

Le Isole

Architecture and Borders

Instructors:

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Meeting Times:

Tuesdays and Thursdays, 1:45pm - 7:45pm

Research Prompt

In its third season, the research of the Florence Program will engage with Islands as laboratories, places where ideas can be tested and developed to re-imagine better ways to be in the world. Throughout the semester, we will leverage the potent ideologies and landscapes of imagination that are embedded within the space of these bounded landforms to reflect on architecture's agency in today's globalized yet increasingly divided world. The concept of 'island' is an extraordinarily flexible one, often becoming a multi-layered and timeless metaphor for human existence as a whole. With its rich web of imaginative associations and its peculiar ability to offer specific, circumscribed configurations to reflect on broader contemporary conditions, island studies are witnessing a resurgent interest across many disciplines.

"The lure of the island as a privileged inner space is a deduction that kicks in even in the very act of drawing an island. What starts off as a line heading in no particular direction and then starts turning on itself is transformed into a border, strictly defining an inner and outer world"

Godfrey Baldacchino, *A World of Islands - International handbook of Island Studies (2018)*

The seemingly innocent exercise of 'drawing an island' offers invaluable insights on how architecture pedagogies can benefit by thinking through these territories. Engaging with their inevitably bounded nature while simultaneously acknowledging their uniquely expansive qualities, islands defy binary thinking and open up kaleidoscopic possibilities for embracing these seemingly incompatible identities. To design often feels like being suspended in this ambivalent territory, stretching outwards for ever-fluid relationships with context, be it formal, social, bacterial or mineral... only to be confronted with the

markedly finite nature of every line drawn, program defined or material specified. Islands might come to rescue the troubled designer casted ashore by suggesting ways to move beyond such stale dichotomies. Not unlike many instances of architectural pedagogy, Western representations of islands have typically been constructed precisely around this kind of binary oppositions: enforcing clear boundary between land and water (inside and outside), 'appear[ing] to be mappable [...] a little abstracted form reality, already half-concept, hold[ing] the delusion of comprehensible totality,'¹ a perfect setting to narrate victories of stranded man (yes, usually male) over an hostile nature (think of the Robinsonade genre² or any tabula-rasa modernist project). Postcolonial theory has helped broaden island narratives, unpacking imaginaries of bounded spaces easily subjected to the colonial gaze and controlled by imperialist powers, to '*embrace islands in their plurality and diversity, and to reimagine the planet in archipelagic terms.*'³ This shift implies a resistance towards reductionist perspectives in favor of a deeper engagement of islands as non-transparent territories characterized by porous boundaries: islands as sites of continuous negotiation between their intrinsic singularities and their centrifugal tendencies.

Islandness beyond insularity

Taking a step back, if we look at the Syracuse Architecture Program in Florence as it positions students, curriculum structures and cultural expectations from an American institution in the 'sea' of the Italian context, we might be able to identify, once again, the figure of an island. The ambition of this research then exceeds specific course boundaries, and it aims to critically reflect on the position of each student during their abroad semester in Italy. A pedagogical design project that rejects idealized, distant representations of a '*known*' Italy (as it is imagined in either canonical or stereotypical terms), in favor of an embedded, discursive experience of shared exploration. An exploration to 'stimulate imaginative activity, open up thought, suggest possibilities and uncertainties, and encourage an interrogation of global space.'⁴

As we think and design through islands, it is paramount to leave behind common depictions of these spaces as *insular*, unfairly characterizing these territories and their peoples as backward, small minded and indulging in their isolation. Approaching the broader context of this design project, the island of Sicily, as well as everyday abroad

¹ Robinson, Tim. 1991 [1976]. 'Islands and Images'. In *Setting Foot on the Shores of Connemara & Other Writings*, pp. 1–17. Dublin: The Lilliput Press.

² Robinsonade is often used to refer to a story of the adventures of a person marooned on a desert island, following the style of the famous Robinson Crusoe novel by Daniel Defoe published in 1719 at the height of colonial expansion.

