ARC 438: **History of Chinese Architecture**
Professor Lawrence Chua
MW 12:45pm-2:05pm
Architecture <u>History</u> Elective

This lecture course traces the development of Chinese architecture from Neolithic societies at Bànpō to the "urban villages" and megacities of the present. It is divided into six chronologically-based modules that look at 1) the early development of architecture from primitive societies to the downfall of the **Hàn dynasty** 漢朝 (220CE) 2) **Buddhist influence** 三國到五代十國(from the 3rd to 6th century CE 3) The period of **standardization and refinement** 宋朝到元朝(from the 7th to 14th century 4) the **Míng and Qīng dynasties** 明朝和清朝from the 14th to 20th century 5) the **"Modern"** era 現代and 6) **Contemporary China** 新的中國. This structure seeks to critically examine the relationship between the concept of China as a continuous civilization and how that continuity has been expressed in architectural form. Methodologically, the course integrates techniques of formal analysis with questions of political economic history in order to create an understanding of the importance of architecture, landscape, and urban planning to the idea of "China," the relationships between building practices in the Chinese nation, "Greater China," and the Chinese diaspora, and the very notion of a singular Chinese architecture. Particular attention will be paid to how Chinese architectural history has been framed in order to consider the ways Orientalism, modernism and reform, historicism, formalism, Marxist historical analysis, critical regionalism, and globalization have shaped the way we understand China and its architecture.

ARC 500: **Queering the Map/LGBTQ Syracuse**
Professor Lawrence Chua
MW 3:45pm-5:05pm
Architecture <u>Professional</u> Elective

This course investigates the history of LGBTQ communities in Syracuse. It introduces students to archival research and oral history methodologies, while drawing on queer social and postcolonial theory to better understand both the ways LGBTQ people have collectively shaped the morphology of the city in which we live and study and their absence in historical narratives of the city and its archives. The course teaches students how to access and analyze archival materials and conduct oral histories in order to tease out the invisible histories of marginalized communities and to support mapping historical change in the city. Students will be introduced to subject-specific archives in Syracuse as well as oral histories with living protagonists and witnesses. The course covers the history of the city from the 19th century to the early 21st century, a period that coincides with the medicalization of homosexual relations and the invention of heterosexuality.

Immersive Spaces, Architectural Simulations

ARC 500.001
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 (Rhino-based workflows will be supported), as well as a fundamental grasp of image editing techniques in Photoshop is required.

In the course, 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 provide students with portfolio-ready demonstrations of skills as well as 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 visualization workflows. *Autodesk Workshop XR* 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 - **World's Fairs: Architecture, Design, and Politics 1850–1970**
Professor Peter Clericuzio
MW 12:45pm-2:05pm
Architecture <u>History</u> Elective

For 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 other events and venues. This course explores the design strategies used in the architecture of world's fairs in roughly the first 125 years of their existence to attract and amuse visitors and market the items on view. We will examine the 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, as well as their role in launching new architectural styles and movements altogether. The course will take advantage of and feature field trips to Syracuse University collections of material culture from international expositions.

ACT II
PUBLIC INTIMACY: THE THEATER
Erin Cuevas Arc 500 Spring 2025
Wednesdays 10:30-1:20pm
ercuevas@syr.edu

BRIEF
This seminar examines how theater architecture shapes and mediates the relationship between audiences and female-identifying performers, exploring gendered spaces from historical venues to contemporary pop-up performance.

SUMMARY
"Theater" is the only word that simultaneously defines an art form and its architectural typology. This polysemy reflects the close integration of performance art and its environment, both rooted in the relationship between audience and performer. Traditionally, theater architecture employs the "privileged perspective" of tiered stadium seating, guiding audience focus onto a stage, platform, or screen.

In this seminar, we will narrow the focus of the theatrical "privileged perspective" by examining theater spaces specifically designed around female performance. We will trace the evolution of engendered theater, spanning historic performance spaces such as burlesque theaters catered to the male gaze, to pop-up public drag shows and voguing balls in celebration of self expression. Through animations, drawings, and immersive physical models, students will analyze how theater architecture mediates the relationship between audience and performer. We will interrogate and exaggerate key design elements of these typologies, critically examining themes of perception, access, sexuality, voyeurism, and privilege. The seminar will include film screenings, live performances, and visits to theater venues. Our goal is to reflect on the history of architectural theater to reimagine performance spaces that celebrate - rather than exploit - the female-identifying body.

