

# **Borgo Digitale**

## ***Living and Working in the Italian Countryside***

### **Shared Research Prompt**

Under the pressure of a global pandemic, the built environment and the protocols for its inhabitation are being challenged and re-formatted at unprecedented scale and speed. A series of colliding thresholds – from Zoom screens to facial masks and quarantines – can be understood as the sites of transformation of a long-established social contract negotiating private and public spaces of individuals, communities and regions. At the core of this is a fundamentally architectural question: *“How do we structure spatial protocols of distribution and movement to support the welfare of a larger community? Put more simply: How do we co-exist with others?”*

Taking cues from AMO’s recent body of research highlighting the radical reorganization, abstraction and automation that occurred in the ‘*Countryside*’ to support the densities and excesses of modern urban life, this program will look at the distributed network of the Italian ‘Borghi’ with its long and rich history as a fertile site to rethink contemporary patterns of inhabitation. Within this context, we will pay particular attention to the transforming character of domestic space in which ideas of public and private /ness are continuously negotiated, where the ever-expanding neoliberal ambition of uninterrupted productivity continuously challenges the separation of work and leisure. Framed in this way, the space of the *house* and its contested typology moves beyond the territory of the individual and begins to highlight its role in systemic oppression on the basis of gender, race, and class.

*“This is a unique call for a radical reinvention of the idea of housing that rejects the hegemony of the family (and private property) as the only way to live together. Co-living and Co-working can be more than temporary solutions driven by necessity; they can also offer long-term conditions inspired by a sense of togetherness and solidarity”*

Production/Reproduction: Housing beyond the Family, Pier Vittorio Aureli and Martino Tattara

Sharing this common research interest, students will be supported in developing their specific interest in collective living: investigations might engage with the radical and long-lasting consequences of remote-home-working practices as they have been accelerated by the ongoing pandemic - or focus on challenging the paternalistic structure of the nuclear family and its mirroring in the gendered spaces of our houses.

Temporary housing, intergenerational living, ‘*smart*’ infrastructure for sustainable living and the multiplication of ‘*not-so-smart*’ autonomous devices stumbling across kitchen-floors ... by assembling rituals, materials and preoccupations each project will aim to construct specific world-views of how we could, one day, live together again in the space of the Italian Borgo.

*“This is the starting point of the domestic revolution: to be able to think of the house no longer as a space of the property and economic administration, but as the place where things come alive and make life possible for us. It is not geometry and architecture that should define this life but this capacity for animation that passes from human beings to things and from things to human beings.”*

Reversing the New Global Monasticism, Emanuele Coccia

Sharing a common brief, the studio will offer two sections working closely with each other to critically understand the social and cultural contexts of these small towns while articulating specific design interests and areas of research. If questions revolving around the design of domestic rituals extend from the individual to the collective, from territorial configurations to local conditions, the two sections will approach the design proposition along two opposing scalar vectors to finally converge at the same scale of investigation: zooming-in and zooming-out each group will support the research of the other. Ultimately the aim is to conceptually problematize a clear separation of foreground and background when thinking about building in existing contexts. Below you will find more information on each of these sections.

*“By erasing boundaries between one scale and another, by existing outside of conditions of space and distance, and by operating entirely within a realm of images, the zoom generates a condition of seamlessness. And this seamlessness reconfigures the relationship between public and private.”*

Zoom - Google Earth and Global Intimacy, Vittoria Di Palma

## **Zooming In** w/ Luca Ponsi

Starting by investigating the territory through a *fish-eye* lens, by exploring, extrapolating and analysing the structure, infra-structure and characters that are peculiar and unique to the territory of Val d’Orcia, we will zoom our lens inward at a *wide angle* medium-scale view to envision how the issues, frictions and possibilities that the area offers may blend and amalgamate with each other, to create a near-future scenario of development and transformation of the region.

The palimpsest created by the layered zoomed out visions will form the basis to develop a design project that relates ideas and issues of communal living (*otium*) and working (*negotium*), by viewing the *micro*-structure at *macro* scale.

