

LIVING OTHERWISE: A GUIDE FOR CHANGE

Syracuse Architecture / Professional Elective / Fall 2026 / Wednesdays / 2:15-5:00pm / Room 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 with *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!*

ARC 566/HOA577 - INTRODUCTION TO HISTORIC PRESERVATION

Ted Bartlett, Instructor

Fall 2026, 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.

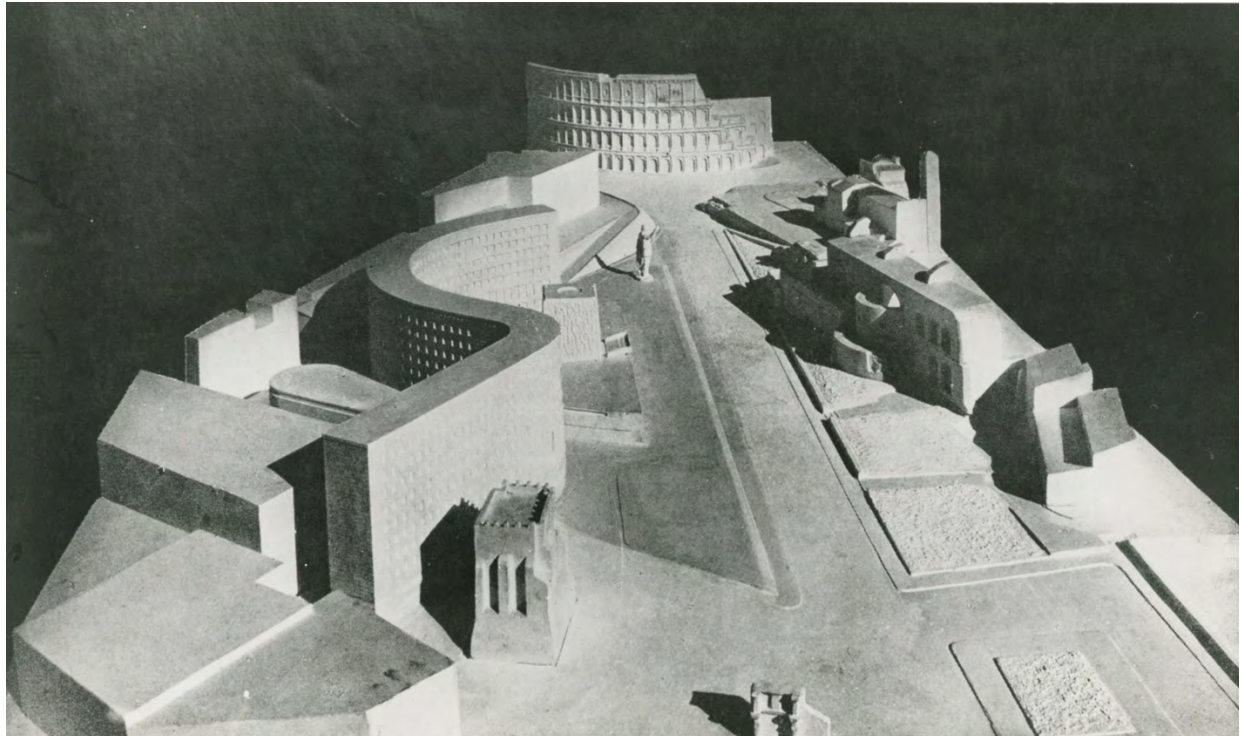
Course Structure

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 431 | ARC 731 | HOA 479

“Early” Modern Architecture

Fall 2026 | School of Architecture | Syracuse University



Mario Ridolfi with Vittorio Cafiero, Ernesto La Padula and Ettore Rossi. First stage competition entry for the Palazzo del Littorio, Rome, 1934. Project model, photographic reproduction, 23.8 x 18 cm. © Rome, Accademia Nazionale di San Luca. Fondo Ridolfi-Frankl-Malagricci, www.fondoridolfi.org.

Meeting Time: Monday & Wednesday, 3:45-5:05pm

Location: Hinds Hall 018

Prerequisite: ARC 134 or CAS 134 or HOA 105

Instructor: Assistant Professor Anna Mascorella, Ph.D.

