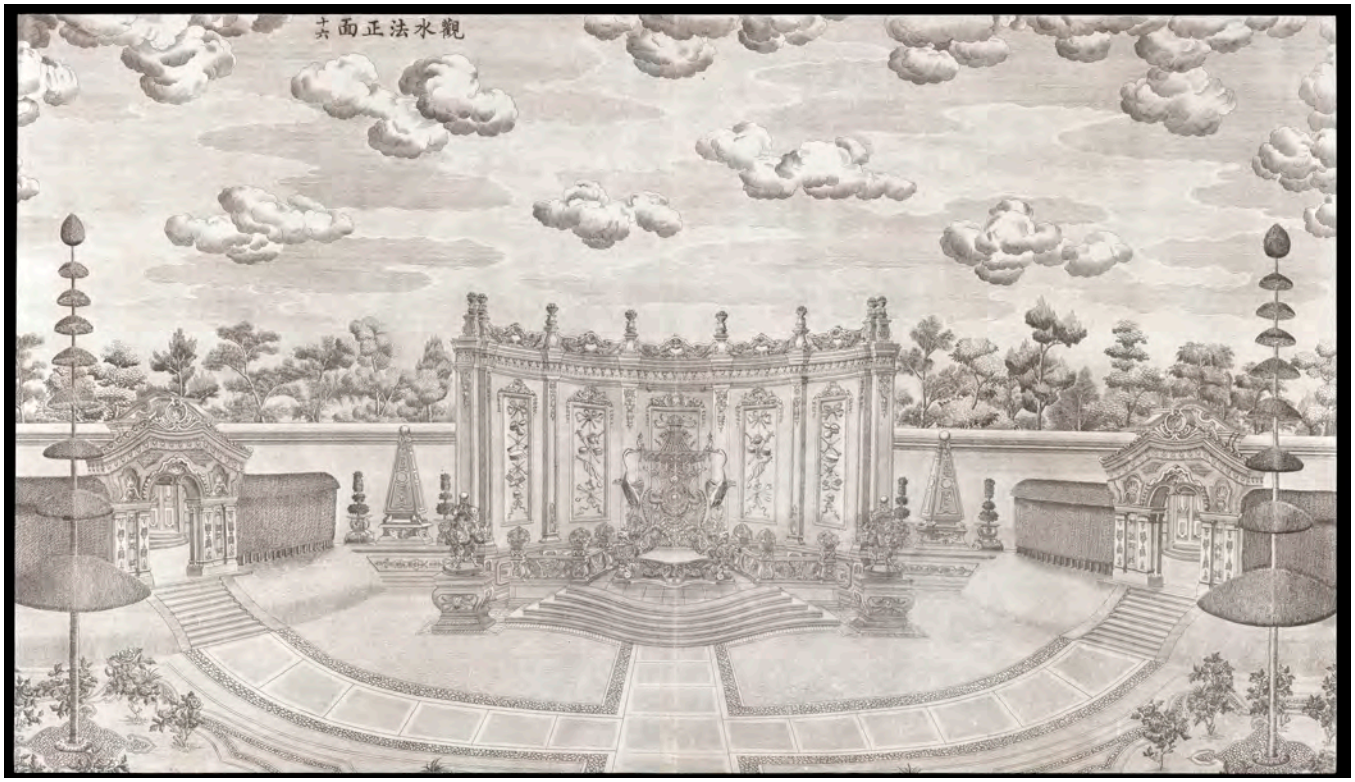


Front Side of the View of the Fountain. *Yuan Ming Yuan*, Beijing, 1783–86

Chinoiserie

Exoticism and the Imagining of the Self and the Other in Architectural Culture

Professor Bedard
Monday & Wednesday
3:45-5:05pm; Slocum 302

Although the term "chinoiserie" has historically referred to the particular mixture of "oriental" and western styles particularly popular in European courts during the seventeenth and eighteenth centuries, recent scholarship has pointed to the ways that, although this phenomenon exoticized, via European material culture, Asian—and also African and Muslim subjects, objects, and landscapes: it was also a form of self-representation at a critical turning point in world history. Furthermore, the taste for the "exotic" was not limited to the European aristocracy of the Baroque and the Enlightenment. Asian monarchs like the Chinese Qianlong emperor (r. 1735–96) and the Siamese king Chulalongkorn (r. 1868–1910) built palaces and gardens that imitated western models, a practice that has been named "occidenterie."

