to alert the Office of the Registrar and the Office of Financial Aid of absences

and concerns about academic performance . A grade of NA is posted to any student for whom the Never Attended flag is raised in Orange SUccess.

(d) The Syracuse University Student Code of Conduct prevails in courses held on the Florence campus. Violations of it will be treated accordingly.

Learning Environment

All members of the class are expected to respect the learning environment and the professor's efforts to maintain it. The professor also has the authority to enforce the Syracuse University (SU) Code of Conduct and the SU Abroad Standards of Behavior. Faculty are required to report any significant or repeated violations of the above to the Academic Office, which may result in further action.

Intellectual Property

Original class materials (handouts, assignments, tests, etc.), recordings of class sessions, materials posted on the website of the studio are the intellectual property of the course instructor. Materials may be downloaded for class use, but may not be provided to other parties (e.g., web sites, social media, anyone who is not enrolled in this class) without the written consent of the instructor. Classes may not be recorded in any way without the written consent of the instructor. Doing so is a violation of intellectual property law and of the student code of conduct

Academic Integrity and Honesty

Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations.

The policy governs, among other things, appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors. Under the policy, students found in violation are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered as described in the Violation and Sanction Classification Rubric. SU students are required to read an online summary of the University's academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.

The Violation and Sanction Classification Rubric establishes recommended guidelines for the determination of grade penalties by faculty and instructors, while also giving them discretion to select the grade penalty they believe most suitable, including course failure, regardless of violation level. Any established violation in this course may result in course failure regardless of violation level.

At Syracuse Florence, professors are required to report any instance of academic dishonesty to the Academic Office, which will follow procedures outlined by the Center for Learning and Student Success.

For more information and the complete policy, see http://academicintegrity.syr.edu

Student Academic Work
Academic work completed during semester may be used by professors for educational purposes in courses during the semester. Students' registration and continued enrollment constitute consent for this purpose. Before using students' work for educational purposes in subsequent semesters, professors will either request students' permission in writing or render the work anonymous by removing all personal identification.

Libraries and Resources
Electronic resources are available via the SU Library which can be reached at http://library.syr.edu. The Architecture Research Guide can be found at https://researchguides.library.syr.edu/Architecture. For assistance with specific architecture library materials, contact Barbara Opar, Architecture Librarian, at baopar@syr.edu

In addition, in Florence, the Syracuse Florence library (https://suabroad.syr.edu/florence/academics/the-suf-library/) holds many course texts; some of them are on reserve and are available for 2-hour consultations. For assistance with library materials in Florence, contact Sylvia Hetzel, Library Coordinator, at syhetzel@syr.edu

General Advice for OnLine Classes
Part of this course is an online class. Weekly assignments and viewing and reading materials can all be found on the research group website at www.borgo-digitale.com. Synchronous sessions will take place on Zoom at the designated hours.

Students are expected to complete all weekly content as designated in the course calendar (readings, viewing material, quizzes, discussions, etc) prior to the synchronous session. In addition to regular attendance, engaged discussion and active participation are essential to student success in an online course.

In an online class, it is especially important to remember that other classmates are human beings, not computers, and therefore are to be treated with the same dignity and respect as in an in-person class. In appropriate behavior online will not be tolerated.

The online learning environment provides a great deal of flexibility, but less structure than an in-person class. It is therefore vital for you to be organized. Students are strongly encouraged to (1) read the syllabus carefully and make a note of due dates and other important events; (2) Make a schedule with regular times to complete the scheduled readings, viewings and other assignments and to regularly follow the synchronous online lectures; (3) Check email on a daily base and to keep contact with the instructor.

Technological problems can be addressed to help@syr.edu.   Be very clear about the nature of the problem.

Coping with the Pandemic
Syracuse University understands that the ongoing pandemic can present inhabitual challenges for students.   Students who are experiencing stress, anxiety or depression due to the pandemic should avail themselves of the many health and wellness services offered by the University, or by the Florence Assistant Director for Health and Wellness, Amy Kleine (askleine@syr.edu). It is vital that if pandemic-related issues interfere with students' ability to complete work in a timely fashion or to participate in their online courses, they communicate their concerns privately with the instructor so that necessary accommodations can be made in order to guarantee student success. Privacy is assured.

In the event that the course needs to be moved online for a portion of the in-person course, or if a student must be isolated due to potential exposure, every effort will be made to conduct the class online so that all students can fully participate.