

CREATIVITY AND AI

THEORIES AND TECHNIQUES OF SYNTHETIC IMAGINATION

ARC 500

Fall 2025

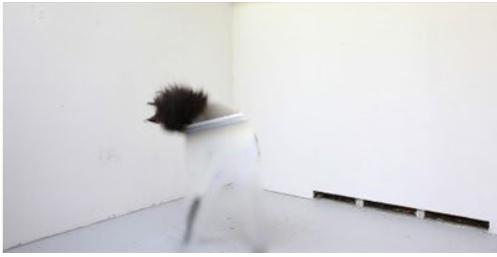
Professor Mark Linder

Slocum 302

Monday/Wednesday 3:45-5:05



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This seminar is open to any student at SU who is curious about how artificial intelligence is altering our understanding of imagination, aesthetics, creativity, and design. Readings and discussions will take us deep into recent discourses about the potential of **artificial imagination, machine learning, and synthetic intelligence** as well as the historical sources of imaging theories and technologies. Workshops will introduce some of the digital technologies and techniques that can be used to produce, distribute, manipulate, record, and activate **synthetic imagination (SI)**. We will develop sophisticated understandings and innovative uses of SI which challenge seemingly (but not actually) moribund issues such as authorship, authenticity, and representation.

We begin with the premise that SI is a new phase in the history of artificial intelligence and aesthetic practices. Yet its projective and affirmational operations and results often refuse or confuse established theories and practices which have fascinated artists for centuries--from drawing machines in the Renaissance and automatons in the Enlightenment, to science fiction and early computer and video art in the twentieth century, to today's large language and generative imagining models. But more recently, and in the near future, "intelligent" computational technologies have been and will be increasingly integrated into the "imagination" of artists and designers in ways that fundamentally alter their creative practices, identities, and aesthetic concepts. SI is an extreme alteration in human culture and experience that engages and immerses us, as casual and expert users, in real-time human/machine collaboration and dialogue that is rapidly and furtively advancing in literature, the visual arts, and design fields.

Students in this seminar should have a deep and intense interest in the problems and potentials of SI, but do not need to have expert skills in any specific form of digital media. The aim of the course is to begin to understand **how to do SI with AI**.

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- 1 Mike Tyka, *I see you*, 2017
 - 2 Sondra Perry, *Double, Quadruple, Etcetera, Etcetera 1*, 2013 (video still)
 - 3 Ai-Da the robot artist (www.ai-darobot.com)
 - 4 Trevor Paglen, *From 'Apple' to 'Anomaly'*, 2019 (installation view)

LIVING OTHERWISE: A GUIDE FOR CHANGE

Syracuse Architecture / Professional Elective / Fall 2025 / Wednesdays / 2:15-5:00pm / Slocum 101

Instructor: Associate Professor Marcos Parga, mparga@syr.edu

OVERVIEW: 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 aforementioned questions.

STRUCTURE/GOALS: The course combines lectures, student-led reading discussions, screening sessions followed by related conversations, project presentations, Pecha Kucha sessions and reviews, and will culminate in a proactive investigation into housing alternatives and urban/non-urban futures conducted from a tangible perspective. We will evaluate 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.

This seminar emphasizes the construct of a clear research project understood as an invitation to probe uncharted territory rather than as a proposition of solutions. An important part of the course is devoted to students conducting, presenting and discussing (individually or in pairs) original research and creative work. The content and assignments have been designed to facilitate students to learn to ask appropriate research questions and identify appropriate intellectual objectives, select and implement appropriate methods, and analyze and interpret results to generate clear and provocative conclusions.

This seminar also serves as an introduction to HOMEMAKING, a Directed Research Lab co-taught in the Spring with Assistant Professor Omar Ali, offering students a foundation for deeper exploration into alternative housing models.

EVERYDAY MECHANICS: The course culminates in *Everyday Mechanics*, an installation portraying a number of “thematic houses” proposed by students that eschew linear narrative and instead each of them delve into the complexities of everyday life and its contested backdrop: the domestic space.

The proposals, rich in cultural references and historical allegory, must provide multiple entry points into alternative ways of understanding and construct our lives in common. Halfway between intellectual propositions and architectural provocations, these houses will examine the domestic from different perspectives, offering valuable insights into the future of collective living.