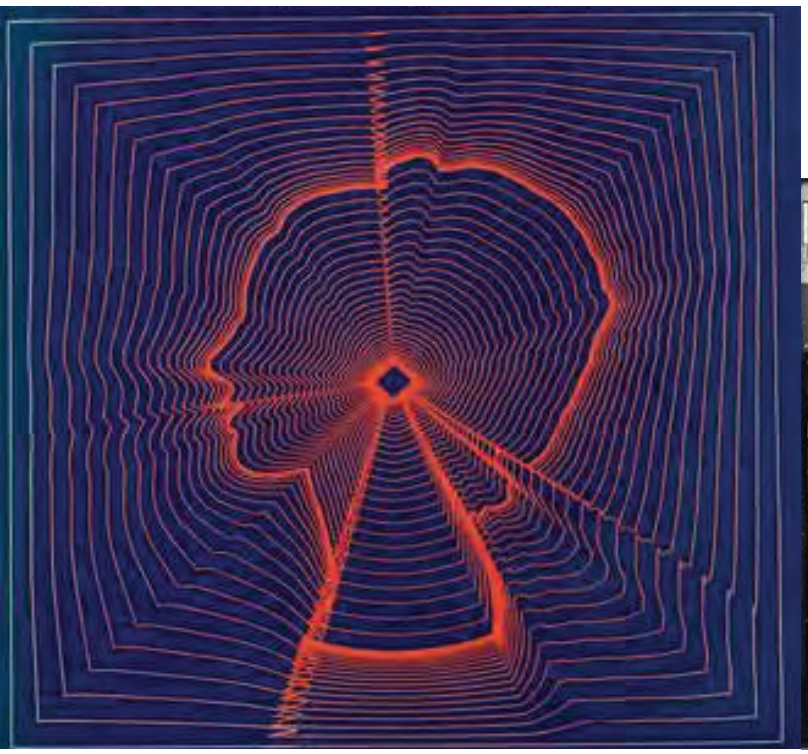
This seminar critically re-examine the history of chinoiserie, understood in the broadest terms as a trans-regional appropriation of form, by attending to its associations with materiality and the global redivision of labor in the building trades, its embeddedness within burgeoning colonial networks of trade and their attendant spatialization of the concept of race, its translation of regional idioms into a universal formal grammar, and its merging of distinct categories of design (architecture, interior decoration, landscape design, and the fine arts) into *gesamtkunstwerke*.

This course will be reading, research, and writing intensive. In addition to a term paper, students will be presenting, throughout the semester, readings and the state of their research. A methodological component is designed to help students hone their research and perfect argumentative skills.

210324 JFB

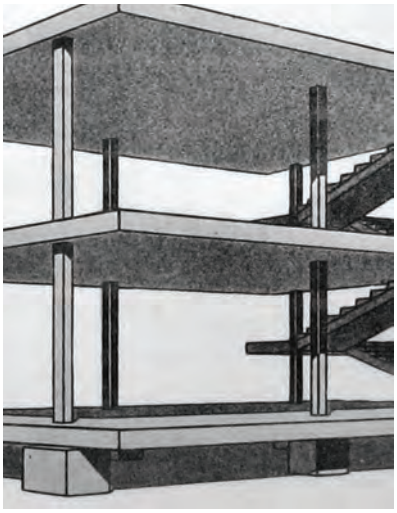
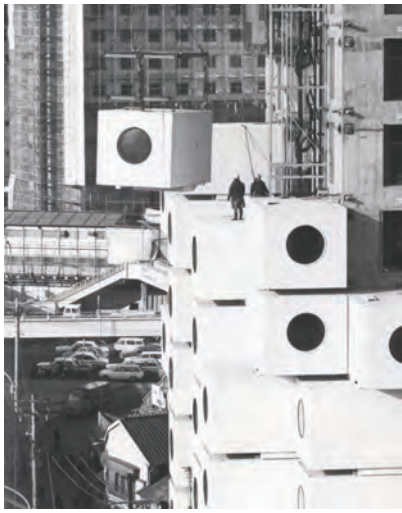
Machines of Loving Grace:

Architecture and Technology in the 20th Century



Mondays 9:30am-12:15pm
ARC 500 M302
Michael Moynihan
mpmoynih@syr.edu

A famous architect once called a house “a machine for living in.” Others believed that technology would create a utopian world free of labor, nations, and war, or as the poet Richard Brautigan said, we would live in a world “all watched over by machines of loving grace.” This seminar will focus on how writers, policymakers, and architects have tried to explain, illuminate, and imagine new worlds through technological change. Spanning from concrete and steel to cybernetics, environmental management, and artificial intelligence; this course will focus on how the history of technology developed in the 20th century and how technology impacted architectural practice and the built environment. In particular, this course will draw on recent work in Science and Technology Studies which has focused on inquiries into the way technologies move, change, and adapt in different social and political conditions rather than relying on questions of origin and invention. Readings will be informed by critical theory, race, ecology, science fiction, gender, and postcolonial studies to understand the relationship between architecture and technology in the 20th century. The discussions in the course will ask students to think critically about architecture, and the assignments will illustrate how writing history is both a creative and analytical process.

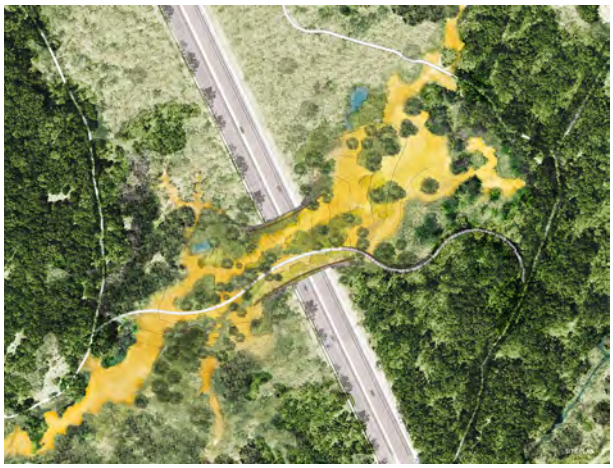

A Global History of Housing

Monday & Wednesday, 3:45-5:05 pm
ARC 500 M301
Michael Moynihan
mpmoynih@syr.edu

Throughout the twentieth century, housing was a primary focus of professional architects. This isn't true of all architects, but architectural survey courses taught at most architecture schools are filled with experiments in housing: From Villa Savoye and Frank Lloyd Wright to the Supercuadras in Brasilia, Metabolism in Japan, and mass housing in postcolonial nation-states. Beginning with Fredrick Engel's *Housing Question* in the 19th century and ending with the 2008 housing crisis, this course will show how housing has been a tool for social, economic, and environmental justice at a global scale. However, this isn't the whole story. Historians have also shown how housing has been used for new forms of governance and social control, suggesting the modern house is directly linked to the modern state, conceptions of gender, and social inequality. The lectures in this course will unpack this complicated history with topics such as industrialization, early translations of modern single-family homes, colonialism, mass public housing, American suburbia, solar housing, development aid, and contemporary architectural practices. By tracing the history of housing through the lens of architectural expertise, this course will show how architects have contributed to debates on housing on a global scale and how the history of housing is a global history.