"Public Intimacy" - named after Giuliana Bruno's seminal work, from which we will pull multiple precedents - invites students from diverse backgrounds and encourages an interdisciplinary approach that spans history, theory, performance, storytelling, craft, animation design, gender studies, and social justice.

"Public Intimacy" is the second Act in the Boghosian Fellowship 2024-25 with the research agenda "Redefining Performance," which re-envisions theater as an immersive experience that blurs the line between audience and performer. This seminar complements the Visiting Critic studio "Leotard 2.0," focusing on designing architectural wearables that will be tested on the body of female dancers. Students are encouraged to enroll in parallel as possible.

Environmental Ethics of Care

arc 500
Distinguished Professor Lori Brown

Spring 2024
T 9:30 - 12:20

This seminar will explore what an environmental ethics of care means for each of us, our communities, and the world more broadly. The course will wrestle with the political, cultural, and economic challenges inherently interconnected with spatial production. Underpinning the seminar, the course takes a critical look at the role architecture contributes to or works against such relationships and for whom do these efforts serve. Inherent to the seminar structure will be creating a space for a range of viewpoints to engage in debate and discussion. Students will examine a diverse group of thinkers, political geographers, philosophers, artists, architects, through a range of media. The course will culminate in a self-directed research project focusing on a particular set of environmental spatial conditions and possibilities.
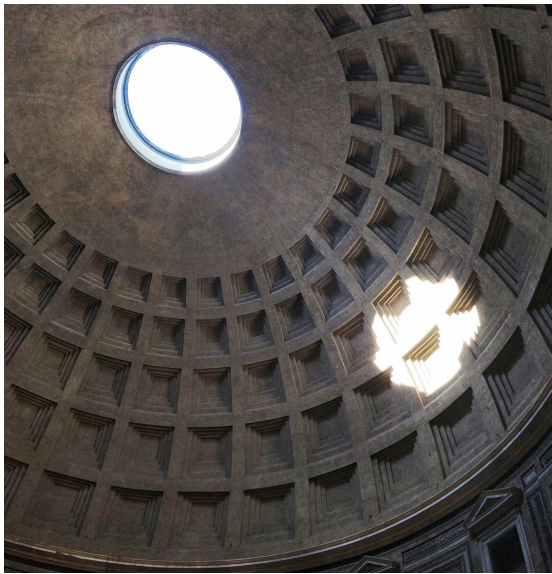
Oculus of the Pantheon, Rome
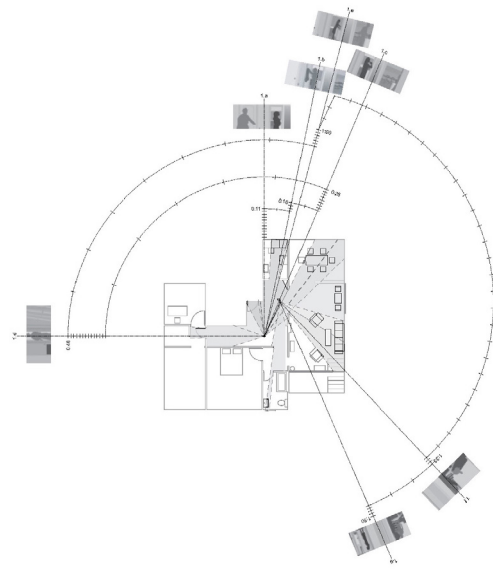
McGrath and Gardner, *Cinemetrics*: diagram of scene in *Contempt* (Goddard, 1963)

Architecture and its temporalities

Temporality is subjective progression through moments, while time attempts to objectively measure and mark that progression. Time is necessarily temporal, but temporality can exist plainly without time – a slow clock still measures temporality, even if it doesn't do so in a timely fashion--Michelle Joelle

Please be aware that the following course description is somewhat provisional. The final version of this course may be slightly different from what follows.