³ Riquet, Johannes, *The Aesthetics of Island Space: Perception, Ideology, Geopoetics*, Oxford Textual Perspectives (Oxford, 2019) pp. 10.

⁴ Johannes, *ibid.* pp.22.

experiences, we aim to invoke qualities of *islandness*, “a place that seeks autonomy while also opening itself up to engage with the world.”⁵

La Sicilia

“All of Sicily is a dimension of the imagination.”

– Leonardo Sciascia

In his 1953 ‘Desert Islands’ essay, Gilles Deleuze offered two contrasting categories to articulate the space of the island: he describes oceanic islands as ‘standing apart,’ geologically disconnected, born from nothing out of powerful tectonic forces and as such, authentic and essential: the narrative topos of new beginnings. On the other hand, continental islands are described as ‘dislocated fragments,’ marginal residues of a main-land: a territory to be forgotten or at best, colonized.⁶ While the binary opposition proposed by Deleuze undermines some of the ambitions of this prompt, unfortunately it remains an apt frame of reference to understand the complex histories of Sicily as well as some of the most recent economic and social realities of this island.

Sicily is the largest island in the Mediterranean Sea. Located off the southwest coast of Italy, it is officially referred to as Regione Siciliana. It is one of the twenty regions of Italy as well as one of the five autonomous regions of the country. Surrounded on the North side by the Tyrrhenian Sea, on the East by the Ionian Sea and on the South by the Sea of Sicily (or the African Sea), it is separated from Africa through the Channel of Sicily or Tunis and from the Italian peninsula by the narrow Strait of Messina.

Thanks to its natural resources and geographical centrality in the Mediterranean, Sicily has, since prehistoric times, always been a center of attraction for a large number of cultures and neighboring populations, which have determined its complex history and incredibly rich and diverse cultural and artistic heritage. Sicani, Siculi, Phoenicians, Greek, Romans, Goths, Byzantines, Arabs, Normans, Germans, Spaniards, and French, have all settled on the island and have left behind traces of their presence in toponyms, monuments, traditions and culture. It wasn't until 1860, with the landing of Giuseppe Garibaldi in Marsala with his famous ‘Spedizione dei Mille’ (Expedition of the Thousand Man) that the unification movement - firmly established in the North of the peninsula - began to gain military success: the nationalist undertaking was ultimately complete on 17th of March 1861. While many Sicilians supported unification, hoping to see improvement in the economically stagnant reality of a Region whose agricultural properties were amassed in the hands of the few, their optimism soon faded. Tensions

⁵ Pier Vittorio Aureli and Maria Shéhérazade Giudici, “Islands: The Settlement from Property to Care”, in Log, No. 47, Overcoming Carbon Form (Fall 2019), pp. 176

⁶ Gilles Deleuze, Desert Islands and other text (Paris, Semiotext(e) 2004)

on the island rapidly escalated, with the newly established Italian government - this one too mainly composed by the political circles of the North - unable to understand the specific kind of social rebellion that was playing out in Sicily. Under the general label of '*La questione meridionale*' (The southern problem), the island and its populations were perceived as antimodern and uncivilized, inaugurating what many scholars refer to as a 'new internal-colonial genre for Italy.'⁷

"For many Europeans (including many Italians), Sicily provided an alluring yet challenging frisson of the non-European inside European borders. It was seen as both threatening (part Arab and part African) and majestic (thanks to its Roman and Greek ruins and traces of Norman rule)"

– Mia Fuller, "Laying Claim: on Italy's internal and external colonies" (2018)

This representation of Sicily and Sicilians as 'innately criminals,' always *other* to the newly acclaimed Italian identity, continued to fester in public discourse as both explanation of the seemingly uncontrollable rural uprisings and as justification for the violent means of repression. Many studies highlight the lineage connecting these popular uprisings and the articulation of a criminal organization that will become known all over the world, Casa Nostra (our thing). Widely known as the Mafia, it represents a complex and violent phenomenon that has shaped a crucial chapter in Italy's contemporary history, particularly during the 1980s and 90s with the fight against its power and ramifications, trials and assassinations.

