

## Displaying “Nature”

## Or, How Plants Perform?

Houseplants are tokens of “nature.” They are also artifacts of capitalist production and colonial legacies. Commonly native to tropical, semi-tropical, and desert regions of the globe, these species are bred, propagated, and adapted to be kept indoor as ornaments. They live publicly and privately with humans as “companion species,” a term borrowed from the scholar Donna Haraway to describe the codependence between people and dogs. Plants are the new pets.

In this seminar, we will stage a performance and design an exhibition about houseplants. The course will explore the capacities of these two formats to analyze and formulate architectural, environmental, and scientific knowledge. We will begin with case studies of various devices and sites that provide “life support” for plants cultivated in a foreign biome. Through workshops and prototyping, we will envision new ways to perform with plants in both physical and digital media.

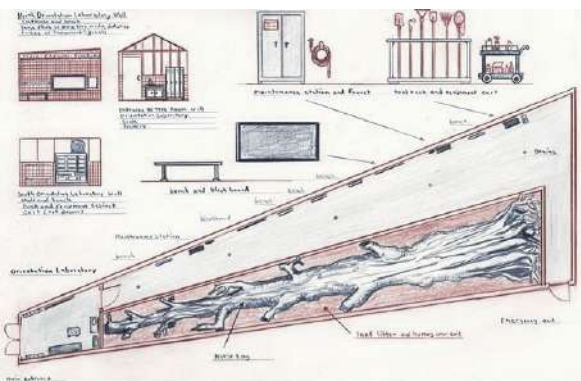
The course welcomes students with strong interests in digital design, fabrication, and/or performing arts.



Florian Knecht, *Isolation* (48°53'54.0"N  
2°13'30.8"E), La Defense, Paris, 2020



SO-IL and Ana Prvački, *L'air pour l'air*,  
Chicago Architecture Biennial, 2017



Mark Dion, *Seattle Vivarium (Olympic Sculpture Park)*, 2005

## Project 1: Vegetal Performativity

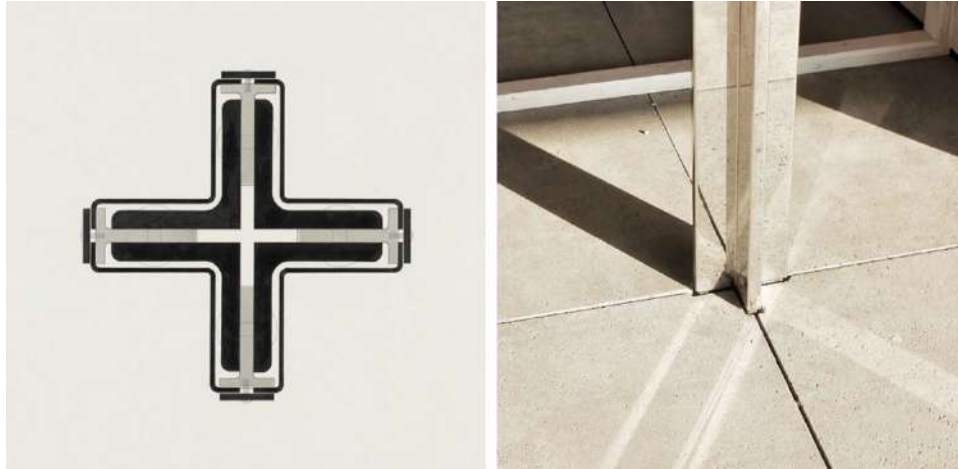
Working in teams, we will create a 20-minute performance for a symposium. Scenography—props, costumes, sound, lighting, seating, movement, projections—will be designed and fabricated.

## Project 2: Vegetal Display

We will design and construct an exhibition with physical and digital displays in Slocum Hall's Marble Room.