Architecture is generally understood as a discipline concerned with the composition of space and forms that define it. Architects have developed an elaborate and precise language to describe space and form in images and words. However, this discourse has for the most part been atemporal; it has neglected or entirely ignored many of the roles played by *time*, as an objective system of measurement, and the related phenomenon of *temporality*, as a condition of sequence and duration that can be both objective and subjective.

In this seminar, we will examine some of the ways in which architecture manifests and even produces different modes of temporality. The following topics have been selected, in part because they seem most directly applicable to design theory and practice:

The temporalities of the architectural object
 • The indexical expression of construction processes and details that tell a temporal tale
 • Materials and weathering
Architectural temporality in current discourse
 • The valuing of temporality
 • The denial of temporality
Architecture and changing needs over time
 • Transformability and adaptation
 • Ephemerality
The representation of spatio-temporal experience
 • Representation of direct spatial experience
 • Representation of represented spatial experience
Architecture and (its) history
 • Modern vs. post-Modern narratives of historical meaning
 • The preservation of architecture and the value of temporal narratives

TERM PROJECTS
Three projects will be undertaken during the term. In the first project, "Studies in architectural temporalities," research will be performed and case studies will be selected as examples of one of the modes of temporality identified above. In the second project, "Constructing an indexical object," a physical object will be constructed that makes the temporality of its construction process visible. In the third project, "Self-selected topics in architectural temporalities", each student will identify a topic and format (i.e., written text, graphic images, etc.) and develop it with feedback from me and the seminar group. In this third project, students may elect to work in pairs.

CLASS MEETING TIME/PLACE
"Architecture and its temporalities" will meet on Mondays and Wednesdays, 2:15-3:35, in Slocum 325.

TERM SCHEDULE
Be aware that, while every effort will be made to maintain this calendar, modifications to it may be necessary. If this occurs, every effort will be made to announce this as far in advance as possible. The possibility of such changes taking place at the instigation of the School of Architecture Dean's office or the University Vice-Provost, is especially significant this year.

READINGS
Readings are indicated for each class meeting. All readings are available as PDF files and can be downloaded from the "Content" area of this course's Blackboard website. It will be essential to read all readings carefully and on time, and be able to respond to them in class discussions. It is possible that some additional readings may be added from time to time. If this occurs, it will be announced as far in advance as possible.

Week 1
    M   Course introduction
                  Proj. 1 "Studies in architectural temporalities" assigned
    W **PART 1: THE TEMPORALITIES OF THE ARCHITECTURAL OBJECT**
                  Materials and weathering
                  Decker, "Matter timed", *AD* (2016), pp. 82-87
                  Leatherbarrow and Mostafavi, *On Weathering* (1996), excerpts

Week 2
    M   Proj. 1 presentations: 8 @ 10 min. ea.
    W   Proj. 1 presentations: 8 @ 10 min. ea.

Week 3
    M   **The indexical expression of construction processes and the details that tell a temporal tale**
                  Frascari, "The Tell-the-Tale Detail"
                  Ford, *The architectural detail* (2011), pp. 17-47
                  Proj. 2 "Constructing an indexical object" assigned
    W **PART 2: ARCHITECTURAL TEMPORALITY IN CURRENT DISCOURSE**
                  The valuing of temporality
                  Carr, "The quick and the dead", *Architectural research quarterly*, 2017, pp. 94-112
                  Till, "Architecture in space, time", Melhuish, *Architecture and Anthropology*, pp. 9-13

Week 4
    M   **The resistance to temporality**
                  Harries, "Building and the terror of time", *Perspecta*, (1982), pp. 58-69
                  Pallasmaa, "Inhabiting time", *AD* (2016), pp. 50-59
    W   Proj. 2 presentations: 4 @ 20 min. ea.

Week 5
    M   Proj. 2 presentations: 4 @ 20 min. ea.
    W   Proj. 2 presentations: 4 @ 20 min. ea.