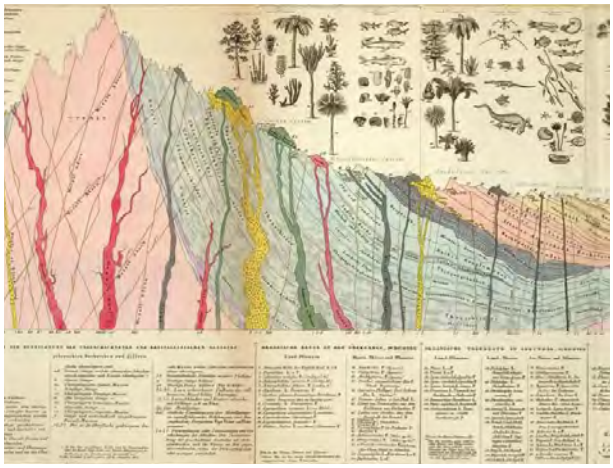
Ground Matters

Through drawing experiments, review of precedents and texts, this course interrogates the ground as substantial matter fundamental to contemporary design practice. Looking at writings and representational practices across disciplines we engage in four drawing exercises that range in scope, scale, and technique. This course asks us to shift our focus, from building to landscape, from landscape to territory, and from a territory of human occupation to one occupied by a constellation of species. Architecture's relevance this century is predicated on our capacity to think and draw beyond the building envelope, to consider "site" and ground as multi-scalar and across time.

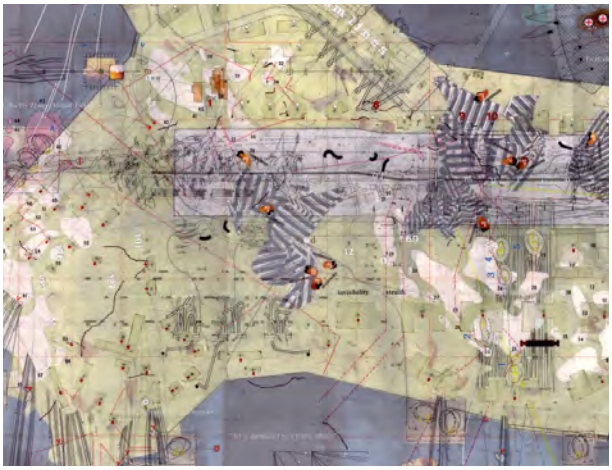


Land Bridge, Phil Hardberger Park, STIMSON + Rialto, 2020

Broken Grid VIII, Jack Whitten, 1996



Detail, Diagram of the Earth's Crust, Alexander von Humboldt, 1841



Detail, David's Island Strategic Plot, Perry Kulper, 1997

Ground may be understood literally (the stuff of the earth) with physical properties and thickness, and abstractly (the stuff in the contract) in relationship to history, ownership, and rights. It is material (thick) and topographic (surface) - a mediating tissue studied and projected for its ecological, performative, aesthetic, and spatial attributes, and effects. Its thickness is an occupied, multi-material medium in which natural and artificial systems "collide" - a veritable mat of infrastructures, organic and political. Ground is thick and dense, is territorial, and always contested. While typical figure/ground or city/nature binaries might render 'ground' or 'nature' as neutral backgrounds for design, this seminar poses ground as material for design thinking, a structuring component, and a medium for rethinking contemporary problems of the built environment.

Expectations include construction of four drawings, review of texts and representational practices, and class discussion.

SOFT COMMUNICATION
Graphic Design for Architects

ARC 500 / Fall 2023
Location: Slocum Hall 404
Schedule: 2:15 - 5:05 Wednesday
Instructor: Nan Wang
Email: nwang09@syr.edu

Course Description

Nowadays, architecture and graphic design have become more intertwined than ever before. A significant portion of architectural work involves graphics, such as sketches, plans, mappings, diagrams, and renderings. Likewise, architecture often culminates in various graphic representations, such as still and moving images, books, and articles. However, it's important to note that graphic design doesn't merely exist at the beginning and end of the building process; instead, it permeates all aspects of architectural design and construction.