Today Sicily stands as one of the most beautiful, multicultural, historically and culturally stratified islands in the world, shaping its own particular identity and forming an exceptional example of strength and resilience. Borrowing from the renowned Sicilian writer Leonardo Sciascia, *sicilitudine* becomes 'a way of being in the world and a way of viewing it [...] a metaphysical category of the human condition.'⁸

You can use the link below to start exploring this complex history.

https://miro.com/app/board/uXjVOnKQa2c=/?share_link_id=667938307284

⁷ Mia Fuller, "Laying Claim: on Italy's internal and external colonies," in *A Moving Border: Alpine Cartographies of Climate Change*, eds, Ferrari, Pasqual and Bagnato (Columbia University Press, 2018)

⁸ Leonardo Sciascia, *Sicily as Metaphor; conversations presented by Marcelle Padovani* (Marlboro press, Marlboro Vt., 1994)

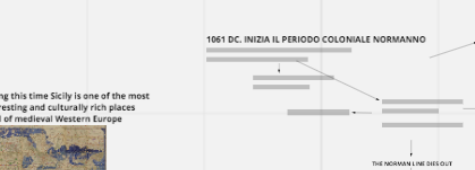
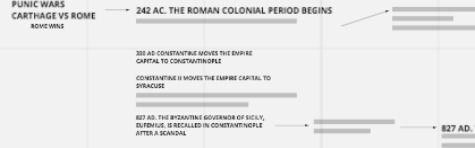
ORIGINI DELLA SICILIA

MEHRGARH



SELINUNTE

THE GREEK COLONIAL PERIOD BEGINS



during this time Sicily is one of the most interesting and culturally rich places in all of medieval Western Europe

1282-1516 DC. GOVERNO ARAGONESE (SPAGNA)

Marsala's background

The studio proposes the territory of Marsala as the shared site for our design prompt. Marsala is a town located in western Sicily and built on the ruins of the old Carthaginian city of Lilybaeum. Today the city is the fifth largest municipality in Sicily as well as one of its most ancient settlements. Positioned on the Boeo Cape, the extreme western point of the island, Marsala sits in between the Tyrrhenian sea to the north and the Sicilian Sea to the south and overlooks the Aegadian archipelago. This territory occupies a vast area that also includes the Stagnone Nature Reserve, the largest lagoon in Sicily, characterized by the shallow waters included between the four islands of Mozia, Isola Grande, Schola and Santa Maria.

The history of the city of Marsala is deeply rooted in the context of the very long battle between Carthaginians and Greeks for the dominion of Sicily, and is more precisely linked to the destruction in 397-6 BC of the Phoenician colony of Mozia by the Greek tyrant Dionysius of Syracuse.

The island of Mozia, thanks to its strategic position, represented the perfect territory for trade and had been occupied by the Phoenicians, a population well known for their navigation and commercial skills, since the VIII century BC. Once destroyed, the survivors of the attack moved to the nearby mainland, strengthening the coastal settlement and naming it Lebum, in Phoenician "towards Africa", and then Lilibeo or "the city overlooking Libia". The new town became a Carthaginian center for trade and provided a vital link thanks to its geographical positioning both in relation to the north African coast as well as to Sardinia. During the first Punic War, starting in 250 BC a 9 year long conflict took place between Romans and Carthaginians for the conquest of the city. Finally, in 241 BC, the town of Lilybaeum passed under the Romans dominion, marking a fundamental moment in the history of the conflict between Rome and Carthage. The historical events that had taken place up to this moment had made Lilybaeum a multiethnic and pluricultural city. Here, three populations and three different cultures had met and merged: the Phoenician-Punic, the Hellenistic and the Roman.