## **Zooming Out** w/ Daniele Profeta

Our investigation on domestic spaces will begin at the scale of the interior, focusing on specific moments of interference between contemporary living patterns and traditional patriarchal ideologies of the nuclear family and the home. Connecting the individual with larger reflections on contemporary living, each group will identify a contested site of the house (the work-kitchen table / the AirBnb-bed etc...) and develop close-up prototypes to imagine possible reconfigurations of these spaces.

We will slowly begin to zoom out, thinking about the idea of multiplicity in the construction of a community, engaging with internal relationships before finally confronting the site of the Borgo. Zooming out will give us the opportunity to parallel the pedagogical structure of the studio with the students' literal travel to the Italian Countryside - while working remotely students will question how the house is adapting to these new forms of living; while in quarantine - next to you fellow colleagues - you will think about distributed proximities and spaces of mediation with your neighbors and finally, once in the Borgo, we will extend the space of the community to respond to specific site conditions.

*“Currently, countryside discourse is polarized between attempts to keep “as is” and to change “everything”. What we want(ed) to collect is evidence of new thinking, new ways of paying, new ways of cultivating, new ways of building, new ways of remembering, new ways of exploring, new ways of acting, old ways of contemplating and being, new ways of using new media, new ways of owning, renting, new ways of protecting, new ways of planting, new ways of farming, new ways of fusing, new ways of harvesting, that are taking place beyond a metropolitan consciousness...”*

Ignored Realm - in Countryside, a report - Rem Koolhaas

## **Studio Structure**

The studio is structured around two projects, building on each other to introduce the students to the specificities of these territories and to address different scales of resolution in their design interventions.

**Project #1** each section will engage with the issue of inhabitation within the context of the Borgo and contemporary economic and social pressures at two different scales, from the individual event to the territorial investigation. Rather than being understood as

two separate trajectories of analysis, the aim is for both investigations to become a shared research package for both sections to work with throughout the rest of the semester, putting together individual and collective thinking.

**Project #2** will confront the specificities of our building site in Castiglione d'Orcia, a small hilltown community in the Province of Siena. Located in the heart of Val d'Orcia, a UNESCO World Heritage cultural site, the landscape surrounding Castiglione is an exceptional example of the cultural interconnection of landscape design, ecological biodiversity, agricultural production as well as historic municipalities stretched along the via Francigena. While these sites maintain a renewed level of interest from travelers and tourists alike, with tourism increasing every year, the small hill-towns of this region are under significant economic and social pressures due to the continuous wave of migration bringing inhabitants away from the countryside and into the larger towns of the Region (from Siena to Grosseto). This continuing demographic trend in recent decades has left Castiglione d'Orcia, as many other borghi in the region, with an aging population and a consequent ever-growing lack of services in support of the remaining inhabitants. Today many state-led initiatives are supporting the reinvigoration of these regions to try and reverse the demographic patterns and continue to engage with the rich historical heritage of these sites. An expanding infrastructure of communication to diminish the digital divide across rural and urban areas, incentives for relocations and the start-up of new small scale companies are only a few of the opportunities made available for the re-imagination of these sites. In this second project we will investigate possible new forms of living in the space of the Italian Borgo.

Throughout the course, students may elect to work either independently or to form groups (of no more than 2 people) to complete the assigned projects. In recognition of the collective nature of the design profession as well as the potential for significantly higher level of resolution of the final design submission, instructors strongly encourage group work throughout the course. Instructors should be notified in a timely manner.