In the upcoming fall semester, this course aims to explore graphic design in a more profound way and incorporate it into the holistic architectural design process. By forging a closer relationship between the two disciplines, we can elevate the intelligence of both fields. This approach will allow architects to approach spatial issues with a graphic design mindset, enabling them to identify and overcome limitations while exploring new and innovative possibilities.

The seminar has three main objectives. Firstly, it seeks to introduce students to the fundamental principles of graphic design through seminal topics. Secondly, it aims to foster a critical understanding of the relationship between graphic design and other disciplines. Lastly, the seminar will culminate in each student creating a holistic graphic design for a chosen brand by integrating various disciplines.

To achieve these objectives, the class sessions will be divided into three interconnected parts. The first part will consist of weekly lectures, readings, and discussions. The second part will involve individual presentations on precedent studies. Lastly, the third part will be dedicated to the final branding project.

SYNTHETIC IMAGINATION
APPLICATIONS AND IMPLICATIONS OF AI

ARC 500 Fall 2023 Professor Mark Linder (with Emily Pellicano) Slocum 402 M 3:45-6:35

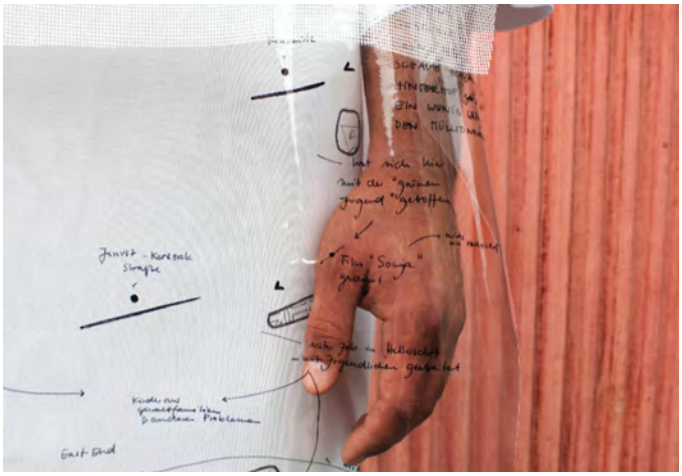
This course is *open to all students* but is focused on introducing the basic knowledges and skills that will be utilized in the Spring 2024 Directed Research course with the same title. Readings and discussions will introduce the discourses, problems, and potential of ***artificial imagination*, *machine learning*, and *synthetic intelligence*** as well as the historical sources of imaging theories and technologies. Workshops will introduce the digital technologies and techniques that can be used to produce, distribute, manipulate, record, and activate synthetic imagination. We will question and redefine the identities of the architects in ways that re-imagine them as synthetic curators and editors of language, data, prompts, and imaging outputs. We will develop innovative uses of synthetic imagination which challenge seemingly (but not actually) moribund issues such as authorship, authenticity, and representation. Synthetic imagination is an extreme alteration in human culture and experience that engages and immerses us, as casual and expert users, in synthetic (human/machine) collaboration and dialogue. Synthetic Imagination is rapidly advancing in multiple fields and now is featured almost daily in the popular press, but its projective and affirmational operations and results often refuse or are opaque to established and accepted logics and design thinking.

These are some of the difficult and consequential questions that will motivate our speculations on the means and potential of synthetic imagination, but the last one is most crucial:

►How is AI imaging related to, but not simply aligned with, photography, representation, visuality, pictures, icons, screening, mimesis, concepts, figures, cartoons, or shapes? ►How might AI imaging technologies operate in architecture? ►What are the relationships between AI imaging and human imagination? ►How might a direct and deep commitment to AI imaging change the discipline and practice of architecture? ►How is AI imaging technologies and practices altering our customs of discourse, inhabitation, exchange, and production? ►What is the pre-history of AI imaging in architecture? ►How can architecture critically engage and creatively build on recent advances in *artificial imagination*, *machine learning*, and *synthetic intelligence* to productively and speculatively, practically and skeptically, knowingly and enthusiastically construct, challenge, alter, and imagine actual and novel architectural realities? ►**What will architects make of artificial imagination?**

