



American Space

An Intertwined History of the Western Hemisphere

Monday-Wednesday
12:45-2:05pm, ARC 500 M301
Michael Moynihan (mpmoynih@syr.edu)

Why did Henry Ford build a utopian village in the Amazon? What is the Pan-American highway? Was abstract art a tool used by the CIA to stop the spread of communism? Rather than the history of nation-states, this class will focus on moments of international exchange to argue that the history of the Western Hemisphere is transnational and intertwined. The readings and discussions in this course will situate architecture within a variety of political regimes, including revolutionary governments, military dictatorships, and the contemporary neoliberal state. Weekly themes will include settler colonialism, indigenous technologies, migration, MoMA's role in US cultural imperialism, Pan-Americanism, dependency theory, labor, and exchanges in modern architecture. Not only will this class examine the history of architecture through transnational structural forces but it will also emphasize how American Space has been shaped by non-elites, such as laborers, students, and everyday citizens.

Arc 576

Theories and Analysis of Exurbia

Instructor: Lawrence Davis



Photos: "Colorado Springs," Robert Adam; "Night Market, Asia Garden Mall," Bridgecreek Real Estate; "Latino Front Yard, Los Angeles," James Rojas.

"The most familiar things, hold the deepest mysteries."

-Robin Evans

Arc 576 examines the stealthy fascinating histories, theories, and current transformative 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 exclusionary circulation of the exurban "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 emerging spatial and functional potential of "ethnoburbs," Arc 576 examines a range of current theories and reactions to the complex changing exurban world. The course pedagogy is organized above all on relevant readings, but also includes lectures, student led presentation/discussions and, depending on the student's major, an analysis and/or research project.



Architecture, Capitalism, and Justice

Urban History in the United States

Monday-Wednesday
3:45-5:05pm, ARC 500 M300
Michael Moynihan (mpmoynih@syr.edu)

What is a city and how do you make one? Authors, poets, politicians, filmmakers, and activists helped shape the cultural imagination of cities in the United States. Thomas Jefferson and Henry David Thoreau called the city a place of disease, corruption, and industry but others such as Jane Jacobs and Martin Luther King Jr., saw the city as a place for creativity, liberation, and community organization. Using the history of urbanism as a lens, one central goal of the course is to explore various interpretations of capitalism and provide a historical understanding of architecture's role in the rise of the modern economy. This course is structured around major themes in a typical urban history survey, such as the ideas of well-known urban planners, the City Beautiful Movement, urban renewal, and the rise and fall of downtown. Rather than framing each of these through a conventional narrative of urban history, the readings and discussions in the course are used to demonstrate how these policy decisions and urban practices were often created through attempts to promote strategies of racial and territorial control, as seen in suburban fortresses, policing, redlining, and settler colonialism.

Adventures in Audiosocial Space

Welcome to the newest mutiny...

[Sonic Fiction] moves through the explosive forces which technology ignites in us, the temporal architecture of inner space, audiosocial space, living space, where post-war alienation breaks down into the 21st C alien. – More Brilliant Than the Sun, Kodwo Eshun, 1998

In More Brilliant Than The Sun, Kodwo Eshun's love letter/manifesto/epic poem to Black improvisational music in the 1990s (But not always. But also, always, because what is time?), he coins the term audiosocial space. He, more or less, only uses it once, only in the introduction, and only to get to another concept. But in this somewhat abandoned little term, we will find the motivational impulse of this seminar. Audiosocial space is the unbroken soundscape that we find ourselves in with others and our environments. It offers a record of our relational occupation of built space. It reveals the power plays, negotiations, and cultural collectives we mundanely join and abandon on a moment-to-moment basis. Although for the most part we have trained ourselves to ignore it. In this course we will enliven our own ears, sensitizing them to the sound of audiosocial spaces and architecture's place with in them.

Eshun tenderly dedicated More Brilliant "for the newest mutants," which is to say to those who found themselves utterly culturally displaced but through bonds with technology, music, and imagination created worlds in their own sonic-image. In this course, I invite you to the newest mutiny. Rather than projecting architectural analysis through the visual we will commit a small revolt in closing our eyes and considering the built environment's aural language. We will consider the audiosocial spaces that we already occupy, the many negotiations of occupancy that we navigate on a daily basis, the ways that other partitioners have made these spaces audible to us, and finally we will create audio environments ourselves.