# Studio Schedule

W	Mon	Tuesday	Wed	Thursday	Friday	Sat	Sun	
1	2/15 First day of the Semester	2/16 ARC407 Begins Intro Session / Project #1	2/17	2/18 ARC407	2/19 ARC407 Survey Class	2/20	2/21	Online Courses
2	2/22	2/23 ARC407 Lecture WAI Architecture 1pm EST	2/24	2/25 ARC407	2/26 ARC407 Survey Class	2/27	2/28	
3	3/1 Pre-arrival Online-Orientation	3/2 ARC407	3/3	3/4 ARC407	3/5 ARC407 Review Project #1 Review	3/6	3/7	
4	3/8 Flexible (Travel)	3/9 Flexible (Travel)	3/10 Flexible (Travel) NON-COVID FLIGHT	3/11 Flexible (Travel) COVID TESTED FLIGHT	3/12 Flexible (Travel)	3/13	3/14	Travel
5	3/15 Quarantine	3/16 ARC407 Launch Project #2	3/17 Quarantine	3/18 ARC407 ?Topia? check for number of guests	3/19 ARC407 Survey Class	3/20	3/21	Quarantine
6	3/22 Quarantine	3/23 ARC407 Lecture Mariana Pestana 4pm	3/24 Quarantine	3/25 ARC407 Netflix Party	3/26 ARC407 Survey Class + 3d Scanning	3/27	3/28	
7	3/29	3/30 ARC407	3/31	4/1 ARC407	4/2 Firenze #1 Urban Morphology @ Typology	4/3 Castiglione d'Orcia Site Visit Project #2	4/4 Easter	Hybrid In-Person
8	4/5 Easter Monday	4/6 ARC407 Lecture AAMA 5pm	4/7	4/8 ARC407	4/9 Firenze #2 Brancaccio, Alberti, Michelangelo	4/10 Firenze #3 Astrada, Certosa, Conterato	4/11	
9	4/12	4/13 ARC407 Lecture Inches Geleta 5pm	4/14	4/15 ARC407 Mid Review Project #2	4/16 Siena Day Trip / Deadline Roma Hotel	4/17	4/18	
10	4/19	4/20 ARC407 Lecture Simone Niquille 5pm	4/21	4/22 Roma Overnight Trip	4/23 Roma Overnight Trip	4/24 Roma Overnight Trip	4/25 Roma Overnight Trip	
11	4/26	4/27 ARC407	4/28	4/29 ARC407	4/30 Pisa & Carrara Day Trip	5/1 Primo Maggio	5/2	
12	5/3	5/4 ARC407	5/5	5/6 Venezia Overnight Trip	5/7 Venezia & Vicenza Overnight Trip	5/8 Vicenza Overnight Trip	5/9 Vicenza Overnight Trip	
13	5/10	5/11 ARC407	5/12	5/13 ARC407	5/14	5/15	5/16	
14	5/17	5/18 ARC407 Final Review Project #2	5/19 Final Exam Days	5/20 Final Exam Days	5/21 Program Ends	5/22	5/23 Departure from Housing	

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

## Reference Bibliography & Projects

### About Family and Labour:

1. Pier Vittorio Aureli, Martino Tattara, "Production/Reproduction: Housing beyond the Family", Harvard Design Magazine, No. 41 F/W (2015)  
<http://www.harvarddesignmagazine.org/issues/41/production-reproduction-housing-beyond-the-family>
2. ÅYR, "FAMILI: Proxy Paranoia or Technological Camaraderie", Harvard Design Magazine, No. 41 F/W (2015)  
<http://www.harvarddesignmagazine.org/issues/41/famili-proxy-paranoia-or-technological-camaraderie>

3. Christina E. Crawford, "From the Old Family-to the New", Harvard Design Magazine, No. 41 F/W (2015)  
<http://www.harvarddesignmagazine.org/issues/41/from-the-old-family-to-the-new>
4. Lazzarato, Maurizio Lazzarato. "Immaterial Labor". In Paolo Virno and Michael Hardt (eds), *Radical Thought in Italy: A Potential Politics*, 133-47. Minneapolis: University of Minnesota Press, 1996.
5. Weeks, Kathi. *The Problem with Work: Feminism, Marxism, Antiwork Politics, and Postwork Imaginaries*. Durham: Duke University Press, 2011.