Cities of Stories:
Mapping Contemporary Urban Landscapes

Christina Chi Zhang czhan135@syr.edu
Mon & Wed 12:45 – 2:05pm, Slocum 404
ARC 500, Fall 2023



"Haut von Hellersdorf (Skin of Hellersdorf)",
counter-mapping performance
© Diana Lucas-Drogan, Berlin 2017

"Map of Immensity and Incomprehensibility",
mapping mass atrocities
© Christina Chi Zhang, Sarajevo and Kigali 2022

Course Description*

Urban landscapes are the stage and product of power dynamics, collective memories, and personal stories. They are not static – cities today are constantly shaped and re-defined by new wars, conflicts, migration, as well as social and ecological changes. Today's discourse demands a new way to document, analyze, and represent the urban landscape that enriches the meaning of "space" and diversifies the stories told about a city. How do we experience a city through the perspective of all its residents and shapers, humans, plants and micro-organisms alike? How do we describe cities with all the complexity of its embedded experiences and collective memories?

Maps have come to be viewed as precise documentations of geographical "truths" and indisputable geopolitical facts. However, they are often manipulative in the way they selectively represent data to serve political or economic interests and reaffirm land ownership. Yet, before maps became a colonial tool to chart territories for domination and resources for exploitation, they have long existed as benevolent knowledge-sharing artifacts and poetic expressions of our wayfinding instincts. Today, enabled by satellite imagery, geographic information systems, virtual reality and various digital graphic tools, we have greater means of discovering and telling stories through maps.

In this course, we conceptualize map-making not only as a tool to collect and organize data, but also as a means of expression to give voice to all living matters in a city and regain power from a unified narrative. Experimenting with different subjects and mapping techniques, this class will look for new ways to tell the stories of cities through maps: a cartography that counters the colonial cartographical conventions, transcends the boundaries of lands and territories, and challenges the unified narratives under dominant power structures.

Course Projects

Through a series of workshops and assignments, students will experiment with different concepts, techniques and formats of mapping based on local sites and accumulate a "mapping toolbox", leading towards a final map that tells a complex story about a city or a personal journey. The final map can be of any place within or outside of Syracuse; students are welcome to integrate their own research interest into the mapping explorations. The final map can take the form of a drawing, booklet, installation, performance or interactive website.

Monday Discussions:
We will observe the existing literature and precedents of cartography across global history, both canonical and non-canonical, to build upon, make use of or work against. Topics include indigenous maps, imperial cartography, counter-mapping, performative mapping, psychogeography, speculative maps, satellite imagery and VR mapping.

Wednesday Workshops:
We will take walks in the city, taking fieldnotes and collecting stories, and experiment with different mapping techniques and subjects. Each week, students will be asked to rethink their urban environment through the lens of sensory experiences, non-human subjects, ecosystems, power relations, ethnographic documentations, etc.

*This seminar is part of the Boghosian research "Scales of Healing in Post-Traumatic Landscapes" that explores the tools of representation used to document, analyze and represent post-traumatic landscapes. Part II of this seminar, "Cities of Memories: Memory-Making in Urban Artifacts," will be offered in the spring.

ARC 500: Architectural Media Vol.1, Fall 2023
Wed 12:45-3:35pm; 3 credits
Syracuse University School of Architecture
Instructor: Edgar Rodriguez
erodri42@syr.edu

ARC500 Architectural Media Vol.1: Guided Tour and Documentary Film

Architectural Media Vol.1 is the first in a series of elective seminars dedicated to studying alternative media of architectural knowledge production. In this edition of the course, we will focus on the guided tour and the documentary film as media of architectural research and engagement with an expanded audience. In broad terms, this seminar aims to re-frame architectural practice within the concept of post-disciplinarity and the reproduction of the discipline as an intermedial pursuit. In this course, students will analyze the work and methodologies of historical examples and contemporary practitioners using alternative media as part of their work.