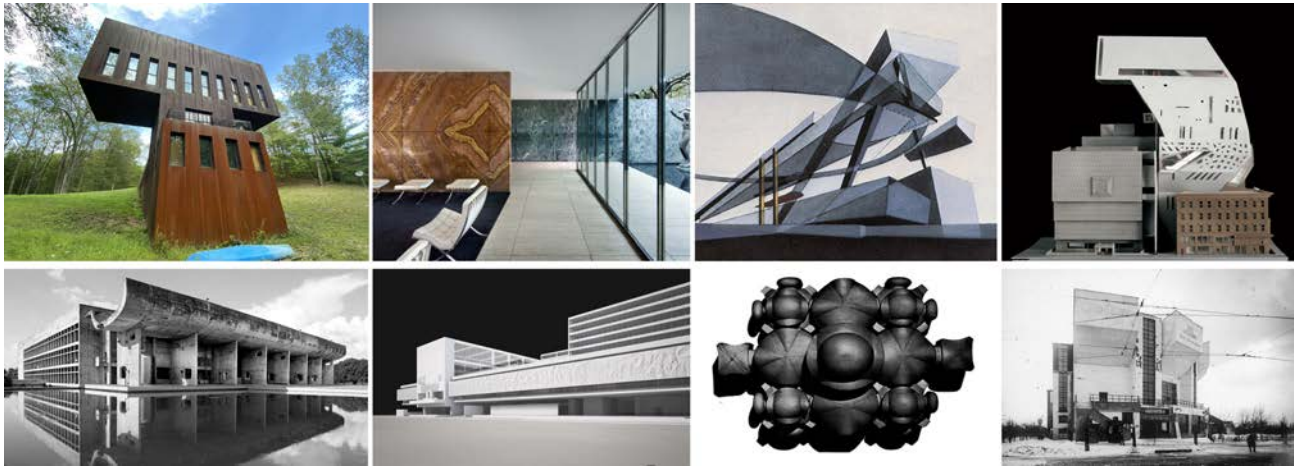
Beyond its unavoidable personal dimension, when squeezed together, this collection of “rooms” (or screenshots of everything) will become more than a sum of individual interests. They are structurally and programmatically interdependent and, collectively, will reveal a larger claim, an overall statement: that *housing needs to change!*

Architectural Design Strategies: Discernment, Analysis, UtilityARC 500 | Professional Elective | Theory | W 12:45PM – 3:35PM | ARR Seminar Rm. | professor: Richard Rosa rrosa@syr.edu SLO 324B

Architectural Design Strategies

i.e. Parti

Discernment | Analysis | Utility



Ungers, Mies, Hadid, Koolhaas, Le Corbusier, Terragni, Moretti, Melnikov

Premise

Broadly, the intention of this course is to develop intellectual and formal skills that are directly applicable to one's architectural design process. The course is structured as a hybrid seminar-lecture format combining lectures with in-class discussion, debate, and project presentations. The course is dedicated to exploring the relationship between *architectural design strategies* - what may be referred to as a 'Parti' - and the forces that inform and impact the development of those strategies. These would include, but are not limited to, issues of lineage, context, culture, program, performance, and typology. *Parti* is a term that refers to an architectural project's inherently architectural idea or concept – that is, the formal, functional, and representational manifestation and organization of architectural form, material, and space. Through the study of the historical evolution of architectural design strategies, one is exponentially better prepared to make architectural design decisions that can be informed by a consciously constructed reference system as the backdrop for otherwise largely intuitive, utilitarian, or political motivations.

The course is committed to the expansion of one's repertoire of architectural ideas, models, and precedent. Analysis, both through faculty presentations and student projects, will help students be able to detect and comprehend ideas about architecture's formal, organizational, and spatial systems. Pattern, character, structure, order, distortion, perception, and symbolic content will be examined in relationship to notions of ideal models and period-based intentions and values.