Week 6
   M   Proj. 2 presentations: 4 @ 20 min. ea.
              Proj. 3 "Self-selected topics in architectural temporalities" assigned
   W **PART 3: ARCHITECTURE AND CHANGING NEEDS OVER TIME**
              Adaptation and inhabitability
              Habraken, "Change and the distribution of design", *Time-based architecture* (2005) pp. 22-28
              Hertzberger, "Time-based buildings", *Time-based architecture* (2005), pp. 82-91

Week 7
   M   **Transformability**
              Ellis, "Prouve's peoples' palace" *Architectural review,* (1985), pp. 40-47
              Mathews, "The Fun Palace: Cedric Price's experiment in architecture and technology", *Techno-etic Arts* (2005), pp. 73-91
   W **PART 4: THE REPRESENTATION OF SPATIO-TEMPORAL EXPERIENCE**
              Corner, "Representation and landscape: drawing and making in the landscape medium", *Word & image* (1992), pp. 243-275
              McGrath, "Drawing time", *AD* (2016), pp. 88-97

Week 8
   M   Diagramming written narratives of space and time (particulars TBD)
   W   Proj. 3 proposal presentations: 4 @ 20 min. ea.

Week 9

   M   Proj. 3 proposal presentations: 4 @ 20 min. ea.
   W   Proj. 3 proposal presentations: 4 @ 20 min. ea.

Week 10
   M   Proj. 3 proposal presentations: 4 @ 20 min. ea.
   W **PART 5: ARCHITECTURE AND (ITS) HISTORY**
              Modern vs. post-Modern narratives of history
              Colquhoun, "Three kinds of historicism", *Modernity and the Classical tradition*, 1989, pp. 3-20
              Colquhoun, "Classicism and ideology", *Modernity and the Classical tradition*, 1989, pp. 201-206

Week 11
   M   **The preservation of architecture and the value of temporal narratives**
              Goffi, "Built conservation and the unfinished fabrics of time", *AD* (2016), pp. 24-33
              Hetzler, "Ruin time and ruins", *Leonardo* (1988), pp. 51-55
   W   University Wellness Day (no class meeting)

Week 12
   M   Proj. 3 presentations: 3 @ 25 min. ea.
   W   Proj. 3 presentations: 3 @25 min. ea.

Week 13
   M   Proj. 3 presentations: 3 @ 25 min. ea.
   W   Proj. 3 presentations: 3 @ 25 min. ea.

Week 14
   M   Proj. 3 presentations: 3 @ 25 min. ea.
   W   Proj. 3 presentations: 3 @ 25 min. ea.

EVALUATION AND GRADING
Each of the three class projects will be graded with comments. The components of the final term grade will be as follows:

Project 1:   10%
Project 2:   20%
Project 3:   60%
Participation: 10% (discussions and general contribution to collective learning of the seminar)

UNIVERSITY ATTENDANCE POLICY
Attendance in classes is expected in all courses at Syracuse University. 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 to be reported at the time of determination by the faculty. Faculty should use "ESPR" and "MSPR" in Orange Success to alert the Office of the Registrar and the Office of Financial Aid. A grade of NA is posted to any student for whom the Never Attended flag is raised in Orange SUccess. More information regarding Orange SUccess can be found here, at http://orangesuccess.syr.edu/getting-started-2/.

Students should also review the University's religious observance policy and make the required arrangements at the beginning of each semester.

COURSE SPECIFIC POLICIES ON ATTENDANCE, LATE WORK, MAKE UP WORK, ETC.
Attendance is absolutely mandatory. Absences will only be excused when they are documented by some legitimate means or reflect a student's participation in a faith observance or comparable event. If a student is absent without excuse from more than three class meetings, that student will receive a final term grade of F.

Late work will be accepted at the discretion of the course instructor. "Make up work" in the sense of alternative or additional assignments intended to bolster a student's grade will not be offered.

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:

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/.

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

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/

DISABILITY-RELATED ACCOMMODATIONS
Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of this course that result in barriers to your inclusion and full participation in this course. The instructors invite any student to meet with us to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Office of Disability Services (ODS) in this process.