After the end of Roman rule, the ancient city declined, until the Arabs arrived in the 8th century attracted by the advantages of the grandiose port and the great proximity to Africa. The town began to flourish again and Lilybaeum was renamed to Marsà 'Alī, (port of Alī), from which derives the contemporary name of the city: Marsala.. Following the Arab period, starting from the end of the XI century, Marsala passed through Norman, Angevin, and Aragonese ruling with a flourishing wealth due to trade and maritime links. This period of recovery was then interrupted when the town declined in the 16th century after Emperor Charles V destroyed its old harbor to prevent its occupation by pirates.

In the 18th century English merchants discovered the local alcohol production and helped develop the now popular Marsala wine causing a dramatic economic expansion in the area including the development of a new harbor.

On May 11, 1860, the town was the site of the historic landing of Giuseppe Garibaldi and his army of the 1000 in their campaign to conquer the Kingdom of the Two Sicilies, towards the unification of Italy. In more recent times, following the WWII bombardment that devastated the city of Marsala, the town was slowly rebuilt and is today a largely popular tourist destination as well as an important archeological site, natural reserve and wine production center.

Studio Structure

Sharing a common brief, the studio will offer three sections working closely with each other to reflect on the relationship between architecture and islands. 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 the largest Italian island. The multi-layered histories of Sicily, its geopolitical position in the Mediterranean Sea and its vast repertoire of cultural influences will serve as the speculative site to imagine experimental programs of cultural exchange ranging from summer camps to spaces of comprehensive integration and temporary residency programs.

Studio X *with Olivia Gori*

Entirely built around rituals and actions and hardly ever affiliated with any architecture genius, we find a rather peculiar and overlooked typology in architecture, that of Summer Camps. Although having fundamental differences throughout their possible declinations around the world, this cross-cultural phenomenon embodies many themes linked to human expressions such as rituals, play, hierarchy, education, nature and communal living. Camps are fundamentally islands of their own, bubbles of tiny utopian societies or heterotopian settlements.

During the course of this semester, students will be asked to reimagine the model of the Summer Camp by proposing a hybrid public/private program on the small island of Mozia off the west coast of Sicily. The studio will look into various temporal domains of architecture, from the temporary to the permanent, as a way to investigate new possible models of settlement and sustainability.

Site: [37.867214, 12.465498](#)

Studio Y with Luca Ponsi

Sicily's history and cultural evolution is, and has always been tightly bound with migratory fluxes across the Mediterranean Sea, due to its insularity and geographical centrality. The south-western coast of Sicily and its archipelago of islands is still today the arrival, or often-times the passage, for large numbers of lives, seeking for a new beginning and a prospect for constructing (or re-joining) their families and futures in and across Italy and Europe.

The project of the semester consists in designing spaces of intercultural integration and opportunity for the New Sicilians arriving on the island via the filters of problematic "Hotspots", pursuing a positive evolution of their lives. Each project will define through investigation and research the field of operation, program and opportunity for a system of integrating reception and interculturality, to develop the sense of belonging to the territories, overcoming the perception of being "foreign", on the other hand to promote cultural and social growth of local communities.

Site: [37.793171, 12.432107](#)

Studio Z with Daniele Profeta

Studio Z will investigate the archipelago of experiences between cultural exchange, tourism, architecture and education. Inside/outside, together/apart, connected/separated will be only a few of the relational attributes to experiment on strategies of commoning beyond commodity-driven extractive practices. In simpler terms, how can we foster exchange of ideas and multiplicity of perspectives while operating in direct connection with a territory? Throughout the semester students will be asked to design both the ambition and the required infrastructure of a 'visiting residency program' for artists, activists, scholars etc... Moving away from an elitist format of retreat from '*the messiness of everyday life*' often found in these institutions, we will focus on spaces of participation, exchange and dialogue.