Email: ammascor@syr.edu

This lecture course provides a global survey of modern architecture and urbanism from the late nineteenth century through World War II. Taking a thematic approach, the course will examine the intertwined forces that shaped the modern built environment, with an emphasis on the themes of revolution, colonialism, and nationalism. Assessment will include projects and exams, with additional work required of graduate students.



Bottom to Top: Present Practice, Meadowlines (2018); Michael Heller (2019); Ferran Adrià (El Bulli), Mojitos Saxena (2011); Molly Hunker, Myth (2014)

Syracuse University School of Architecture
ARC500, Fall 2026
Slocum 401, W 12:45-3:30pm
Associate Professor Molly Hunker

EXTRA-MAKING and NOT-DRAWING

Extra-Making and Not-Drawing is a **fabrication** and **drawing** course in which students explore a range of techniques and materials for physically making a specific architectural object / component (to be determined at a later date), and then describe the resulting object through a 2D-to-3D representational artifact. “Extra-making” refers to processes outside or beyond conventional making and materials, and “not-drawing” refers to processes of not just drawing what is visible, but deeply interrogating an object or element to represent its latent qualities and operations.

While our fabrication process will be exploratory in both **fabrication technique** (techniques may include fabric-forming, milling, vacu-forming, casting, molding, extruding, among others) and **material** (materials may include soil, glycerin, wax, plaster/rockite, plastic beads, rocks, among others), the final representational artifact will be more directed – ultimately leading to an unfolded, multi-layered, 2D-to-3D model-drawing hybrid.

Further, our explorations will include a strong element of change-over-time, in which the level of permanence, or lack thereof, of our fabricated components is directly addressed. Salt dissolves, wax melts, soil erodes, plants grow, water freezes, dust accumulates – how can these processes be leveraged as an architectural asset (operationally, aesthetically, or in other ways), rather than a liability?

The course will meet once a week for 3 hours. Each class session will be split between a lecture or tutorial and pin-up and discussion of the work produced. The course will culminate with an exhibition in Slocum Hall.

**Students in Professor Hunker’s Spring 2027 DR course “Other Landscapes” are encouraged to enroll. This is not required, but it could be helpful to your work in the Spring!*

Baroque- isms

Wednesdays | 10:35am - 1:20pm | 325 Slocum Hall
Assistant Professor Anna Mascorella, Ph.D. | 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 seminar 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.

Housing Futures: standardizations, innovations, and resiliencies

arc 500

Distinguished Professor Lori Brown

Fall 2026

W 9:30 - 12:20



This seminar will be looking backwards in order to project forwards about the possibilities of more just housing. Motivated by the dire global housing shortage, the seminar stems from asking how can we build more housing that is affordable, supportive of diverse living needs, and resilient for the climate emergency? The class will examine historical moments, collaborations between architects and industry, and how policy and law are powerful influences in the evolution of housing that shapes our lives, to imagine different futures.