This work will require a renewed commitment to research and in so doing a new commitment to observation. You will be asked to venture out into familiar buildings and observe them deeply. But rather than showing your colleagues the results of your inquiry, you will ask them to listen.

COURSE GOALS

- Students will advance their understanding of sound studies.
- Students advance their competencies in field recording and sound design.
- Students will develop a strong understanding of audio as a form of architectural representation and audio essay as a means of expressing critical thought.

INTENDED LEARNING OUTCOMES

- Students will advance their ability to make well developed and articulate research proposals.
- Students will demonstrate their capacity to work respectfully and effectively in groups.
- Students will demonstrate the ability to develop aural language and representational approaches that are unique to their arguments, experimenting beyond standard architectural representation.

ARC 500 M008
WEDNESDAYS 2:15-5:00PM
PROF. JESS MYERS



Cities of Memories: Rethinking Commemoration in Post-Traumatic Cities

Christina Chi Zhang czhan135@syr.edu
Wednesday 2:15 – 5:00pm, Slocum 404
ARC 500, Spring 2024



"Animitas," Christian Boltanski | Kaunas IX Fort Museum, Lithuania | Photo by M. Plepois

COURSE DESCRIPTION*

Cities today are constantly reshaped by new wars, conflicts, migration, social and ecological changes. Living in a world with much ongoing violence and destruction, architects and planners are making daily decisions for these wounded urban landscapes.

How do we design in a post-trauma city? Every decision to demolish, preserve, restore, repurpose or rebuild inevitably results in a new urban image and thus, new collective identity. Urban memory, materialized through buildings, becomes an important tool for the citizens to understand the past, find their community and envision a shared future. But we as architects and planners cannot control systems of memory making. Conversely, urban memory making or shaping can be a dangerous tool for individuals in power, enabling them to control how history is written and told. Decisions to demolish or repurpose buildings can also be driven by an authority's nefarious attempts to hide their past atrocities or simply the result of a collapsed government with little vision for a planned future.

This course will tell those stories, but it will also tell the stories of cities that are full of resilient people who create alternative ways to remember, resist and repair. Citizens find opportunities in rubble, ruins and wounded grounds to own and shape their city. As designers, we are able to create spaces that facilitate their remembering and healing despite political barriers, but we need to first understand all the forces at play in a post-trauma city's memory-making process.

This course is divided into two parts: First is research and analysis of urban memory through case study. Second is engagement in the creation of a "memoryscape", an alternative common space for memories to linger and heal no matter how the physical buildings are appropriated and changed. In short, we study how cities deal with atrocity and trauma, and create spaces for the poignance and vigor of life to happen.

LEARNING OBJECTIVES

- Develop the ability to conduct directed urban analysis on a city through research.
- Develop the courage and language to talk about war, conflicts, and cultural / political contexts that we are not familiar with.
- Create alternative commemoration spaces with sensitivity and empathy to serve a post-trauma community.

COURSE PROJECTS

Case Study: In groups of 2 or 3, students will analyze five urban case studies: Phnom Penh, Kigali, Beirut, Aleppo, and Kyiv.

Studying different preservation, demolition and memorialization decisions made by the state, survivors, perpetrators, memory activists and resistance groups in these cities, we will understand the relationship between politics, urban memory and their materialized forms.