The proposed site stretches from the 'Teatro Impero' (a trace of Fascist mediatic propaganda), through the archeological park of Lilibeo to extend over the sea shore: students will be asked to intervene within the difficult heritage of the existing structures, and to suggest ways to re-code this spaces for public use. Particular emphasis will be placed on designing spaces of cohabitation between transient contributors and the local community. Methodologically, a strong focus will be placed on imaging and rendering to multiply possible future narratives of the proposals.

Site: [37.801722, 12.430946](#)

SYRACUSE ARCHITECTURE

Spring 2023

Issued: January 12th

ARC407

W	Mon	Tuesday	Wed	Thursday	Friday	Sat	Sun	
--	1/9	1/10 TRAVEL DAY	1/11 ARRIVAL DAY	1/12 ORIENTATION	1/13	1/14	1/15	Hybrid In-Person Courses
	1/16 First day of classes	1/17 Studio Presentations	1/18	1/19 Intro to Donatello 25 E:30pm	1/20	1/21	1/22	
1				1/26 Giulia Amoresano 6pm				
2	1/23	1/24 ARC407	1/25	1/26 ARC407	1/27 Florence Walks #1	1/28	1/29	
		DBS - Model Photo E:30pm		Florence Intro				
3	1/30	1/31 Ex. #1 Review Launch Ex. #2	2/1	2/2	2/3 Le Isole (Studio Visit to Sicily)	2/4	2/5	
4	2/6	2/7 ARC407	2/8	2/9 ARC407	2/10 Florence Walks #2	2/11	2/12	
		Survey review #1			Pier Vittorio Aureli 10am			
5	2/13	2/14 ARC407	2/15	2/16 ARC407	2/17	2/18 Napoli ++	2/19	
				Napoli Intro				
6	2/20	2/21 ARC407	2/22	2/23 ARC407	2/24	2/25	2/26	
		Davide Spina 6pm		Euseon Park 6pm				
7	2/27	2/28 ARC407	3/1	3/2 ARC408 Mid Review	3/3	3/4 SPRING BREAK	3/5	
		Survey review #2						
8	3/6	3/7	3/8	3/9	3/10	3/11	3/12	
				SPRING BREAK				
9	3/13 Classes Resume	3/14 ARC407	3/15	3/16 ARC407	3/17	3/18 Venezia / Vicenza ++	3/19	
		S.E. Elsterer 6pm		Venice Intro				
10	3/20	3/21 ARC407	3/22	3/23 ARC407	3/24	3/25	3/26	
				Judy Han & Se-Mi Ho 6pm				
11	3/27	3/28 ARC407	3/29	3/30	3/31	4/1 Roma ++	4/2	
		Rome ++						
12	4/3	4/4 ARC407	4/5	4/6	4/7	4/8	4/9 PASQUA	
				Deep Blue Studio Workshop				
13	4/10 PASQUETTA	4/11 ARC407	4/12	4/13 ARC407	4/14	4/15	4/16	
		Survey Final Review						
14	4/17	4/18 ARC407	4/19 Last Day of Classes	4/20 ARC407 Studio Finals	4/21	4/22	4/23	
15	4/24 Final Exam Days	4/25 Final Exam Days	4/26 Final Exam Days	4/27	4/28	4/29	4/30	
				Program Ends				

Required Courses:

ARC407 Architectural Design VI, TTh 13:45-19:45
 ARC571 Survey of Italian Architecture
 Italian Language
 Full M,W (10:45-12:45 or 13 - 15) or Tu,Th (8:45-10:45)

Elective Courses in Architecture:

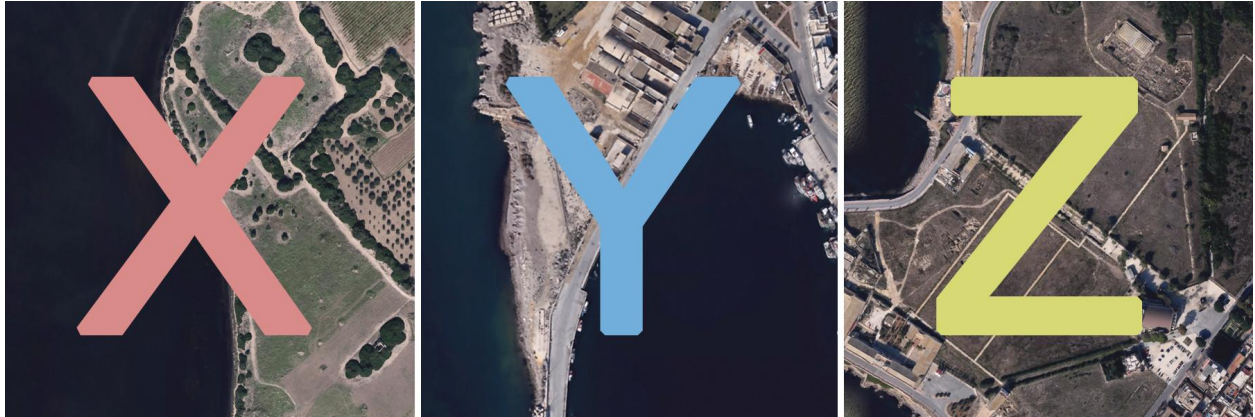
ARC300.3 Renaissance Architecture in Italy, Zaloga, MW 11:15-12:45
 ARC500.2 Sustainable Urbanism in Europe, Campani, MW 13:30 - 15:00
 ARC500.3 Alberti's Windows and other world-views, Profeta, W 13:30 - 16:30
 ARC500.6 Architecture and Fascism, Campani, MW 15:15 - 16:45

Faculty

Daniele Profeta, Program Director
 Luca Ponsi, Field Studies Coordinator
 Olivia Gori
 Jane Zaloga
 Cosimo Campani

Studio Sections:

On Tuesday 16th of January, following the individual Studio presentations, students will receive a GoogleForm to select their preferred studio section. While it is important to maintain a consistent distribution across the **X-Y-Z** sections, we will do everything possible to assign students to their first or second choice.



Reference Bibliography

These readings will serve as a starting point for your research on the theme of the Island as well as on Sicily's history and contemporary identity. They are available online at this link: [Google Drive Folder](#).

Post Colonial Islands

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)
3. Gaspare Messina, "Hospitality and exchange: Identity relationships between 'natives' and 'foreigners' in Sardinia", in *Island Studies Journal*, Vol. 16, No.2 (2021), pp.97-116
4. Melissa Kennedy & Paloma Fresno Calleja, "Introduction: Island Narratives of Persistence and Resistance", in *Interventions International Journal of Postcolonial Studies*, (2022)
5. Matthew Boyd Goldie, "Island Theory: The Antipodes" in *Islanded Identities : Constructions of Postcolonial Cultural Insularity*, ed. Maeve McCusker, Anthony Soares, Volume 139 (2011)
6. Anselm Franke, "Territories" in *Territories : islands, camps and other states of Utopia*, (2003)

Island Studies

1. Godfrey Baldacchino, *A World of Islands: An Island Studies Reader*, (New York, Routledge 2007)
2. Russell King, "Geography, Islands and Migration in an Era of Global Mobility", in *Island Studies Journal*, Vol. 4, No.1 (2009), pp. 53-84
3. Pier Vittorio Aureli and Maria Shéhérazade Giudici, "Islands: The Settlement from Property to Care", in *Log*, No. 47, Overcoming Carbon Form (Fall 2019), pp. 175-199
4. Jonathan Pugh, "Relationality and island studies in the Anthropocene", in *Island Studies Journal*, Vol. 13, No.2 (2018), pp. 93-110
5. Godfrey Baldacchino, "Islands as Novelty Sites", *Geographical Review*, Vol. 97, No. 2, (2007), pp. 165-174