# fabricating vocabulary

*assembling form*



What is the role of material choice, character, and assembly in architecture and architectural design? Does form precede building? Or is form derived from building? Are material and structure fundamental aspects of architecture, or simply occasional requirements? Do we construct ducks? Or decorate sheds? The answer to all is, of course, yes. Attitudes and arguments regarding the relation of design-form to constructed form have been present in architectural design and discourse throughout the history of our discipline.

Starting with the mid nineteenth century, this course will explore such questions by tracing the arc of topic discourse, and by closely examining architects whose design process and work explicitly develop relationships between material character, fabrication process, and architectural form. To further contextualize our analysis, design work will also be considered from other vantage points - its historic, art-historic, and, even, design pedagogy situations and settings.

## **Class Meetings**

Generally, class will meet twice weekly, and will include lectures, discussions, seminar presentations, and student project reviews. Later in the semester meetings may shift to shop-based fabrication.

## **Coursework**

Working individually, students will develop a well-researched, written and graphic/fabricated analysis of a select architect's work. Final submittals will include a written section contextualizing the analyzed work, a bibliography, and a thorough examination of the relation between form and material assembly in the subject work. Additionally, working in pairs, students will make one seminar presentation to the class. Presentation topics may include joinery mock-ups, digital models of assigned projects, case study analyses, etc.

## **Objectives**

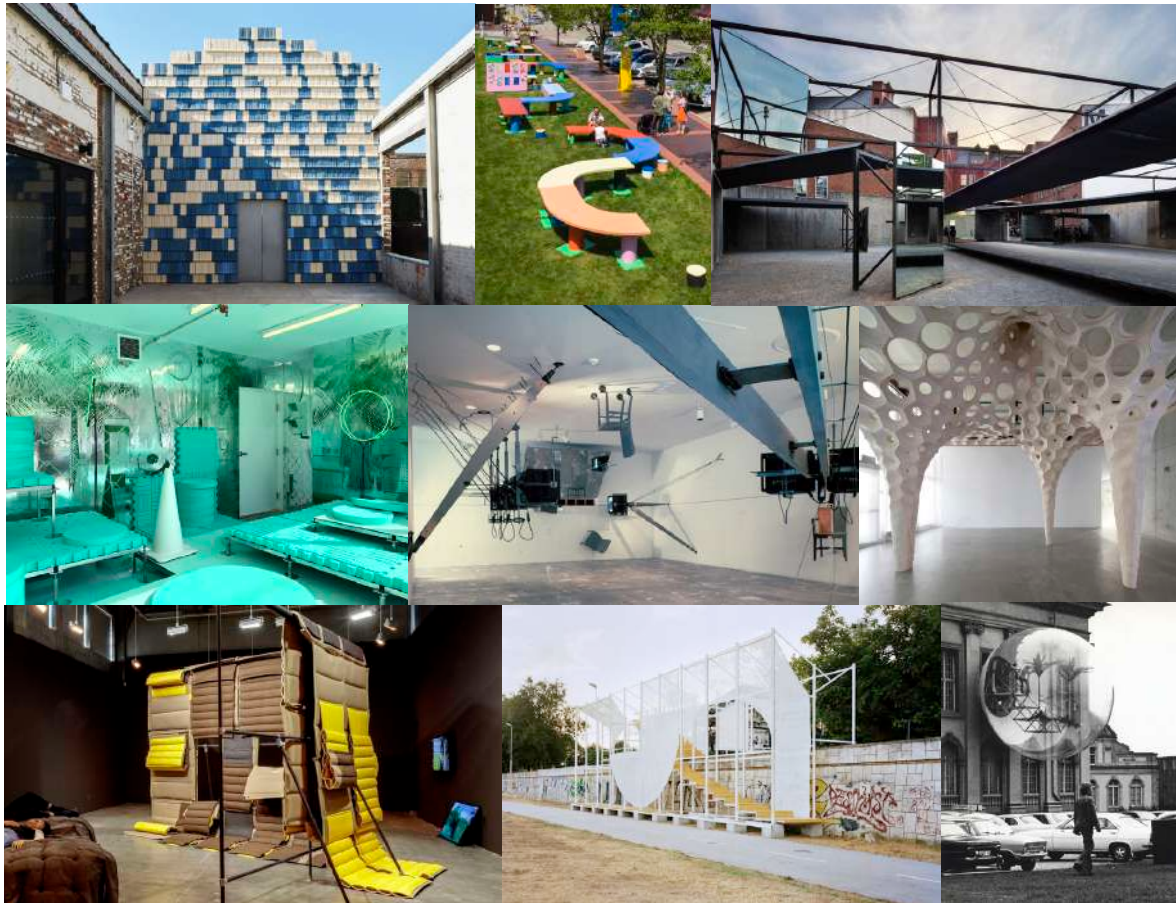
The primary goals of this course are twofold: First to introduce students to the work of a range of 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> century designers and architects, and to develop understandings of their work in relation to material, fabrication, and historical context. And second, to help students develop new detailed design capacity informed by the interpretive frameworks outlined in the lectures.