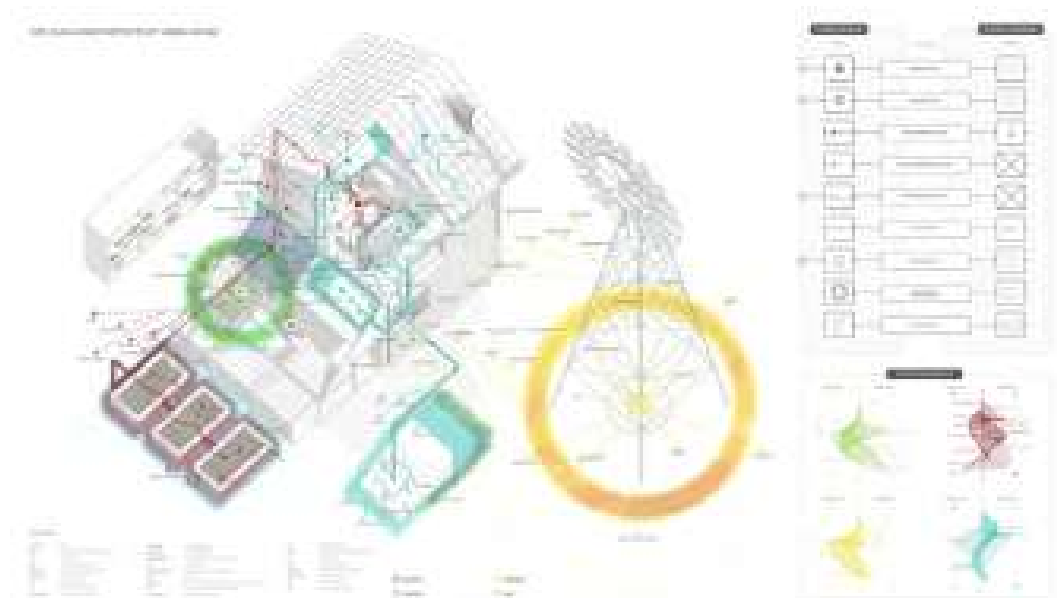
Memoryscape: Based on the case study, each student will develop a "memoryscape" for the inhabitants of their case study city through drawing and physical model-making. Through 5 visual explorations, students will explore different materials and their ability to represent memory, provide comfort and provoke reflection. The final memoryscape should be a synthesis of these material explorations and a response to the case study.

*This seminar is part of the Boghosian research "Scales of Healing in Post-Traumatic Landscapes".

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.

Experimental Drawing | Marking, Making, Meaning

ARC 500 | Professional Elective | Visual Studies | M 12:45PM – 3:35PM | Slocum 101 | professor: Valeria Rachel Herrera
Instruction: Seminar/Lab Audience: Students enrolled in the SoA. Office Hours: Tue/Thr 12-1 and by appointment

Experimental Drawing | Marking, Making, Meaning



Zaha Hadid

Content

This visual studies seminar-lab course is centered on the *study* of drawing and the *making* of drawings that engage a wide range of media, techniques, and conceptual methodologies. The course is interested in approaches to drawing that operate outside of the normative conventions of architectural drawing, sketching and literal representation. How can the act of drawing expand how one sees, and how one thinks about space and how one conveys the qualities of place. *Experimental Drawing* will consider drawing as a mechanism of concealing, unveiling, exposing, and unearthing views of the real and the imagined. Projects will operate as provocations for drawing as an act of visual inquiry. Students might consider, what are the tools used to evoke the sense of the cinematic, how are marks made and considered in conveying visual information from the primal to the refined, how does one develop a drawing language and a mark-making ethos, strategy, and technique? Drawings are constructed as a layered process, as a physical act of building and erasing, and as a temporal endeavor that involves the manual, the conceptual, and the tactical tools of making. Drawings are of the time, recollections of the past, and premonitions for the future. Drawings are not static. Drawings take us to places, spaces and evoke specific reflections, memories, events, and periods – ideas that can be exceptionally liberating for the student of architecture in today's complex image-saturated world. *Experimental Drawing* will engage drawing as an act of open-ended exploration, research, and discovery – a process-based approach indented to expand one's capacity to see, record, and transmit the visual realm. We will introduce a range of architects and artists that have developed unique and experimental drawing languages and who have pushed the traditional notions of what a drawing can do and how it is made. Questions about what a drawing is, how it communicates, how space is conveyed and what it reveals may serve as central themes for student's work. Finally, *technique* new and old, familiar and foreign, will be front and center throughout the semester's collection drawing encounters.