Honor Bilt
MODERN HOMES
Sears, Roebuck and Co.
CHICAGO PHILADELPHIA KANSAS CITY

FOR
EASY
PAYMENT
PLAN
SEE PAGES
143 and 144

Oklahoma Houses By Mail

VULGAR SOPHISTICATION

MASS AESTHETICS FROM POP TO AI

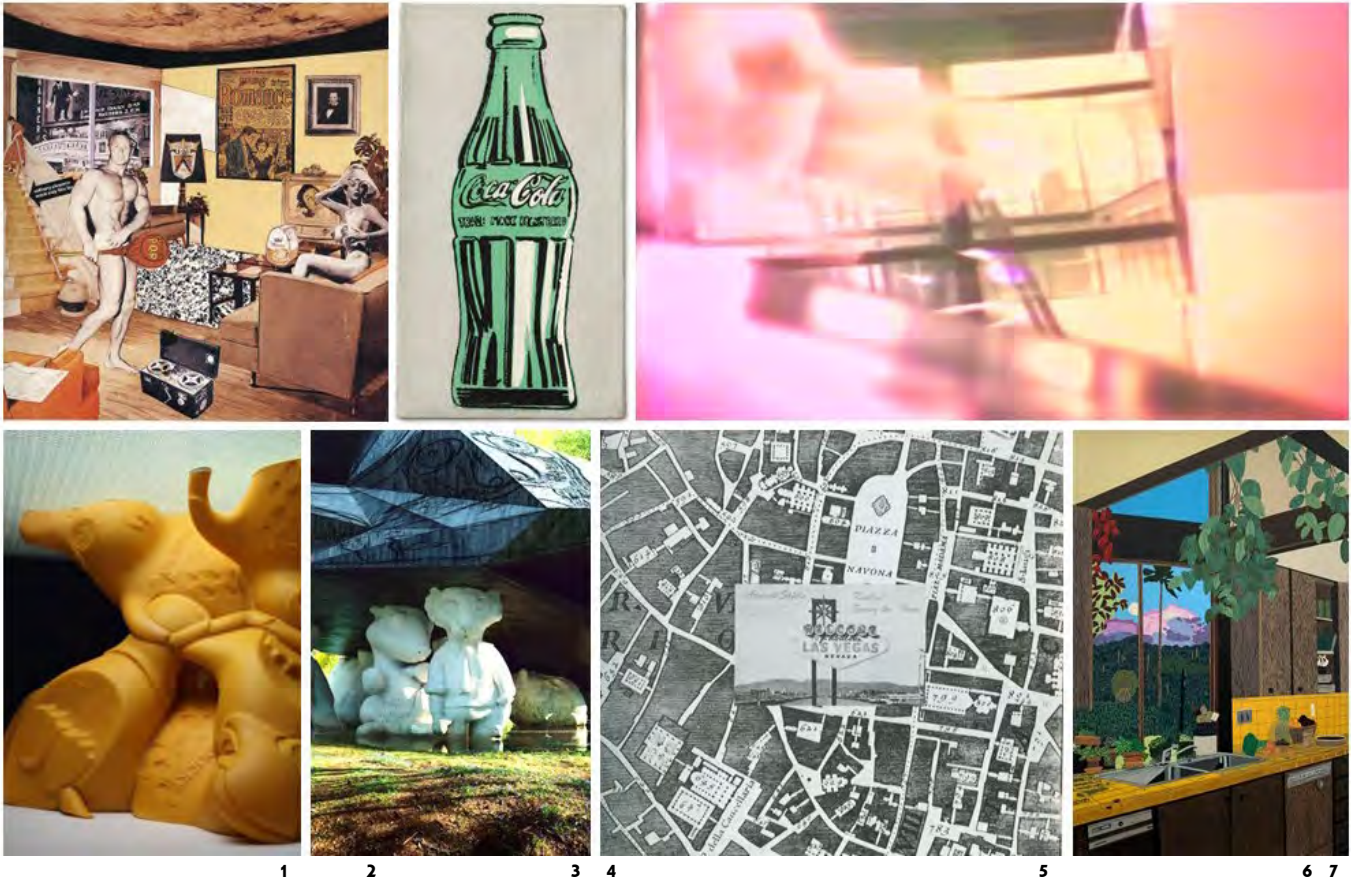
ARC 500

Fall 2026

Professor Mark Linder

Slocum 301

Monday/Wednesday 3:45-5:05



Vulgar: 1.a. (1439–1665) The language or dialect spoken by the ordinary people in a particular country or region; the vernacular. Obsolete.

Sophistication: 1.a. (c1425–) The use or employment of sophistry; the process of investing with specious fallacies or of misleading by means of these; falsification.⁸

This seminar will focus on the history, theory, and contemporary design potential of the variations of “mass” aesthetics that have emerged, proliferated, and intensified globally since World War Two. Building on an undeveloped remark by Reyner Banham in 1955, we will characterize this sensibility and its context oxymoronically as “vulgar sophistication.” We will begin by looking at diverse case studies of the phenomenon and draw on a selection of aesthetic theories and design criticism to discuss and understand them. Students will then divide into two groups –sophisticated vulgarians and vulgar sophisticates— to conduct design experiments and produce criticism that tackle the problems of architecture’s value, and architectural values, in an age when almost nothing is worth copying, but much is worth repeating.