# ARC 500: INTERVENTIONS

Spring 2023

Wednesday 12:45-3:35pm

Instructor: Greg Corso (gpcorso@syr.edu)



TOP ROW: Assemble, LA Más, Dream the Combine, MIDDLE ROW: Extents, Elizabeth Diller and Ricardo Scofidio, Matter Design, BOTTOM ROW: Mira Henry, TEN and NGO City Creative Network, Haus-Rucker-Co

*"Buildings are too much and painting or sculpture is not enough: that is the brief reason why installation art and architecture has come to the fore in recent years" - Aaron Betsky*

From material experimentation to urban interventions to activist disruptions, the installation has gained increasing popularity and value over the last several decades and operates as an important and agile vehicle for architectural exploration. Installations present a unique opportunity for developing disciplinary knowledge in ways buildings cannot- by leveraging the economies and cultural efficiencies of smallness, impermanence, immediacy, and participation. By virtue of these qualities, architectural installations are a quick and relatively inexpensive means of testing ideas, defining a design trajectory, re-situating a context, or provoking an urgent conversation or critique.

This course intends to investigate the notion of the architectural installation as a typology and its role in contemporary practice. By studying a spectrum of types and interpretations (ex. urban, digital, social, material, political, environmental, etc.) students will examine the boundaries, potentials, and limits of these small scale, experimental architectural constructs. Over the course of the semester, students will explore different categories of installations through analysis and comprehension of existing case studies as well student driven design work. The course will consist of lectures, readings, discussions, guest speakers, and design assignments with the intention of ending the course with the fabrication of a small class-wide installation project. (The specific calibration of each of these aspects, including the extents of any making/fabrication, is contingent on several factors. This will be solidified as the semester begins)

Of course, please consult instructor (gpcorso@syr.edu) with any questions.



V6-5005-2

STEREO



**ARC 500.M301**  
**Spring 2023**  
**Goode / Henderson**

tagoode@syr.edu / srhender@syr.edu  
M & W 12:45-2:05 / Slocum 101

**THE  
SIXTIES:  
CULTURES AND  
COUNTER-  
CULTURES!**



Apologies to the cover of "Freak Out!" (1966), the first album by Frank Zappa and the Mothers of Invention

**This course studies the emergence of American youth culture. It begins in the 1950s with the Beats, a bohemian counter-culture that set the stage in its challenge to establishment 'high' culture. The baby boom meanwhile gave rise to alternative youth culture played out primarily in a consumer culture focused on expendability and "fun;" the art world it responds with POP. Political protest movements, beginning with the Civil Rights Movement of the 1950s, created yet another powerful cultural current. Ultimately, these threads and evolving world circumstances come together in the liberation movements and hippie counter-culture of the 1960s. From the 1950s through the early '70s, this course exams the impact of radical change in shaping alternative cultures in the arts and architecture. This is an advanced lecture course that can be taken for either history or PE credit. The requirements will be suited to the kind of credit the student requests.**





## Living *otherwise*: Rethinking the Architecture of the Collective

Syracuse Architecture / Professional Elective / Spring 2023 / Wednesdays / 2:15-5pm / Seminar Room 307 /  
 Instructor: Assistant Professor Marcos Parga, [mparga@syr.edu](mailto:mparga@syr.edu)

Dwelling space has been, and probably will continue to be, a highly contested space.