As a result of the study of 'architectural' ideas, students will engage in the development and expression of **informed opinions** about the quality of works of architecture, about the overall body of work of an architect, and about the worthiness of specific buildings especially with regard to the formal development of the work as it relates to its broad spectrum of influences. This course is constructed for students with a foundational knowledge of, or *at least a dedicated interest in*, the history of Western architecture from the Renaissance to present day. We are going to operate exclusively within this jurisdiction of knowledge and intellectual discourse. The course is essentially about, learning, and then judging the diverse qualities, significance and sophistication of a collection of works of architecture, especially as these relate to the crafting of organizational, compositional, and structural tactics. In the process, students will further their development of skills of critical thinking, analysis, and *discernment*.

Our ambition is not to produce scholarship in the *traditional academic sense* but instead it is about the acquisition and development of the tools requisite for an advanced notion of formal/architectural literacy - one that informs an appreciation of architectural quality and supports the ability to produce clear, informed and nuanced judgements about the value of works of architecture. That this knowledge has direct utility in the advancement of one's design intelligence and resultant design quality, is a direct benefit.

The course will require readings, discussion, and engaging in speculative and analytical exercises that will result in two distinct entities – the practice of informed critical conversation and the crafting of analytical and illustrative documents, drawings, and or models that isolate and illuminate the terms and characteristics that defines a work's, *Parti*.

Adventures in Audiosocial Space

Welcome to the newest mutiny...

Spring Semester

Professional Elective ARC 500

Wednesdays 10:35am -01:30pm, Slocum Hall

Non-Architecture students must request permission to register contact Jess Myers, jmyers09@syr.edu if interested

[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.

Introduction to Fundamental Programming with Python

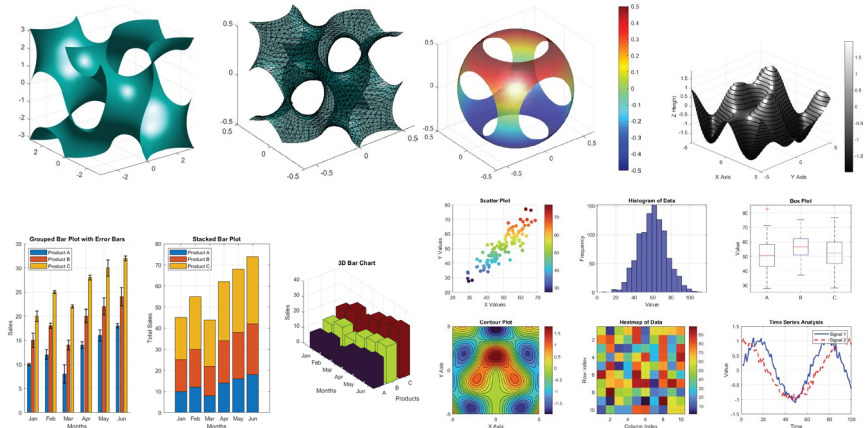
:Basic Scripting, Algorithmic Coding, Data Analysis, Visualization, Problem-Solving and Optimization

```
# Introduction to Fundamental Programming with Python:
# Basic Scripting, Algorithmic Coding, Data Analysis, Visualization, and Problem-Solving

def greet_arc500():
    course = "ARC 500"
    title = (
        "Introduction to Fundamental Programming with Python"
    )
    subtitle = (
        "Basic Scripting, Algorithmic Coding, Data Analysis, Visualization, "
        "and Problem-Solving"
    )
    school = "School of Architecture"
    university = "Syracuse University"
    instructor = "Junho Chun, PhD"
    meeting_time = "Monday, 2:15 to 5 PM"

    print(f"Welcome to {course}!")
    print(f"{title}")
    print(f"{subtitle}")
    print(f"Hello, students of the {school} at {university}!")
    print(f"Instructor: {instructor}")
    print(f"Meeting Time: {meeting_time}")
    print(
        "Let's explore how Python can enhance architectural design and "
        "computation."
    )

# Call the function
greet_arc500()
```



This professional elective course introduces students to computer programming, with a focus on Python, a versatile and widely used programming language. Learning to write scripts enhances logical thinking and enables students to develop, modify, and troubleshoot code efficiently. Scripting is a valuable skill for automation, problem-solving, and data analysis across various fields.