If you would like to discuss disability-accommodations or register with ODS, please visit their website at: http://disabilityservices.syr.edu. Please call (315) 443-4498 or email disabilityservices@syr.edu for more detailed information.

ODS is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic accommodations may require early planning and generally

are not provided retroactively, please contact ODS as soon as possible to begin this process.

ACADEMIC INTEGRITY POLICY
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 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.

ONLINE ETIQUETTE
Students participating remotely in hybrid and synchronous online class sessions can be expected to conduct themselves as they would in an in-person class. They should dress and behave as they would in a face-to-face class. The issue of whether or not students must keep their web cameras on during class is complicated. In general, it is reasonable to expect students to keep their cameras on. However, faculty should be sensitive to each student's personal circumstances and be prepared to find an equitable solution in cases where students are uncomfortable keeping their cameras on during class.
In both hybrid and fully online classes, students should use the "raise hand" function to ask questions and refrain from interrupting the class. Faculty may wish to download and review the "chat" transcript from each class session. You may wish to review, or refer your students to, the 'Netiquette for Students' resource at the ITS Answers page.

USE OF CLASS MATERIALS AND RECORDINGS
Original class materials (handouts, assignments, tests, etc.) and recordings of class sessions are the intellectual property of the course instructor. You may download these materials for your use in this class. However, you may not provide these materials to other parties (e.g., web sites, social media, other students) without permission. Doing so is a violation of intellectual property law and of the student code of conduct.

arc 552
Distinguished Professor
Lori Brown

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.
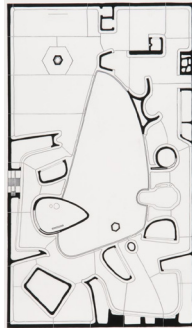
spring 2025
w 9:30 - 12:20

christo and jeanne-claude, wrapped reichstag berlin 1971-95
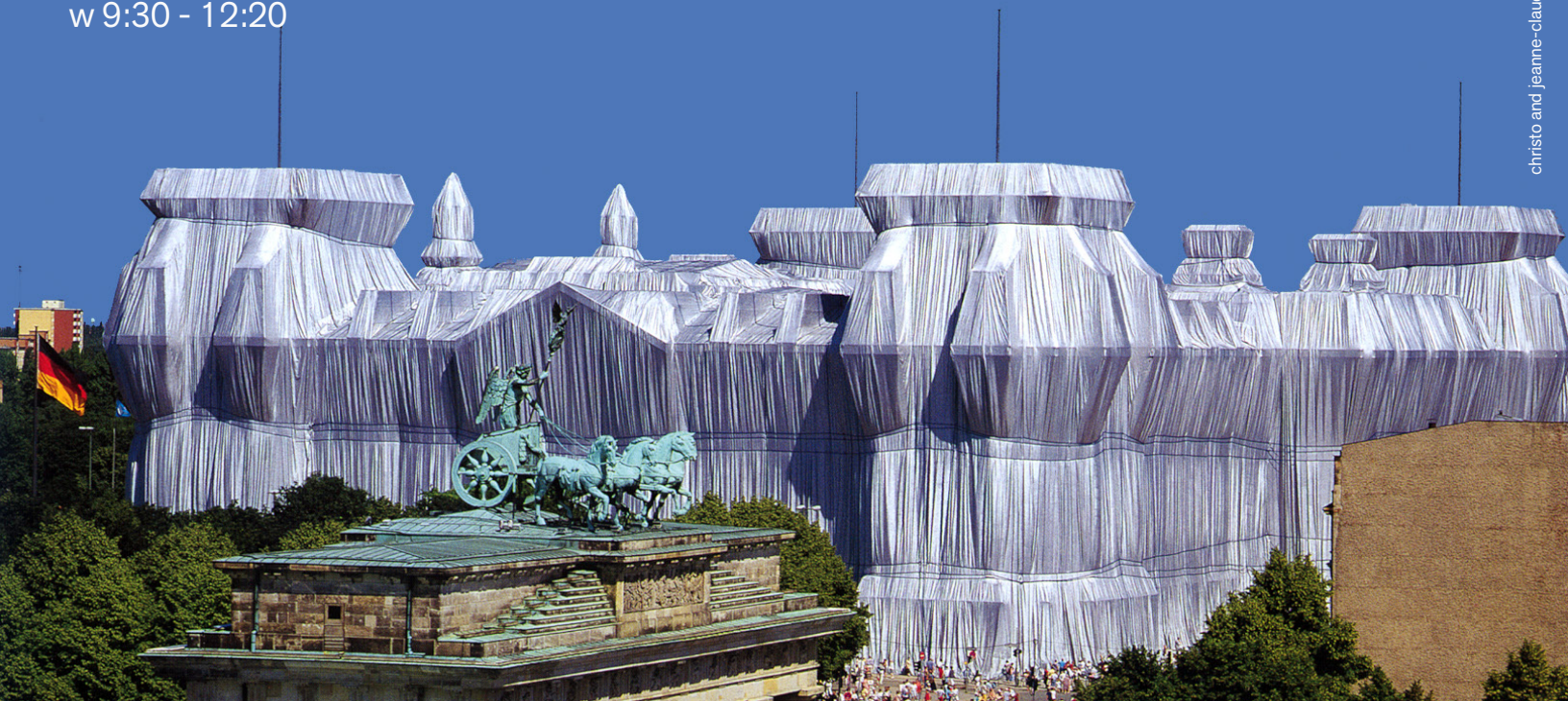
BUILDING BLOCK STREET: SEMINAR IN URBAN HOUSING
Syracuse University School of Architecture