The economic, the political, and the social coalesce around it, and the tensions between these three forces have been shaping the material construct of our homes throughout history.

The current domestic landscape is characterized by an increasing gap between, on the one hand, the rise of major demographic shifts in most industrialized countries - that results in the production of new forms of cohabiting, and on the other hand, the reassuring and often celebrated clichés of traditional family life - an ideological blanket that hides the structural changes that society undergoes. This means that, while the housing market all too often continues to replicate old stereotypical mono-functional urban developments of the post-war era, more and more people are actually living in very different circumstances, and “exceptions” have become the norm.

The current housing crisis thus is not only a crisis of scarcity and affordability, but also has to do with the lack of collective subjectification models and enabling spatialization strategies (polyvalence and empowerment): domestic living is both ideologically supported and de facto challenged by the current economy, a paradox that leads us to perceive as already obsolete most of the contemporary spatial configurations that prescribe our life in common.

So, if given the actual strain of resources and land, and the dissociation between provided living space and current socio-economic conditions, houses as we know them today will no longer be economically or ecologically viable, what should take the place of these inherited dwelling structures that dictate and confine? And how alternative urban living environments will look like in order to enable and support?

This Seminar is based on the premise that this crisis is a unique call for a radical reinvention of the idea of housing and explores the current renaissance of collaborative forms of living and the architectures that emerge from them as a possible answer for those questions.

Since the advent of industrialization, collective living has come to reference a distinctively different and unique way of life considered unconventional for many. This marginal condition allowed these experiences to play a significant role in the overall history of housing by providing the opportunity for reflection: over the last 150 years, collective living models have been witnesses to their era, revealing a great deal about how each epoch perceived lifestyles, lived together, operated their households, understood property and ownership, and excluded or integrated productive/reproductive labor into their cohabitation spaces. In doing so, they became critical antidotes to the fundamental logic of our capitalistic society, challenging existing gender, biopolitical and territorial hierarchies.

This elective will look closely at those historical models that often included a critique of the prevailing conservative ideas of living and housing, and revealed social processes through spatial expressions. From the French social utopias of the 19th century and the Garden Cities of early modernism, to hippy communes and squatter movements of more recent decades, the aim is to reveal how these previous experiences inform contemporary cooperatives, autonomous housing projects and architectures of sharing that are emerging across the world as an important part of a seismic shift towards a socially responsible architecture that seeks to respond to the key social challenges of our time.

The course will be a combination of lectures, reading discussions, project presentations and reviews, and will culminate in a proactive investigation into housing alternatives and urban futures conducted from a tangible perspective, evaluating the role of architects in the redefinition of a new form of life together, and the importance of the architectural expression in giving consistency to the political claims of ways of living *otherwise*.

# Architect's Five Clients in the Global Development Industry

Professional Practice      ARC500

3 Credits

Thursdays, 9:30am-12:20pm in Slocum Hall 404

Instructor: Yutaka Sho      ysho@syr.edu

This professional practice course argued that, in parallel to financial feasibility, the aesthetics play a powerful role in swaying the donations and investments away from serving low-income peoples in the development context. Students will analyze the development industry's structure and its players, and will ask how architects could ally with the End Users by understanding their self-building practices. The architect in the global development industry works for at least five clients. They are the Funders (often from the global North), Local Government (often in the global South), Architectural Disciplines in the Funder nations (Syracuse University SoA, for instance), Local Building Sectors, and the End Users. Not all actors are able to represent their values equally, however, and the End Users, the actor with little resource and leverage, may be rendered silent in this process although they have the most at stake. While the global development industry fails to support, if not penalize, self-building activities, the End Users continue building by tapping into their social capital, and share labor, materials, and knowledge. Their architecture simultaneously protests and participates in development.