Phenomenology of / and the island

1. Pete Hay, "A Phenomenology of Islands", in *Island Studies Journal*, Vol. 1, No.1. (2006), pp. 19-42
2. Johannes Riquet, *The Aesthetics of Island Space: Perception, Ideology, Geopoetics*, (Oxford, University Press 2019)
3. Gilles Deleuze, *Desert Islands and other text* (Paris, Semiotext(e) 2004)
4. Karl Agius et al., "'Splendid isolation': Embracing islandness in a global pandemic", in *Island Studies Journal*, Vol. 17, No.1. (2022), pp. 44-65
5. Owe Ronström, "Remoteness, islands and islandness" in *Island Studies Journal*, (2021), pp. 270-297

about Sicily

1. Joshua Samuels, "Difficult Heritage Coming 'to Terms' with Sicily's Fascist Past", in *Heritage Keywords: Rhetoric and Redescription in Cultural Heritage*, ed. Kathryn Lafrenz Samuels and Trinidad Rico (University Press of Colorado, 2015)
2. P. Schneider & J. Schneider, *Culture and Political Economy in Western Sicily*, New York Academic Press (1976)
3. Carla M. Antonaccio, "Networks and assemblages: a view from Archaic Sicily", in *Interrogating Networks*, ed. Lin Foxhall (Oxbow Books, 2021)
4. Earl Finbar Murphy, "Sicily, the island subcontinent", in *The Mediterranean*, Vol. 53, No. 318/319 (1986) pp. 195-201
5. Karla Mallette, "I nostri Saracini: Writing the History of the Arabs of Sicily" in *European Modernity and the Arab Mediterranean* (University of Pennsylvania Press, 2010)

6. Sarah Davis-Secord, *Where Three Worlds Met: Sicily in the Early Medieval Mediterranean* (Cornell University Press, 2017)
7. Sebastiano Tusa, "Cultural and ethnic dynamics in Sicily during Greek colonization" in *Greek Colonization in Local Contexts*, ed. Jason Lucas et. al. (Oxbow Books, 2019)

Architecture in Sicily

1. Johann Joachim Winckelmann, "Remarks on the Architecture of the Old Temples at Agrigento in Sicily" in *Johann Joachim Winckelmann on Art, Architecture, and Archaeology*, (Boydell & Brewer; Camden House, 2013)
2. Ruggero Longo, "Idealizing the Medieval Mediterranean? Creation, Recreation and Representation of Siculo-Normal Architecture", in *Memoirs of the American Academy in Rome* , Vol. 62 (2017) pp. 135-170
3. Maria Luisa Germanà, *L'Architettura Rurale Tradizionale in Sicilia, Conservazione e Recupero*, (Publiscula Editrice, Palermo, 1999)
4. Zaira Barone, *Tecniche Costruttive Murarie nell'Architettura Siciliana tra XV e XVI secolo*, prof. F. Tomaselli, UniNapoli,
5. Domenico Sutera, *Storia e Rappresentazione Prospetti Chiesastici nella Sicilia del Settecento*, (Edizioni Caracol, Palermo, 2013)
6. Nunzio Marsiglia, *La Ricostruzione Congetturale dell'Architettura - Storia, metodi, esperienze applicative*, (Grafill, Palermo, 2013)
7. Maria Di Gregorio, *Repertorio dell'architettura contemporanea in Sicilia progetti e scritti*, Relatore Roberto Collovà, (UniNapoli, 2007)
8. G. Alagna et alii, *Il Museo Archeologico Regionale Baglio Anselmi. Itinerari didattici: dal museo al territorio*, voll. 1-4, (Regione Siciliana, 2007-2010)
 - a. Vol. 1 - Il Mare
 - b. Vol. 2 - Da Mozia a Lilibeo
 - c. Vol. 3 - La città di Lilibeo
 - d. Vol. 4 - Da Lilibeo a Marsala

STUDIO POLICIES

0. 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...).