The course is organized around two group projects and will consist of lectures, screenings, walks, readings, group discussions, and conversations with guests. In addition to sharing their work, external guests will reflect on their education as architects and how it has informed their work and approach to practice today.

— APRDELESP, Xavier Nueno Guitart, Fabien Cappello, Luciano Concheiro, Theo Michael, and Benny Shaffer, *Notes on the White Plastic Chair: The Movie*, 2019.

Guided tours provide a unique opportunity for architects to interact directly with the built environment, enabling them to explore and analyze the context in which architecture is situated. Organizing a guided tour, students will gain a deeper understanding of the diverse cultural, social, and economic contexts that shape architecture and the implications of the built environment on people's lives. Through this experiential learning, students will develop a critical perspective on the relationship between architecture and society and the challenges of designing in remote contexts.

— Ali Karimi, *Agricultural Experimental Center Tour*, 2021.

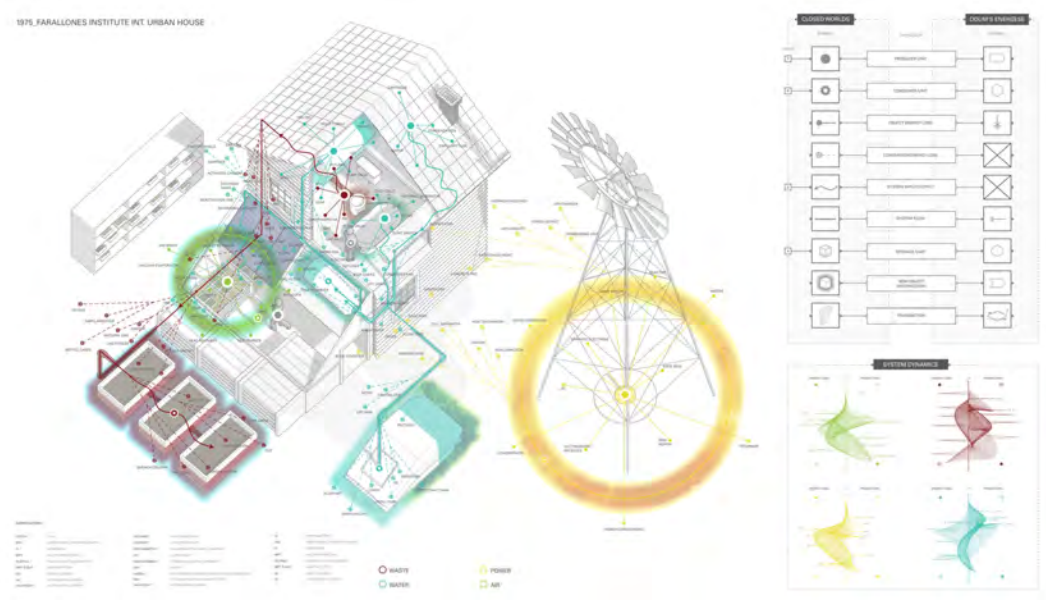
On the other hand, documentary films are a powerful medium for producing architectural knowledge because they offer a unique opportunity to communicate complex architectural ideas and practices to a broader audience. Through visual storytelling, documentaries can capture the essence of an architectural issue, explore its context and history, and highlight its social and cultural implications. By producing a documentary film, students will develop their filmmaking, research, and communication skills. They will also gain a deeper understanding of the importance of engaging with a broader public audience in producing and disseminating architectural knowledge.

Throughout the course, students will engage in critical reflection and dialogue to evaluate the strengths and limitations of guided tours and documentary films as tools for producing architectural knowledge. In short, this seminar aims to question institutionalized modes of practice by integrating a diversified scope of methods, media, and activities not usually attributed to architects.

SYRACUSE ARCHITECTURE

DESIGN AS METHOD:
Measuring data and detailing systems for sustainable futures

MS. Design | Energy | Futures
Professors: Rocío Crosetto, Magdalena Valdevenito



Farallones Institute: The Integral Urban House, "The Architecture of Closed Worlds: Or, What Is the Power of Shit?", Lydia Kallipoliti, 2018.