Objectives

- To introduce alternative ideas about drawing that allow students to expand their capacity to use drawing as a tool of exploration
- To address questions of 'why' and 'how' specific drawing mediums lend themselves to particular types of representation
- To engage in the regular and continuous process of drawing as a way of developing one's drawing ritual and language
- To enhance the student's ability to see more freely and to use drawings as an integral part of the design and discovery process
- To investigate and experiment with a wide range of drawing mediums, techniques, periods, and people

Structure

The course will meet once per week as a hybrid lecture-lab course with lectures delivered by the instructor, presentations and critiques of in-progress work made throughout the semester, and in-class drawing laboratory exercises where students will work individually and collaboratively on short drawing projects. The course will include a series of 2-4 week drawing projects as well as an exhibition quality longer final project. *Experimental Drawing* will require weekly drawing production and continuous engagement with the action of drawing.



darkmatteruniversity.org / [@darkmatter_u](https://twitter.com/darkmatter_u) / [@darkmatter_u](https://www.instagram.com/darkmatter_u)

FOUNDATIONS OF DESIGN JUSTICE x SU Museum

Professional Elective Seminar/ Spring 2024

SoA Syracuse University:

Yutaka Sho ysho@syr.edu

SU Museum Fellow 2023-24

ARC500/ 3 Credit / Mondays, 2:15-5:00pm

Slocum 404

The design professions cannot survive and thrive without immediate change toward an anti-racist model of education and practice. Foundation of Design Justice (FoDJ) is an introductory seminar collaboratively created and taught by Dark Matter University in partnership with Syracuse University, University at Buffalo, and SU Museum to provide knowledge and tools for design students, teachers, and workers to move forward together. Design Justice advances collective liberation by challenging the privilege and power structures that use architecture and design as tools of oppression. This work takes place through critical understandings of historical contexts, the development of new forms of knowledge and practice in our present, and speculating on future radical efforts of racial, social, and cultural reparation, through the process and outcomes of design. This class introduces students to the practice of Design Justice by building a shared foundation of anti-racist forms of communal knowledge and spatial practices, grounded in lived experience.

FoDJ has been taught nationally, always in partnership between two universities to create a diverse learning environment, and to share resources. This course is unique among the FoDJ courses in that we are also partnering with SU Museum. Some of our classes will be held at the Museum, and each module will start by examining, critically reflecting, and learning from the objects at the Museum. SU Museum is the largest academic museum in the United States, boasting 54,000 art pieces in its collections. In addition to lectures and readings, students will study design justice by researching objects from the Museum based on five module themes: **01 Design Justice, 02 Community Work + Power Building, 03 Housing, 04 Infrastructure + Neighborhood, and 05 Workforce + Economic Development**. Students will study the artist(s), subject matter, medium, scale, historical, cultural, and social context in which the artwork was created, how the meanings have changed over time, and its significance for design justice in space. As importantly, students will critically analyze the Museum as an institutional space that creates and negates values, writes and ignores histories, and ensures and denies access to space.

Course Goals

- Students will come to see themselves as co-creators of Design Justice through both personal and collective research, representation, and design.
- Students will be able to verbally and visually express relationships among the social, political, and economic dimensions of design and art objects.
- Students will be able to facilitate discussions based on their research.
- Students will critique current models of design practice by analyzing the context in which they were developed and what values they embody or ignore.
- Students will be able to research design justice in the context of a major museum by critically examining how spaces have been represented in art, symbols, media, and other cultural objects.

Immersive Spaces, Architectural Simulations

ARC 500.11

Mondays and Wednesdays, 12:45-2:05pm, Slocum 014

Brian Lonsway, blonsway@syr.edu

Course Description

This course is directed towards students interested in integrating interactive simulation and visualization tools into their architectural design process, from immersive full-scale concept exploration and design collaboration to real-time visualization, including modeling for virtual- and mixed-reality applications.

Students will have hands-on experience with multiple online multi-user platforms, including video games, social virtual worlds, and design software to gain insights into their creative potentials and will gain basic proficiency in a leading software application for real-time simulation: *Unreal Engine*.

No experience is required for any applications taught in the class. Digital modeling skills in any application (although Rhino-based workflows will be taught), as well as a fundamental grasp of image editing techniques in Photoshop is required.

Within the course a series of small-scale design experiments will parallel a survey of past and present applications and design/development platforms used both within and outside of architectural design. Historically situated, these explorations will not only provide students with portfolio-ready demonstrations of skills, but with a broad and critically-informed understanding of the field. Students will learn industry-standard workflows for interactive 3d environment design as well as strategies for integrating them into architectural design workflows. To support immersive, first-hand learning, the course will meet in a hybrid model, with some meetings online in various 3d platforms, including in student-designed spaces. At the conclusion of the course, students should be able to integrate lessons learned into their individual and collaborative design practices.

