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 <u>land reclamation</u> alongside ideologies of <u>cultural exclusion</u>. 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 <u>'Bonificare'</u> - and its associated noun <u>'Bonifica'</u> - 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 <u>bonifica</u>. 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. <u>Le paludi</u> (the marshes) e <u>le foreste</u> (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 the *bonifica*. 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.

Grosseto's history: from the Etruscans to the Ente Maremma

The area in which the city of Grosseto lies today is in the center of what for many centuries was a vast 90 sqkm lake, called *Lacus Prelius*, with the Ombrone river as the main affluent.
The Etruscan population inhabited the area from the 1st millennium BC, founding two important cities, part of the *Dodecapolis* (*Twelve Cities*): *Vatluna* and *Rusellae*. Both cities thrived through mineral and metal extraction, and were equipped with active commercial ports linked to the extraction of salt. While *Rusellae*'s fortune continued during Roman domination and until the Middle Ages, *Vatluna* slowly dissolved.
The Aldobrandeschi family founded the town of Grosseto at the beginning of the 9th century as part of their domination of the area. In 1151, Grosseto took the oath in Siena.

The reclamation of the land began by the Etruscans and Romans resumed new vigor in the late Renaissance, beginning with the Medici domination of the area and the formation of the *Granducato di Toscana* (Grand Duchy of Tuscany) in 1569. During this period the city of Grosseto expanded, the walls were built and the first organic attempts at sanitation and plumbing began. With the extinction of the Medici family, the Lorraine family, guided by Grand Duke Leopold I from 1790, and continuing up to Duke Leopold II continued the vast hydraulic reclamation, supported by distinguished engineers and mathematicians, as Leonardo Ximenes and Vittorio Fossombroni.

After the formation of the *Italian Kingdom* in 1860 the work was interrupted, giving precedence to larger works such as railways, defense and organization of the public systems. During this period the local population decreased, defining an economic recession of the area. It is in this period that brigandage expands, and malaria spreads.

At the beginning of the 20th c. law was reestablished as well as the land reclamation works and new systems and techniques were deployed, such as the construction of the *Idrovore* (dewatering pumps). The problem of malaria was not yet solved, in fact, during the hot summer, several public offices of Grosseto moved to the hills of Scansano, giving birth to an exchange of population, that in the winter was inverted, with the shepherds and lumberjacks inhabiting the valley.

During the fascist regime through the *Bonifica Integrale* (Integral Reclamation) of 1923 the *Consorzio Bonifica Grossetana* was established as a way to support local growth, by offering agrarian economic credit, and coordination in produce distribution. It introduced new cultivation species and cattle breeds, developed infrastructures and supported the immigration of farmers from the northern Italy regions as Veneto. New small towns were built and the *mezzadria* (metayage) was promoted. In 1928 a new law was passed by which all improductive and abandoned lands were expropriated becoming property by the Regime.

During the post war period, the 1950 *Riforma Fondiaria* (Land Reform), supported by the Marshall Plan, generated the *Ente Maremma* (Maremma Authority*)*. Further towns, villages, and infrastructure were built to serve and host the new population inhabiting and farming the lands. Cultivations, cattle breeding, and chemical industries were promoted. Through the *Ente Maremma,* the State decides to intervene against large land properties, seen as a limiting factor to social and economic development. Between 1951 and 1955 120.000 hectares of land were expropriated, and distributed to 6.800 families. The land was ordered geometrically, and new vegetation types as eucalyptus and building typologies as windmills were laid out and structured the land. Cultivations transformed from extensive to intensive.

Following the development of industries, agriculture became a marginal sector of the economy, although profit was balanced by modern cultivation techniques.

__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 tourist identities.

__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 also re-expanding the wetlands of the Grosseto plain. 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 change and fluctuation, 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 Floodplain of Ombrone River

__Studio Y__ *with Luca Ponsi*

The studio will investigate the relationship between the uninhabited ancient town of *Rusellæ* and the contemporary inhabited town of Bagno Roselle, its relation to the city of Grosseto, and to the morphological context they pertain to.
The program for the studio project takes cues from the historic, modern, and contemporary development of the area. The long history of hot spring water, sprouting for the hillsides allowed the Etruscans first, then the Romans, and 13 centuries after, the

Leopoldine interventions together with those of the Bonifica, concluding with the contemporary unsuccessful ones, to make use of this precious natural resource.

In conjunction with this lineage, a parallel and ongoing economy of the area is that of the extraction of minerals and materials from the hillside. These two topics will set the conditions for the semester's project to develop around.