CLASS DESCRIPTION:

This elective explores the tools and techniques for analyzing a multi scalar approach to sustainable architectures, informed by methods of measurements, vernacular ways of inhabiting territory and directed towards material detailed design solutions.

This course will explore sustainability in relationship to ways of understanding climate, labor, ethics, and systems. Design is understood through data, where drawing information becomes central in giving form, and where materiality and ecologies become embedded in the thickness of the envelope.

CLASS SCHEDULE:

PART I - UNFOLDING MEASUREMENTS

This part of the course explores an array of tools and resources to accurately measure the ecosystem of pressures and definitions that can inform a massing design on a specific site.

Skills gained: Introduction to softwares such as: Climate Consultant, DIVA for Rhino + Grasshopper, Flow + analog wind tunnel. Introduction of Carbon Footprint calculations and catalog of sustainable systems and passive technologies.

	TOPIC	FORMAT	DESCRIPTION
1	**INTRO**	Lecture + Presentations	Overview of class and schedules.
2	**Measuring Climates**	Lecture + Discussion	Understanding climate and comfort. Measuring and connecting radiation, hydrothermal properties, wind rose, solar chart, etc. Passive design strategies and observing how the form adjusts to it.
3	**Measuring Footprints**	Lecture + Guest Speaker	Impact of globalized materiality. Carbon footprint calculation and human labor cost, understanding the embodied energy and operational cycle of materials and a building's life within the networks of actors that are involved.
4	**Drawing Data**	Workshop	Choose a vernacular architecture related to a specific climate. Draw its defining measurements: climate, comfort, footprints and human costs. How can we draw data successfully as defining elements of architecture?
5	**Measuring Systems**	Lecture + Discussion	Catalog of cyclical technologies that generate or collect heat, water and energy.
6	**Measuring Form: Analog + Digital Simulations**	Workshop + Graphic studies	Testing and simulating iterations of form to define the shape that all these systems and contexts result in. Representing these layers of data on a form study diagram.

PART II - DETAILING

This part of the course expands from the design of a buildings' form into the specificity of buildings' details, understanding that every detail is an eco-societal assemblage. Through the act of detailing the building envelopes, architects are able to define materials, ecosystems and labor conditions that determine the

sustainable conditions of a project. The definition of walls, roofs and floor sections, constitute not only a *zoom in* into the project but also a space of agency to define networks for sustainable practices in design.

Skills gained: Understanding of the building envelope as an organic, complex and multi-scalar system. Students will comprehend how design decisions related with materials, labor, climate and ecologies affect the overall sustainability of an architecture project; and how these decisions are present in the section details of a large array of buildings.

	TOPIC	FORMAT	DESCRIPTION
7	**Detailing Materials**	Lecture + Discussion + Case Studies #1	Material Cyclability and the Logic of the Re-Used. Natural Materials and Low-Tech Buildings.
8	**Detailing Ecosystems**	Lecture + Discussion + Case Studies #2	More-Than-Human Alliances. Can a roof grow? How many species fit in a wall section? How thick is a building envelope?
9	**Guest Speakers**	Invited Speakers	TBD
10	**Detailing Labor**	Lecture + Discussion + Case Studies #3	Local Know-How: Shaping Power, Labor & Local Economies.
11	**Drawing Details**	Workshop	Introduction to the Final Project: Designing a Sustainable Room. From Detail to Building Form.

PART III - FINAL PROJECT

This section will focus on the application of the acquired knowledge into a final project.

	TOPIC	FORMAT	DESCRIPTION
12	**Final Project**	Desk Crit	Drawings & Models: Graphic Explorations on Measurements
13	**Final Project**	Desk Crit	Final Project: Designing a Sustainable Room. From Detail to Building Form. Drawings & Models: Graphic Explorations on Details
14	**Final Project**	Final Review	Exhibition