1 Greg Lynn, *Duck Table*, Digitally scanned plastic toys robotically trimmed and heat welded, 2008. 2 Hamilton, *Just what is it that makes today's homes so different, so appealing?*, Collage, 1956. 3 Snøhetta and Bjarne Melgaard, *House to Die In*, Digital rendering, 2011. 4 Andy Warhol, *Coke Bottle*, Silkscreen, ink, acrylic and ballpoint pen on linen, 1962. 5 Robert Venturi and Denise Scott Brown, Collage from *Learning from Las Vegas*, 1972. 6 Alison Smithson, *A Line Of Trees....A Steel Structure*, video still (cropped), 1975. 7 Jonas Wood, *Kitchen Interior*, Silkscreen on board, 2022. 8 From the *Oxford English Dictionary*

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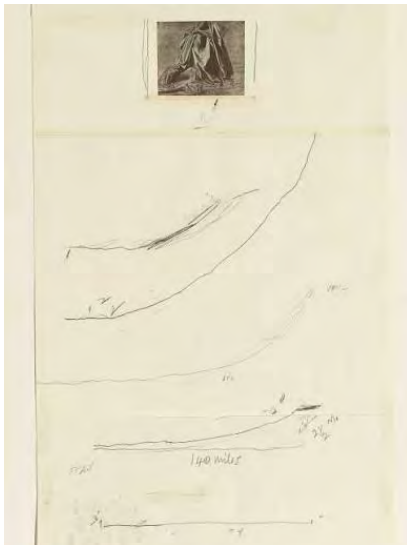
The proposals, rich in cultural references and historical allegory, must provide multiple entry points into alternative ways of understanding and construct our lives in common. Halfway between intellectual propositions and architectural provocations, these houses will examine the domestic from different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

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PROVENANCE

From the infraordinary to the ínfimal.

Fall 2026 / monday + wednesday, 10:35 am to 12:55 pm / slocum hall 101 / Prof.
Dennis Sola



1. Salemi, Álvaro Siza and Roberto Collovà, 1991–1998.
2. Door: 11, rue Larrey, Marcel Duchamp, 1927.
3. Untitled, Cy Twombly, 1970.
4. Splitting, Gordon Matta-Clark, 1974.

What relation is already acting here, how do we know, and what is the least architecture capable of changing it?

A worn stair, displaced table, patched wall, restricted door, recurring reflection, warm corridor, or pattern of waiting can hold several histories at once. *Provenance* treats these ordinary conditions as architectural evidence. Students study Slocum Hall through repeated observation, measured drawing, photography, documents, and testimony, reconstructing how use, environmental pressure, maintenance, repair, and institutional decisions have made each relation specific. Short readings introduce methods that are immediately tested through fieldwork, cumulative drawing, discussion, and critique.

From this evidence, students identify an active trajectory and develop an infimal: the least architectural imposition capable of introducing a useful, repeatable, and verifiable capacity. Through assisted design development, students test operations that support an action, modulate a flow, or indicate a condition requiring a decision. These proposals are progressively refined through full-scale prototyping, use-cycle testing, material studies, and construction documentation.

The course culminates in a materially resolved, reversible 1:1 artifact installed in teams of three, in Slocum for an approved interval, observed in use, withdrawn without damage, and documented through Before / In Use / After Withdrawal.

Mondays will generally be organized around short lectures, readings, and collective discussions that introduce the week's conceptual and architectural questions. Wednesdays will focus on working together through fieldwork, drawing, assisted design development, and full-scale prototyping. This rhythm may shift as projects move into fabrication, installation, and documentation.

Modules:

Notice + repeat / Trace + correlate / infer + position / enable + reduce / detail + rehearse / compare + withdraw

What students make

01 situation document. An individual fixed frame, repeated observations, measured fragment, and evidentiary key.

02 dossier of an infimal. A team dossier connecting provenance, trajectory, three operational alternatives, a full-scale use test, a subtractive audit, and preliminary construction drawings.

03 infimal + register of consequence. A reversible 1:1 artifact documented through before / in use / after withdrawal, followed by a revised second operation.

Course objectives and assessment

Students develop skills in precise observation, evidence-based design, measured representation, full-scale prototyping, construction documents, reversible detailing, collaborative fabrication, and post-occupancy evaluation. Work begins individually and concludes in teams of three. Readings remain between five and ten pages per week. Six class meetings are reserved for prototyping, fabrication, installation, observation, withdrawal, and revision. Assessment: situation document 15%; dossier 25%; final artifact and register 45%; field practice, conversation, and collaboration 15%.