Architects and architectural projects in the global South have been garnering attention in recent years, thanks to the heightened awareness of racial and economic inequalities. The most notable of this trend was the 2022 Pritzker Prize which was awarded to Diébédo Francis Kéré, known for his innovative use of locally sourced materials in his native Burkina Faso. Kéré is the first Black designer to win the highest honor in the architectural disciplines. The first sentences in the jury citation highlight how architectural practice in the global South is perceived by design institutions in the global North. The jury described Kéré's work as "architecture in contexts of extreme scarcity" which requires "working against all odds."<sup>i</sup>

The assumption is not wrong; there are design and construction challenges that are unique to the global South, and scarcity of materials and advanced construction knowledge are some of them. A nonprofit design firm the instructor of this course has co-founded has been operating in Rwanda in East Africa since 2008, and building simple low-cost homes required the firm to be innovative in every aspect, from design, choosing materials and methods, to construction management. The challenges, however, are not only because of scarcity, but because of the organizational structure of the global development industry that is interwoven with ambitions of at least five different actors. And their ambitions manifest in the aesthetics that they demand in architectural projects. This course will investigate the global development industry's structure, actors, and their aesthetics, through the lens of the architect.

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<sup>i</sup> The Pritzker Architecture Prize website <https://www.pritzkerprize.com/laureates/diebedo-francis-kere>

ARC 569 – Postcolonial Spaces

Wednesdays, 5:15-8:05pm

**Professional Elective** (Undergraduate students may petition for this seminar to apply to BArch as Architecture History Elective. Please contact Prof. Chua to initiate this)

**Postcolonial Spaces: Unlearning Monuments (mourning, melancholia, and militancy)**

This advanced seminar seeks to create an understanding of the ways architects and artists have memorialized events in the past and spatialized historical narratives in the 20<sup>th</sup> century.

How does modern architecture recall historic moments of trauma? This advanced seminar seeks to create an understanding of the ways architects and artists have memorialized events in the past and spatialized historical narratives in the 20<sup>th</sup> century. The course is structured around micro-histories of historical traumas that have been commemorated in different ways: the AIDS pandemic, the Cambodian genocide, the Indonesian mass killings of 1965-66, the October 6, 1976 massacre in Bangkok, the Tulsa Race Massacre, and the Shoah (the European Holocaust). Through readings, discussions, and presentations, the course will examine the search for new monumental forms and concepts, look at the supposed anti-theses of monumentality such as counter-monuments, non-monuments, and anti-monuments, and examine sites of monumentality as debates of the political and social function of art and architecture in the public sphere. We will discuss public space and site-specificity, eternity and mobility, the idea of the city as monument, and strategies of commemoration. Students are expected to discuss these historical events with the respect they are due while being critical to the ways that they have been represented in literature, film, art, and the built environment.

## Arc 576

### Theories and Analysis of Exurbia

Instructor: Lawrence Davis



Source: Dreamstime.Com

Arc 576 examines the history, theories, and current circumstances of diffuse North American urbanization also known as “Exurbia.” No longer subordinate to traditional downtowns, these low density poli-centric urban territories are by far the most common form of development since the middle of the twentieth century. For most, this scattered metropolitan city defies description. From the “Bigness,” of OMA, to the circulation “Ladders” of Albert Pope to the “Field Urbanisms” of Renee Chow, and to the compact and nostalgic strategies of the Congress of New Urbanism, and finally recent research by the course instructor on the spatial potential of “ethnoburbs,” Arc 576 examines a range of current theories and reactions to the changing exurban world. The course pedagogy will be organized above all on relevant readings, but also includes lectures, student led presentations and an analysis project.