Course Background

Architects have long incorporated and adapted software from other industries into their practices. Early CAD tools were borrowed from engineers, a tradition continued with Gehry's embrace of *CATIA*, designed for the aerospace industry. Columbia University GSAPP's Paperless Studio initiative leveraged the potential of visual effects software for design conceptualization and representation. So-called modern "game engines," as platforms for the design of interactive and real-time simulations, coupled with the latest wave of computer graphics, VR, and AR hardware, represent a current potential that is just beginning to be tapped.

As developments in the video game, social VR, and design simulation industries have matured, and as their tools have become more affordable and accessible, we can see the fruits of the industries converging. While *Unreal Engine* was developed originally to create video games, its *Twinmotion* app is commonly used in architectural workflows for design visualization. *The Wild* builds on the strength of social VR applications for collaborative design in Revit. *Enscape* makes VR design review one click away in *Rhino*. *Unreal Editor for Fortnite* makes custom-designed environments immediately available for anyone on any device that plays *Fortnite*.

Beyond these instrumental technologies, the kinds of social collaboration that form around victory conditions within the immersive spaces of video games has been shown to be just as productive for strategic collaboration around other domains of creative problem-solving. Building on this, the course's focus on immersion and collaboration will highlight some of the ways in which immersive design tools have the potential to enable new perspectives on experience-driven, user-centered, and/or participatory design processes.

ARC 500 | Professional Elective | Theory | M 12:45PM – 3:35PM | ARR | professor: Richard Rosa rrosa@syr.edu Slocum 324B

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

Le Corbusier **vs.** Architecture



Architect, Artist, Writer, Painter, Historian, Sculptor, Engineer, Poet, Purist, Urbanist, Formalist, Humanist

Premise

This theory seminar course is structured as both a lecture survey and a deep analytical study of the work of Swiss architect, Le Corbusier. 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 of 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.

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 model. 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. ®

Living *Otherwise*: Rethinking the Architecture of the Collective

Syracuse Architecture / Professional Elective / Spring 2024 / Wednesdays / 2:15-5:00pm / Room 101 /
Instructor: Assistant Professor Marcos Parga, 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.

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, co-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, student-led reading discussions, screening sessions followed by related conversations led by students, project presentations and reviews, and will culminate in a proactive investigation into housing alternatives and urban/non-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*.

politics of public space

This seminar will examine issues surrounding public space, politics, and power relations as they impact our public realms. By exploring how architects, artists, and others position their work to engage these spaces, the seminar will raise questions, awareness, and action around those considered excluded, less powerful, or not part of the status quo. Through readings, art, literature, and film, the seminar encourages actions within our public spaces on and around our campus and city of Syracuse.

Student responsibilities will include readings, class participation in discussions, a presentation, and collaborative installation projects during the semester. Because of the cross-disciplinary nature of the seminar, students from various departments are encouraged to participate.

spring 2024

t 9:30 - 12:20 302 slocum hall



World's Fairs: Architecture, Design, and Politics 1850–1970

Dr. Peter Clericuzio
ARC 500 M302
MW 12:45-2:00pm

For well over a century, world's fairs were some of the prime places for people to learn about cutting-edge architecture, new technologies, foreign cultures, and even find entertainment. In the last fifty years or so they have precipitously declined in importance as their functions and appeal have been increasingly taken over by alternative types of events and venues. This course explores the design strategies used in the architecture and products of world's fairs in roughly the first century and a quarter of their existence to attract and amuse visitors and market the items on view. We will examine the multifaceted role of buildings and fairgrounds planning: on the one hand, to bring people together and promise a better future; and on the other, to reinforce existing class, political, and cultural structures and inequalities and even to fuel international rivalries. And, of course, we will consider their role in launching new architectural styles, techniques, and movements altogether.

The course roughly proceeds chronologically through a series of case studies of selected international fairs. It will take advantage of and feature in-class field trips to Syracuse University collections of material culture from major expositions, as well as explore other media such as films made about and featuring world's fairs. Students will make use of several of these primary source materials in local repositories for in-class presentations and writing assignments, including a final research paper. As such, the course is intensive for reading, research, and writing, but there are no written exams.