Students leave end the course with a built intervention and its withdrawal documentation.

Modern Architecture vs. Contemporary Architecture | Invention, Translation, and Lineage
 ARC 500 | Professional Elective | Theory | W 12:45 PM – 3:25 PM | professor: Richard Rosa

Modern Architecture vs. Contemporary Architecture

Invention, Translation, Language, and Lineage

A Critical Comparison of the Evolution of Progressive Ideas



alberto campo baeza, pezo von ellrichshaussen, aires mateus, rem koolhaas, le corbusier, daniel Libeskind, mies van der rohe

Premise

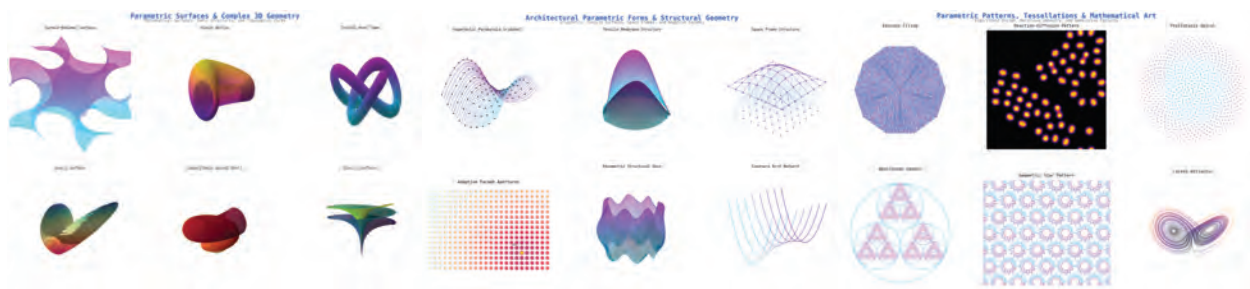
This course is structured as a hybrid seminar-lecture format combining lectures with in-class discussion, debate, and presentations. The course is dedicated to exploring the relationship between the architectural concepts of 20th Century Modernism with the myriad of contemporary movements and styles that have evolved since. The course will focus on the analysis and comprehension of architectural form, space, structure, and strategic concepts as they relate to architectural lineage, language, culture, and context.

The course is committed to the development and expression of **informed opinions** about the quality of works of architecture, about the overall body of work of an architectural movement, and about the worthiness of specific buildings - especially with regard to the formal development of the work. 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 largely within this jurisdiction of knowledge and intellectual discourse. The course is essentially about judging the diverse qualities, significance, and sophistication of a collection of works of architecture and in the process the 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. The comparison of Modern Architecture to Contemporary Architecture will provide students with both a broad survey of architects - their sources, intentions, inventions, and the ways in which modern and contemporary buildings and projects evolve from their antecedents and inform their decedents. We will explore architects from Wilhem Dudok to Coop Himmelblau, Raymond Hood to Jennifer Bonner, Eileen Gray to Aires Mateus, Giuseppe Terragni to Bjarke Ingles, and so on.