The course provides a foundation in scripting, enabling students to apply programming concepts in mathematical modeling, computational design, and data-driven decision-making relevant to their disciplines. This course takes a hands-on approach, equipping students with fundamental programming skills that can be applied in a variety of domains. The emphasis is on using programming as a tool, rather than on theoretical computer science, ensuring that students gain practical experience relevant to their fields of interest. Students will develop a foundation in Python, enabling them to read and write code, analyze data, and develop algorithms. The course is structured to help students continue programming beyond the class, whether for academic, professional, or personal projects.

Designed for beginners, this course is ideal for students with no prior coding experience who want to learn Python. It will cover key programming concepts such as:

- Writing, running, and debugging code
- Understanding data types and parameters
- Developing algorithms to solve problems
- Using programming for mathematical modeling
- Performing data analysis and visualization
- Creating structured code for problem-solving in architecture, engineering, and other disciplines.

This course provides a practical and engaging introduction to programming, equipping architecture students with the skills to utilize computational tools for data analysis, problem-solving and optimization.

ARC 500- American Urbanism: Forces, Factors, and Control

Syracuse University School of Architecture
Instructor: Dr. Peter Clericuzio, pjcleric@syr.edu
Tuesday/Thursday, 12:30pm-1:50pm.

Fall 2025

The history of modern urban development is a rich one, drawing on some very old strategies and seeking to find new ones to accommodate the substantial changes in politics, economics, technology and social class and structures since the end of the Middle Ages. The United States, ironically, was initially envisioned by its founders as a perpetually rural, agricultural nation, but with the arrival of the Industrial Revolution in the middle of the nineteenth century it soon became one of the foremost exemplars of global urban life during the first half of the twentieth.

This class focuses on eight case studies (Philadelphia, New Orleans, Washington, St Louis, San Francisco, Denver, Los Angeles, and New York) in exploring the strategies that exemplify the struggle to understand, tame, and redirect the changing and often-tense conditions that have shaped cities in the USA from their first emergence in the seventeenth century to the present day. We will consider the forces that attracted such dense concentrations of residents and the ways that such residents attempted to govern themselves. We will examine how they welcomed new economic changes and demographic flows and inequalities and how they refashioned their identities as a result. Finally, we will evaluate how they have dealt with fissures and crises and are equipped to do so in the future, including the current fight against climate change. In so doing, students will hone their skills at reading and using primary source documents relating to urban development, such as city plans, photographs, planning reports, archival notes, advertising paraphernalia and ephemera, and others.

Baroque- isms

Wednesdays | 10:35am - 1:20pm | 325 Slocum Hall
Assistant Professor Anna Mascorella, PhD | ammascor@syr.edu

“Baroque is the superlative of the bizarre, the excess of the ridiculous.” Or so says Italian critic Francesco Milizia, writing in 1797. Long reprimanded for its “excessive” ornamentation and “convoluted” forms, the Baroque style stretches, undulatingly, across artistic media to architecture, design, and urbanism. The Baroque also travels, imperialistically, across the globe as it wriggles its way across centuries, from the early modern period to the present. Celebrated by some but derided by many, what does the style reveal as it shifts to different contexts, places, and times?

This seminar interrogates the Baroque as a lens through which to examine imperialisms, colonialisms, nationalisms, and fascisms. This investigation of the Baroque will lead us to consider architectural translations and urban transformations. In the process, we will contend with issues of religiosity, power, class, gender, migration, race, labor, extraction, hybridity, exchange, abundance, excess, persuasion, theatrics, and taste. From the Roman Baroque to the Punjabi Baroque to the digital Baroque, the seminar engages this contentious style in its many forms across time and space, encouraging students to explore new Baroque-isms. Taking as its core premise that questions of style matter, this course asks what the Baroque can tell us today.

Examining the Baroque and its iterations across the world from the 16th century to the present, this **architecture history elective** enables students to develop a global and cross-chronological understanding of the translation of architectural style and its social, cultural, and political implications. Over the course of the semester, students will create visual responses to weekly readings, lead class discussions, and develop a final project that rigorously examines a reiteration or reinterpretation of the Baroque.