# **GLOBAL URBANISM: The Development and Underdevelopment of Cities**

Prof. Eliana Abu-Hamdi

Arc500



**Course Description:** This course will present a foundational understanding of the Project of Development. Case studies will include Euro-American greats, but the focus of this course will be the Global South. Students will be exposed to issues related to the question of justice: social, political, economic, and environmental. Course themes range from the political economy of underdevelopment, to institutionalized forms of poverty and state welfare, to the disaster economy. Students will critique all facets of design and planning to explore the iconic and the failures alike, developing critical thinking skills to truly observe and learn from the everyday with all its inequalities and exceptions. The goal of this course is to destabilize long established assumptions that poverty and underdevelopment simply occur “elsewhere,” or in the distant past, but demonstrate that they in fact exist in and shape nearly all the sites where we live, work, and learn.

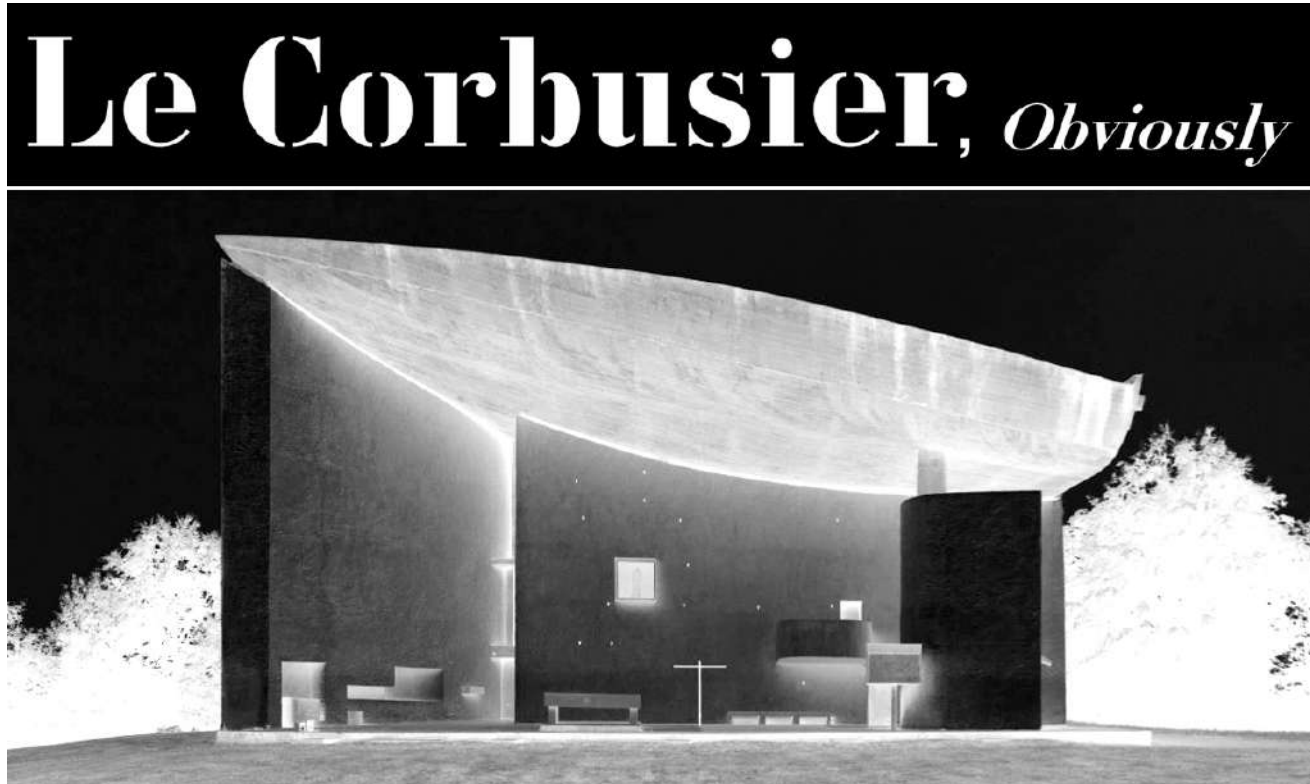
## **Course Format:**

The course will be broken up into eight areas of study to provide a comprehensive view of development with case studies primarily from the 20<sup>th</sup>-21<sup>st</sup> centuries across regions of the developing world, and the global north.