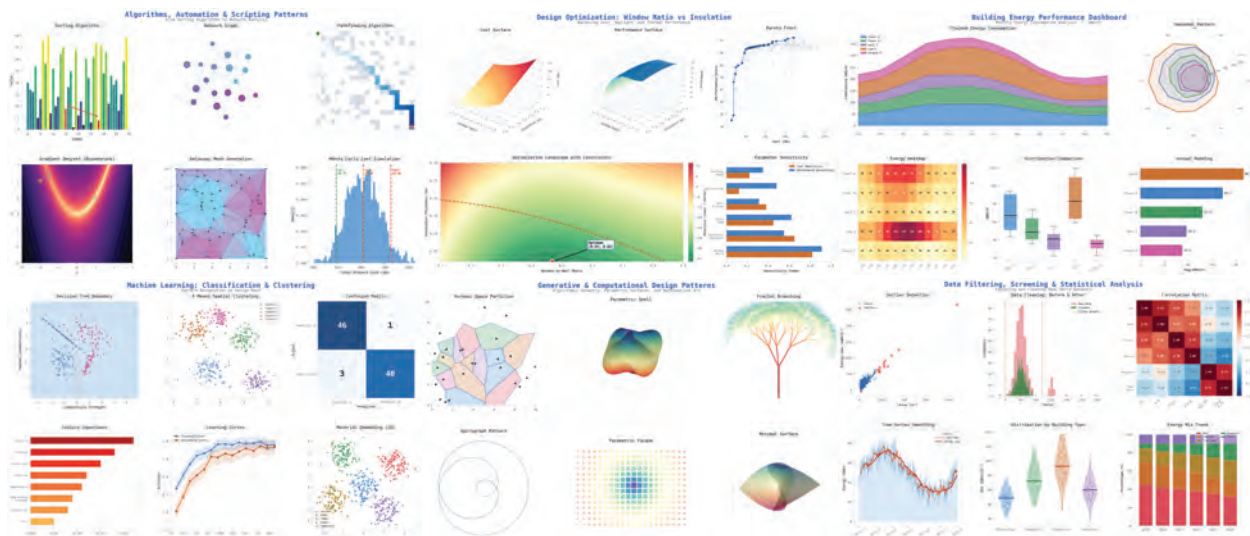
The seminar is interested in the form, expression, organization and typological variants found internal to the work of architecture as well as the impact of architecture's inextricable link to societal contexts. The course presupposes that forms are generated by a vast range of ideas, influences, and intentions that will be identified, analyzed, critiqued and evaluated. Students will work through drawing, modeling, writing, and discourse. A tactic inherent in this proposition is the notion of debate, the ability to build bodies of evidence and make an intelligent and informed case that might support a bold provocation such as, **Bunshaft is better than BIG, MOS is better than Moretti, Sejima is better than Stirling...**

Programming with Python and Generative AI

:Scripting, Data Analysis, Visualization, Problem-Solving, and Optimization



This course introduces Python programming from the ground up, integrating generative AI as a tool for learning and developing code. Students begin with core programming concepts--syntax, data types, logic, and functions--and progressively apply these skills to filter and screen data, create visualizations, solve optimization problems, and explore introductory machine learning. The emphasis is on building genuine programming literacy: students learn to write, read, debug, and extend code, with AI serving as an accelerator rather than a replacement.



This course introduces Python programming from the ground up, integrating generative AI as a practical tool for learning and developing code. Students begin with core programming concepts--syntax, data types, logic, and functions--and progressively apply these skills to filter data, create visualizations, solve optimization problems, and explore introductory machine learning. The emphasis is

on building genuine programming literacy: students learn to write, read, debug, and extend code, with AI serving as an accelerator rather than a replacement.

Beyond writing scripts, the course provides a crucial foundation in the theoretical principles that underpin computational problem-solving. Students will explore the conceptual and mathematical foundations of key topics, including optimization theory (objective functions and constraints), machine learning fundamentals (classification, regression, and model evaluation), and data analysis methodology. This dual emphasis ensures that students not only know how to implement solutions in code but also understand why those methods work and when to apply them. Through a hands-on approach combining instruction and practice, the course prioritizes professional application over pure theoretical computer science, ensuring students gain experience that is immediately applicable across disciplines.

Designed for beginners with no prior coding experience, this course will cover key concepts such as:

- **Python fundamentals:** Writing, running, and debugging Python scripts while understanding core concepts like data types, control flow, and functions.
- **AI-assisted coding:** Using generative AI tools to safely and effectively assist in code development, debugging, and continuous learning.
- **Data analysis & visualization:** Filtering, screening, and transforming datasets, and translating that data into clear, compelling visualizations.
- **Applied optimization:** Learning the theoretical foundations of optimization including objective functions and constraints and applying these techniques to solve constrained, real-world problems.
- **Machine learning principles:** Understanding the core concepts of ML, such as classification, regression, model training, and evaluation, alongside their practical implementation.
- **Computational thinking:** Developing structured, readable, and reusable code tailored for interdisciplinary problem-solving.

As generative AI reshapes the landscape of programming, the primary objective of this course shifts away from the memorization of syntax. Rather, the curriculum is designed to cultivate computational thinking, problem formulation, and the evaluation of AI-generated outcomes. Students who integrate core programming fundamentals with advanced AI literacy will be equipped with the resilience and adaptability necessary to navigate and leverage future technological advancements.