Students will investigate the development across the centuries of structuring forms of building and culture in the area. They will then deploy the learnt strategies to work projectively and speculate on how these structures can be adjourned and form the basis for a contemporary construction in relation to site.

Site: Roselle and its quarries

Studio Z *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. This studio will focus on the role of tourism as an active agent partaking in the construction of these territorial identities. In particular, we will investigate how the idealization of tourist imaginaries of Maremma, Tuscany and Italy more in general, have been central to practices of renewal of the built environment. Focusing on the abandoned site of Ponte Tura, a fundamental element for the territorial reconfiguration of the Maremma region, students will articulate their views of tourism as a mediated, intercultural space of exchange rather than as a space of pure consumption. Escaping grandiose narratives of revitalization, often promoted under the alluring guise of an harmonious return to a *'natural'* or *'original'* state, we will engage the built artifact through its multiple histories as well as mediatic representations. A strong focus will be placed on imaging and rendering to multiply possible future narratives of the proposals: highly detailed architectural drawings will be supported (maybe contradicted) by postcards and travel guides for this projective space of engagement with the territory of Maremma.

Site: Ponte Tura & Area of the Steccaia

Studio Assignments:

On Tuesday 11th January, following the individual Studio presentations, students will receive a GoogleForm to select their preferred studio section. While it is important to maintain a 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 Maremma Grossetana 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:

RESHAPED GROUNDS / STUDIO X Lundbäck
- *Productive Grounds*
- *Interstitial Grounds*
- *Infrastructural Grounds*

STRUCTURES / STUDIO Y Ponsi
- *Infra-structures: Territory / Land & Water Management*
- *Super-structures: Settlements / Rural, Urban, Civic & Religious*
- *Sub-structures: Society / Rituals, Traditions, Demographics & Economies*

TOURIST IMAGINARIES / STUDIO Z Profeta
- *Where to go: Landmarks & Community Spaces*
- *What to do: Leisure & Work Activities*
- *What to see: Natural Parks & Entertainment*
- *What to eat: Restaurants & Food Resources*
- *What to buy: Souvenirs & Local Industries*

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 FOR 01/25:
<u>Studio X</u> *with Cecilia Lundbäck*

- One *Far View* of Reshaped Ground – top, perspective or axon, well detailed
- One *Near View* of Reshaped Ground - perspective or axon, well detailed
- 3 named qualities of your Ground typology
- Taxonomy of the Ground

<u>Studio Y</u> *with Luca Ponsi*

- A 12 x 6 cell chart including in each cell a single image, drawing or diagram presenting a specific aspect of investigation, related to the adjacent cells.

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

- *x1 (foldable) tourist map of the Grosseto area. This should include:*
    a. *Graphic Representation of the larger Grosseto Maremma region;*
    b. *Zoomed in area of study relative to each group analysis;*
    c. *Brief textual information about the content researched.*
- *x1 postcard depicting a tourist imaginary relevant for the project trajectory.*

<u>Studio Schedule</u> PLEASE NOTE, this schedule is subject to change.

Spring 2022			DRAFT: 22 December, 2021	Issued: XXX, 2021			
W	**Mon**	**Tuesday**	**Wed**	**Thursday**	**Friday**	**Sat**	**Sun**
1	1/10 Online Orientation	1/11 **Studio Presentations**	1/12 First day of the Semester	1/13 **ARC407 Begins** Launch Project #1	1/14 ARC407 Intro to Survey	1/15	1/16
2	1/17	1/18 ARC407	1/19	1/20 ARC407 Yara Feghali 1:30pm EST	1/21 ARC407 Photogrammetry Workshop	1/22	1/23
3	1/24	1/25 **Ex. #1 Review**	1/26 **TRAVEL DAY**	1/27 **ARRIVAL DAY**	1/28 Donatello 2pm - 4pm	1/29	1/30
4	1/31	2/1 ARC407 Reading Session #1	2/2	2/3 ARC407	2/4 **Florence Walks #1**	2/5 **Florence Walks #2** Quarantine (end)	2/6
5	2/7	2/8 ARC407	2/9	2/10 **Spedizione Maremma (Studio Visit)**	2/11	2/12	2/13
6	2/14	2/15 ARC407 Review Scans & Sketches #1	2/16	2/17 ARC407 Students indipendent reviews	2/18 **Possible LiDAR workshop** w/ SCANVISION	2/19	2/20
7	2/21	2/22 ARC407	2/23	2/24 ARC407	2/25	2/26	2/27
8	2/28	3/1 **ARC407 Mid Review**	3/2	3/3 Mini-Break	3/4 Mini-Break	3/5 Mini-Break	3/6 Mini-Break
9	3/7 Mini-Break	3/8 ARC407 Reading Session #2	3/9	3/10 ARC407 Tourist Intents w/ London	3/11	3/12 **Naples ++**	3/13
10	3/14	3/15 ARC407 Spina Davide 6pm ITA	3/16	3/17	3/18 **Rome & la sua Periferia (bus?)**	3/19	3/20
11	3/21	3/22 ARC407 Review Scans & Sketches #2	3/23 **Bonifiche Symposium** 1:30pm - 7pm	3/24 ARC407 Students indipendent reviews	3/25	3/26	3/27
12	3/28	3/29 ARC407	3/30	3/31	4/1 **Venezia & Vicenza**	4/2	4/3
13	4/4	4/5 ARC407	4/6	4/7 ARC407	4/8	4/9	4/10
14	4/11 **Final Exam Days**	4/12 **ARC407 Studio Finals**	4/13	4/14 Program Ends	4/15	4/16	4/17