- Week 1 & 2: The Project of Development
- Week 3 & 4: Colonialism, Orientalism, and Production of Dependency
- Week 5 & 6: Neoliberal Urbanism and the Super Fantastic
- Week 7 & 8: The Urbanism of Empire
- Week 9 & 10: The Collapse of the Welfare State and the Stigma of Dependency
- Week 11 & 12: The Economy of Disaster, Recovery, and Vulnerable Societies
- Week 13 & 14: Globalization & Modernization Theory
- Week 15: Contested Territories

ARC 500 | Professional Elective | W 12:45PM – 3:35PM | professor: Richard Rosa [rrosa@syr.edu](mailto:rrosa@syr.edu) Slocum 324B

Instruction: Lecture/Seminar Audience: Students enrolled in the SoA. Office Hours: Tue/Thr 12-1 and by appointment



Architect, Writer, Painter, Urbanist, Historian, Sculptor, Engineer, Poet, Symbolist, Purist, Formalist...

## **Content**

This theory seminar course is structured as both a lecture and a deep analytical study of the work of Swiss architect, Le Corbusier. This course is not an introductory course but is structured and designed for students with a substantive knowledge of the work of Le Corbusier such that they are academically prepared to conduct advanced level research appropriate to a fifth year professional degree architecture student. We will explore the vast range of his life's oeuvre from architectural projects to works in allied disciplines. Students will conduct research on and develop analytical exercises studying Le Corbusier's ideas and projects for social/communal housing, religious buildings, urban ideas and utopian ideals, painting and the origins of Purism, furniture design and production, writings, books essays and lectures, urban single-family residences, villas, institutional projects, cultural projects, sculpture, the role, tactics and meaning of drawing in his process, architectural details, approach to materiality, design of structural systems, environmental response, symbolic content, collaborations, education and evolution, origins and sources for his ideas, the study of architectural history, travel, and his layered constructions of planimetric invention. The course is intended to be extremely rigorous with regards to the seriousness with which content is engaged intellectually and in terms of effort and output with work to be produced on a weekly basis. The intention of the course is not about the limits of appreciation the work of a single architect, but rather, to develop insight, comprehension, and analytical ability such that one may be able to apply similar tactics of reading to a broad range of architectures throughout history and to expand one's awareness of the capacity of complex and sophisticated works within the discipline of architecture. This work will advance one's understanding of the evolution of the cultural and material production of architecture, the tactics and value of the act of translation, precedent and type, the development of architectural language, the ability to and requirement to engage in acts of discernment and critique, the idea of the design process and methodology, the role of drawing, and the value of the study of timeless ideas applied time-sensitive issues.

**Recommended for** 5<sup>th</sup> year Undergraduate students enrolled in ARC 508 Thesis, in the School of Architecture or equally qualified graduate students. Interested students should attend the first-class meeting.

## **Structure**

The course will meet once per week and will operate as a hybrid lecture-seminar course in that there will be lectures on content delivered by the instructor as well as presentations made throughout the semester by students. The course will include regular readings, informed discussion, analytical exercises and the construction of an exhibition quality final project product. We will use a variety of sources to explore and decipher the work including significant dependence on hard copy books and texts. Weekly production is an essential requirement of the course as is engaged verbal participation. This course is intended to be a serious and rigorous academic endeavor appropriate for committed and highly motivated students who are serious about the content, about their education in architecture and about the history and future of the discipline. ®

## **Course Title: Brand, Identity and the Design Frame**

### **Instructors:**

Michael Speaks, Ph.D., Dean and Professor, Syracuse Architecture  
Nan Wang, Brand Professional and Fashion Designer, Shanghai, China  
Room: 104 Slocum Hall  
Time: 2:15 - 5:15 Wednesday