ARC 575 **I** spring 2025 **I** 3 credit hours **I** Professor Elizabeth Kamell **I** Class Hours: W 2:15-5:05 pm
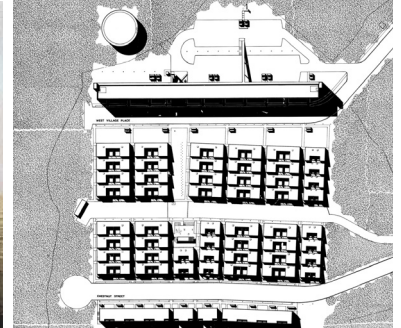

Marine City, K. Kikutake 1959-63

The House of the Future, Smithsons, 1955

City of Three Million, Le Corbusier,1922

Elm Street Housing, W. Seligmann, 1973

Cities are distinguished not only by the quality of the public realm, the streets and open spaces, but also by the private, habitable spaces, the place of quotidian experience. This course examines urban housing within the context of cultural, social, political, economic and formal ambitions from the 17th century to the present as the product of political and social ambition, aesthetic culture, a twentieth century, modernist urban agenda, technology, and economic markets. The relationship among the formal and socio-political, the private dwelling and urban, collective ambition focuses discussion in the seminar.

Cities represent the aspirations of our common interests and the realities of political compromise. They are the product of the power invested in regime, of political will, of contention and compromise, and of cultural ambition and economic exigency. Cities are made, they are crafted with intention, but they are also circumstantial – the product of climate and geography, of deterioration and reconstruction, of shifting political philosophy and formal urban strategy that results in urban settlement that is often messy and incomplete. Cities are negotiated territories and they are the place of dwelling.

Although there are many factors that bear on the quality of urban life, often omitted from a very long list is the relationship of the individual living unit to the larger structure of streets, blocks, and open space. But, formal and social aspects of the private city in the context of the public realm, both buildings and open space, are among the significant factors that render urban centers amenable to human life. The ways in which we dwell determine and are determined by larger urban systems.

Too often, the study of architecture and the city is limited to a review of monuments, buildings of cultural and institutional importance and smaller projects by known architects. Iconographic monuments and open spaces are the ones by which cities are readily identified - and they usually are the buildings and places in which public life resides. But cities are primarily composed of residential fabric, the place of daily, domestic activity. Given the predominance of housing fabric over other types of building, the kind and character of housing, of residential streets and blocks, is what gives form to the city, its spatial and sociopolitical warp and weft.

Over the course of the semester, each student crafts a "Housing Short," an eight-minute video documentary focused on a selected housing topic.

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.