Online Courses (weeks 1–3)
Hybrid In-Person Courses (weeks 4–14)

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

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. In-Person Classes

(a) We anticipate in Spring 22 that all classes will begin and will continue in person. The first day of in-person classes will be held in the classroom or studio at the SUF campus.

(b) Unless otherwise indicated by new information from the Italian authorities, such as a change to Orange or Red Zone, we anticipate that group site-visits for courses will be possible during Spring 22. 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 protocols are in place at that site, and should dress appropriately for the weather and for the requirements of our sites (churches demand that knees and shoulders be covered for all genders). Should the policy regarding site visits change during the semester by decree of the Italian government, professors will adapt accordingly.

(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, or make frequent use of the sanitizer that can be found throughout the building. In addition, we ask all students to help us stay safe by using the sani-wipes found in all classroom to wipe down their work areas before and after class sessions.

(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.

(e) we do anticipate that, because students or faculty may have to isolate temporarily due to possible exposure, HYBRID courses will need to be conducted during the Spring

22 semester. Students who need to isolate are expected, first, to notify their professor, and second, to attend their course via Zoom during designated class times while non-isolating students will continue with in-person classes. Hybrid courses will be recorded and made available on Blackboard. On occasion, should the professor or a large majority or even entirety of students have to isolate, class will be conducted at designated times entirely online until such time that the risk of contamination is mitigated.

(f) additional safety protocols, notably pertaining to what students will have to due in the event of possible exposure to a classmate, will be published on the Florence Spring Program Blackboard site.

2. The Online Environment / Online Period
(a) the first two weeks of courses will be held online before students arrive in Florence. Online sessions will be recorded and be made available on Blackboard. They will be held at the designated course times AS IF the courses were being held in the Eastern Time Zone.

(b) In the event that classes have to go online for some part of the semester, such 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.

(c) 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. During session, use the "raise hand" function to ask questions and refrain from interrupting the class.

(d) 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.

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

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

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. 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.

(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 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 accommodations 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 SU Florence Student Support Services Assistant, 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: 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.

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

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. In this course, all work submitted for quizzes and exams must be yours alone. Discussing or communicating about quiz or exam questions with anyone during the quiz or exam period violates academic integrity expectations for this course.

Using websites that charge fees or require you to upload course material (e.g. Chegg, Course Hero) to obtain work completed by others and present the work as your own violates academic integrity expectations in this course.   Please note, you may not upload course materials to any site other than the official Syracuse Blackboard platform.

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. 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.

SU Florence also provides writing tutorial services. The writing tutor is Baret Magarian (bmagaria@syr.edu).   His office hours for this semester are on Tuesday afternoons in the library, and he is also available for consultation via email.

15. Academic Issues and Questions
Any and all academic questions, issues, concerns or requests can be directed to Dr. Bob Vallier, who oversees all Academic Operations. He is often floating about, but you can always reach him at rvallier@syr.edu. He is the one who wrote this, but no one is reading it, hence will not discover the fifty euros he hid somewhere in the building, clues to which are scattered throughout this document.

16. Coping with the Pandemic
Syracuse University understands that the ongoing pandemic can present unhabitual 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 Student Support Services Assistant, 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.

17.   Special Course-Specific Policies
Attendance will be appropriately noted via roll call and/or various class activities that take place during our live (synchronous) sessions.

Class participation is expected in all courses. Participation implies active engagement in discussions, class activities, and with the materials. Professors may also use in-class or online activities to assess participation in class. Participation is assessed on a rolling basis based on each session's activities and will be factored into the final grade in the course.