This professional elective will deal with three topics as they relate to architecture understood as a cultural practice: Brand, Identity, and the Design Frame. We propose that Brand is an adhesive used to bind together a variety of material and immaterial elements to create an Identity. All identities are designed, and we will be concerned with that design process, especially with what we call “The Design Frame,” an explicitly editorial process that selects, frames and binds together these various elements to create an identity. The viability and longevity of any identity ultimately depends on the degree to which it is open to change and adaptation. And this degree of openness is dependent entirely on the flexibility of the design frame and on the malleability of the brand which literally holds everything together.

The course will meet weekly and consist of class discussions and presentations drawn from the readings listed below as well as films, videos, ad campaigns, and other materials, including newsletters from *Jing Daily*, *Business of Fashion*, *The Lyst Index*, and other industry publications and platforms. We will also read case studies in the *Magazine B* series by Joh, including, among others: *Snow Peak* (no.3); *Mason Margiela* (no.54); *Leica* (no.34); *Rimowa* (32); *Tsutaya* (no. 37); *G-Shock* (no.77); *Arc'teryx* (no.89). We will begin with the case study of the Syracuse Architecture brand, and the 150 Project, developed by Common Name. The final project will be to develop a brand, identity and design frame for a brand of your choice.

Limited to 10 students, the course will be connected to a series of four workshops (suggested but not required), including one focused on sneaker design and branding, and three focused on the design of retail experiences for the sneaker and brand. The workshops are part of the Ahearn Workshop Series and will take place on the weekends. Workshop dates and instructors are still being confirmed but will likely include the following:

### Ahearn Workshop Spring 2023 Schedule

Workshop 1: Sneaker Design: Salehe Bembury, footwear designer, Los Angeles  
<https://www.salehebembury.com/>

Workshop 2: Retail Experience Design: Madelynn Ringo, Creative Director, Ringo Studio, NYC <https://ringo-studio.com/>

Workshop 3: Retail Experience Design: Patrick O'Brien '94, Senior Director, Retail Real Estate & Development at Apple Inc. <https://www.apple.com/retail/>



Workshop 4: Retail Experience Design: Jeffrey Eggert-Peluso '92, Vice President Global Store Design at Levi Strauss & Co. [https://www.levi.com/US/en\\_US/features/retail-services](https://www.levi.com/US/en_US/features/retail-services)

Selected Publications:

Primary:

*Virgil Abloh: Figures of Speech* (2019), by Virgil Abloh

*Virgil Abloh. Icons. Nike* (2020), by Virgil Abloh

*Abloh-isms* (2020), by Virgil Abloh, ed. Larry Warsh

Case Studies:

*Sacai A to Z* (2014)

*Supreme* (2010), by James Jebbia

Gentle Monster

[www.gentlemonster.com](http://www.gentlemonster.com)

Dover Street Market

[www.doverstreetmarket.com](http://www.doverstreetmarket.com)

*Barneys New York* (2016), by Christopher Bollen

Beijing SKP-S

<https://sybarite.com/work/skp-s-beijing/>

Reference:

*Make Break Remix: The Rise of K-Style* (2022), by Fiona Bae

*How Social, Cultural and Environmental Capital Changes Brands* (2021), by Ana Andjelic

*The Incomplete: Highsnobiety Guide to Street Fashion and Culture* (2018), by Highsnobiety

*The New Luxury: Defining Aspirational in the Age of Hype* (2019), by Highsnobiety

*Future Luxe: What's Ahead for the Business of Luxury* (2020), by Erwan Rambourg

*Resurrecting Retail: The Future of Business in a Post-Pandemic World* (2021), by Doug Stephens

*Ametora: How Japan Saved American Style* (2015), by David Marx

*Status and Culture: How Our Desires for Social Rank Creates Taste, Identity, Art, Fashion and Constant Change* (2022), by David Marx