### *Communal Living / Collective Form:*

1. Fernández Bales, Alexander. "Mapping Rituals in a Carthusian Monastery: La Certosa di Calci." *Journal of Architectural Education*, May, 2001, Vol. 54, No.4, pp. 264-267  
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3. Rossi, Aldo. *The Architecture of the City*, chapter 1, MIT Press, 1982 ([GDrive](#))
4. Caroline O'Donnell, *Six Cells: Genetics, Variation and Architecture*, Thresholds 37, MIT Press  
[https://www.mitpressjournals.org/doi/pdfplus/10.1162/thld\\_a\\_00196](https://www.mitpressjournals.org/doi/pdfplus/10.1162/thld_a_00196)
5. Evans, Robin. *Figures, Doors and Passages* in "Translations from Drawing to Building and other Essays", MIT Press, 1997 ([GDrive](#))
6. Federici, Silvia. *Re-enchanting the World: Feminism and the Politics of the Commons*. Oakland: PM Press, 2019.
7. Franck, Karen A., and Sherry Ahrentzen. *New Households, New Housing*. New York: Van Nostrand Reinhold, 1991.

### *Countryside:*

1. AMO, Rem Koolhaas, *Countryside, A Report*, Taschen 2020 ([GDrive](#))
2. G. Pagano & D. Guarniero, *Architettura Rurale Italiana*, Quaderni della Triennale, Hoepli, Milano, 1936 ([GDrive](#))
3. De Carlo, Giancarlo, *Tortuosità / Tortuosity*, Domus 866, Jan 2004, p. 24-25 ([GDrive](#))
4. Rudofsky, Bernard, *Architecture without architects - A short introduction to non-pedigreed architecture*, MOMA, 1964 ([GDrive](#))

### *On Scale:*

1. Di Palma, Vittoria. "Zoom- Google Earth and Global Intimacy", London, Routledge, 2009

2. Tan, Pelin. *The matter of scale* in “Superhumanity: Design of the Self”. Eds. Nick Axel, Beatriz Colomina, Nikolaus Hirsh, Anton Vidokle and Mark Wigley, Univ. of Minnesota Press, 2018

### On Site:

1. Burns, C. & Kahn, A. *Site Matters - Why Site Matters*, Routledge, 2005  
([GDrive](#))

### Post-Industrial Economies & Lifestyles:

1. van Zuylen, Marina. *A Proper Occupation* in “Work, Body, Leisure”, ed. Marina Otero Verier and Nick Axel (Hatje Cants, 2018)
2. *Silvia Federici, Wages against Housework* in “Work, Body, Leisure”, ed. Marina Otero Verier and Nick Axel (Hatje Cants, 2018)
3. Beatriz Colomina, *The 24/7 Bed* in “Work, Body, Leisure”, ed. Marina Otero Verier and Nick Axel (Hatje Cants, 2018)
4. Jonathan Crary, “24/7 Late Capitalism and the Ends of Sleep” (New York: Verso Books, 2014)

### During-post Covid:

1. Ogundehin, Michelle. “*In the future home, form will follow infection*” Dezeen.com  
<https://www.dezeen.com/2020/06/04/future-home-form-follows-infection-coronavirus-michelle-ogundehin/> (accessed January 29, 2021)
2. Coccia, Emanuele, “*Reversing the new global monasticism*”, FallSemester, April 2020  
<https://fallsemester.org/2020-1/2020/4/17/emanuele-coccia-escaping-the-global-monasticism>
3. Goodman, P. & P. *Communitas Means of Livelihood and Ways of Life*  
<https://www.famagazine.it/index.php/famagazine/article/view/562/>
4. Chayka, Kyle. “How the Coronavirus Will reshape Architecture”, The New Yorker  
<https://www.newyorker.com/culture/dept-of-design/how-the-coronavirus-will-reshape-architecture>

### Exhibitions & Events:

1. *Housing the Human Festival* (October 18-19, 2019) radial systems, Berlin  
<https://housingthehuman.com/october-18-19-2019-housing-the-human-festival-radial-system-berlin/>
2. *Countryside: The Future* (Feb 20, 2020 - Feb 15, 2021), Guggenheim, NYC  
<https://www.guggenheim.org/exhibition/countryside>

## **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 March 29, 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](mailto: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](mailto: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](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](mailto: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](mailto: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](http://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. Inappropriate 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](mailto: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](mailto: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.