ARC 566/HOA577 - INTRODUCTION TO HISTORIC PRESERVATION

Ted Bartlett, Instructor

Fall 2025, Class/Lecture: Monday & Wednesday, 8:00 AM – 9:20 AM

ARC 566/HOA 577 is an introductory course into American Historic Preservation, it's philosophy, history, workings, and practice in the United States. The course is projected to provide the students with:

- The ability to recognize when Historic Preservations may be part of a project even if not identified at the onset,
- To understand why Historic Preservation is a critical tool for community and design planning and why it should be a fundamental part of daily practice,
- An understanding how to avoid Historic Preservation pitfalls by including Historic Preservation questions at the very beginning of every project scoping,
- A basic understanding of how Historic Preservation developed in the United States in the 19th and 20th centuries and the impact of its history and themes on modern Historic Preservation philosophy and practice,
- An overview of Historic Preservation Federal, State, and Local policies, guidelines, and public reviews that are a daily part of the design profession,
- An overview of the professional tools and programs available to assist planners and designers implement Historic Preservation in their practice,
- Interaction with Historic Preservation professionals in different areas of Historic Preservation as guest lecturers,
- Visiting several current Historic Preservation projects to see first-hand how Historic Preservation impacts projects and is implemented in the field,
- An overview of several appropriate Historic Preservation approaches to historic materials,
- An open forum to discuss any aspect of Historic Preservation,
- Understanding how important the mantra “When it’s Gone, It’s Gone” is to our collective built history, and
- Why Historic Preservation folks can be ever so passionate about preservation.

Course Structure

ARC 566/HOA577 is a lecture-based survey course with related site visits designed to introduce the class to the field of historic preservation as practiced in the United States. The course will cover the development of historic preservation as a social, political, economic, and aesthetic movement. The relationship of historic preservation to the environmental movement, the philosophical tenets and mechanics of American preservation and the application of preservation to the planning and design practices will be covered. The course is divided into several units; each unit is defined by its own set of goals, objectives and responsibilities--and will be characterized by a combination of lectures, readings, class discussion, field trips and projects. Special guest lectures, presented by noted authorities in the field of historic preservation, will also be scheduled during regular class meeting times throughout the semester. The content of these presentations will enhance and supplement the subject matter being covered in the units as presented by the instructor. Content and materials presented by guest lecturers and obtained during site visits will be considered as regular class information.

Arc 576

Theories and Analysis of Exurbia

Instructor: Lawrence Davis
Tues/Thurs 11:00am-12:20pm
Slocum 307



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.

The City in Architectural History

Assistant Professor Anna Mascorella, PhD | ammascor@syr.edu

Monday & Wednesday | 3:45-5:05pm | Falk Room 175

Prerequisite: ARC 134 or CAS 134 or HOA 105



Map of Cairo from *Book of Navigation (Kitab-i Bahriye)* by Piri Reis, c. 1525.

The City in Architectural History offers a global study of urban form from ancient times to the present. This expansive history of urbanization will provide students with an understanding of the intertwined forces—social, political, cultural, economic, geographic, and environmental—that shape and are shaped by cities. The course will follow a flexible chronological format with lectures that consider transhistorical themes and continuities. Class sessions will focus on specific urban case studies while examining cross-cultural parallels, entanglements, and exchanges.

By interrogating the layered intentions, uses, and implications of urban form over time and across the globe, the course aims to foster criticality in students' own work as designers and historians of the built environment. How can **the city in history** help us confront the cities of the present and the future?

This lecture course challenges students to develop a critical framework to analyze the formal vocabularies and complex cultural roles of cities. We will read a wide selection of primary and secondary sources and engage with a variety of media as part of our investigation. For the course project, **The City as Archive**, each student will create an archive of a city of their choice via a sequence of assignments that culminates in a final research paper. By the end of the semester, students will be able to understand the emergence of urbanization across the globe; grasp the key formal features of cities in their various formations; recognize and comprehend parallel, divergent, and entangled histories of urbanism; interpret the cultural contexts of a range of urban settings via their sociopolitical, economic, and environmental factors; and create original analyses of urban form.

“The urban is a collective project—it is produced through collective action, negotiation, imagination, experimentation and struggle.”

-Neil Brenner & Christian Schmid, “Towards a New Epistemology of the Urban?” (2015)