1. Covid-Related Information

During Spring 23, SU Florence covid-related policies will reflect and be aligned with those public health guidelines established by the Italian authorities. Any changes in these will be announced, and course content will be adapted accordingly. Currently, this means:

(a) all classes will begin and will continue in person.

(b) group site-visits and field trips for courses will be possible during Spring 23 and are considered required elements of the course. In addition, some classes will ask students to go to sites independently for a class assignment. Professors will provide detailed information about these visits, but students should observe whatever covid- related protocols are in place at that site, and should dress appropriately for the weather and for the requirements of sites (churches demand that knees and shoulders be covered for all genders).

(c) The wearing of masks and regular use of hand sanitizer is recommended.

(d) Students who test positive for Covid should remain at home. Professors will be notified of covid-related absences, and those classes will either (i) go hybrid so that isolated students can join the class session live via zoom at the designated class time, or (ii) be recorded so that students may watch the recording later on the Blackboard site.

(e) In the event of an expansive outbreak of covid, affected classes may have to go online for some part of the semester. These classes will be held on Zoom in a synchronous manner at the times designated for that class, and will be recorded and made available to students via Blackboard.

(f) In any 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. During session, use the “raise hand” function to ask questions and refrain from interrupting the class.

(g) 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.

(h) Please review the ‘Netiquette for Students’ resource at the ITS

3. 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 1.8 meters 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.

4. 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.

(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 without penalty, 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.

(f) Quizzes, exams, presentations and other work cannot be made up in the event of an unexcused absence, unless the professor judges that there are exceptional circumstances.

5. 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.

6. Syracuse University Policies:

Syracuse University has a variety of 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 student services specialist Andressa Bavaresco (abavares@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 <https://policies.syr.edu/policies/university-governance-ethics-integrity-and-legal-compliance/religious-observances-policy/>

(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: <https://experience.syracuse.edu/soar/academic-support/orange-success/>

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.

7. 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.

8. Blackboard

Learning support resources are available on Blackboard accessible at <http://blackboard.syr.edu>.

9. Intellectual Property

Original class materials (handouts, assignments, tests, etc.), recordings of class sessions, materials posted on Blackboard 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. Uploading course materials to any site other than the official Syracuse Blackboard platform violates intellectual property guidelines.

10. 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.

All academic integrity expectations that apply to in-person quizzes and exams also apply to online quizzes and exams. Discussing or communicating about quiz or exam questions with anyone during the quiz or exam period violates academic integrity expectations.

Using websites that charge fees or require upload of course material (e.g. Chegg, Course Hero) to obtain work completed by others, or the use of material generated by artificial intelligence (e.g. ChatGPT) with the intention to represent the work as original student work violates academic integrity expectations.

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>

11. Plagiarism Detection and Prevention

This course reserves the right to use the plagiarism detection and prevention system Turnitin. Students have the option to submit their papers to Turnitin to check that all sources used have been properly acknowledged and cited before submitting the paper

to me. The instructor reserves the right to submit papers or assignments to Turnitin, which compares submitted documents against documents on the Internet and against student papers submitted to Turnitin at SU and at other colleges and universities if plagiarism is suspected

Plagiarism is a serious academic offense and a violation of the SU Policy on Academic Integrity. Violations of this policy can result in serious consequences ranging from a failing grade on an assignment, failing the class, or expulsion. If students have any questions or doubts about citation issues, they should contact the professor to discuss them. As a general rule, when in doubt, use a footnote to cite sources.

12. 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.

13. Grading Scale

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.

14. Libraries and Resources

Electronic resources are available via the SU Library which can be reached at <http://library.syr.edu> In addition, in Florence, the Syracuse Florence 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

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

15. 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 consult with the student services specialist Andressa Bavaresco (abavares@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.