Term Information

Effective Term	Autumn 2026

General Information

Course Bulletin Listing/Subject Area	Design
Fiscal Unit/Academic Org	Design - D0230
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	4503
Course Title	AI AND GENERATIVE DESIGN MEDIA LITERACY
Transcript Abbreviation	AI DSN MEDIA LIT
Course Description	This course explores the creative potential of artificial intelligence in art and design while fostering new forms of informational literacy in the age of generative media. Students will critically and practically engage with AI as both a design tool and cultural phenomenon through project-based learning.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Laboratory
Grade Roster Component	Laboratory
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings	

Subject/CIP Code

Subject/CIP Code	50.0404
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will investigate the historical and conceptual foundations of generative aesthetics and artificial intelligence.
- Students will summarize the key principles and processes behind deep learning models (e.g., CNNs, GANs, LLMs) and analyze their applications in creative contexts.
- Students will apply prompt engineering and analyze differences between various trained models, including their versioning.
- Students will experiment creatively with AI models or workflows to explore new practices in art and design, and their impact on visual culture.
- Students will evaluate ethical implications in the making of training datasets (authorship, collection, tagging, sharing).
- Students will develop informational literacy skills to critically navigate generative media and the evolution of authenticity, authorship, and perception in this context.

Content Topic List

- Discovering AI, Design, and Creativity
  -Discovering Prompt Engineering
- Researching AI Models
  -AI Algorithms and Models
  -Practice and Ethics of Making Datasets
  -Computational Creativity with GANS
- Designing and Interacting with AI
  -Geometry and Color Seen through Generative AI
  -Generative AI and Motion
  -Machine Unlearning and Computer Vision
- Navigating Generative Media
  -Impact of AI in Contemporary Visual Culture
  -Generative Media and Authenticity Regimes
  -Strange Design and New Informational Literacy

Sought Concurrence

Yes

Attachments

- Design_4503_Syllabus.pdf: Course syllabus
  (Syllabus. Owner: Beecher,Mary Anne)
- Concurrences and departmental letter of support.pdf: Concurrences
  (Concurrence. Owner: Beecher,Mary Anne)

Comments

- The cover letter contains the concurrence verifications/statements from Art and ACCAD. This design course is an elective intended for inclusion in a soon-to-be-approved multidisciplinary AI-related certificate. It is not a requirement for any design majors. *(by Beecher,Mary Anne on 01/21/2026 04:39 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Beecher,Mary Anne	01/21/2026 04:39 PM	Submitted for Approval
Approved	Munch,Fabienne	01/21/2026 06:08 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/26/2026 12:21 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Wade,Macy Joy Steele,Rachel Lea	01/26/2026 12:21 PM	ASCCAO Approval

THE OHIO STATE UNIVERSITY

College of Arts and Sciences

Department of Design

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January 21, 2026

To the ASC Curriculum Sub-Committee:

This new course from the Department of Design represents our contribution to a new certificate called AI, Art and Creativity that will likely be completed for your consideration soon (if you have not seen it yet). At present, this course is not a requirement for students currently enrolled in any of our BSD majors, but they can take it as an elective. As such, I do not believe that an amendment to any of our curriculum maps for design majors is necessitated.

Our department chair, Dr. Fabienne Munch endorses this proposal fully. Additionally, she received concurrence statements from the Department of Art and from the Advanced Computing Center for the Arts and Design (ACCAD) when requested. Concurrence by default is presumed from Computer Science and Engineering, who did not respond to our request (implying agreement).

From the Department of Art:

Fabienne,

I'm happy to grant concurrence on behalf of the Department of Art. I imagine there may be some overlap in content between this course and the new AI course(s) we are developing, but the course clearly stakes out a "design approach" to these topics that should differentiate it from our offering(s).

This may be separate from the issue of concurrence, but it does also look like a good fit for the AI & Creativity Certificate that we're developing, and I see no problem with including it there.

Best,
Roger

_____

Roger Beebe
Professor and Interim Chair, Department of Art
Professor, Department of Film, Theatre, and Media Arts
The Ohio State University

THE OHIO STATE UNIVERSITY

From ACCAD:

Fabienne,

I will mirror Rodger's comments in that I think 70-80% of this class would overlap (similar readings, similar tools) with a class we are considering for ACCAD (or Art&Tech within Art) but the details of the projects/assignments would steer students in more artistic vs design focused directions.

It sounds like there is mutual understanding that giving concurrence means others will be open to doing the same when our class is ready, because it will be differently focused. Therefore, I give concurrence from ACCAD as well.

Also happy to have this as a solid offering for the Certificate!

Chris

***Chris Coleman**, MFA (he/him/they)*
Director of the Advanced Computing Center for the Arts and Design (ACCAD)
Director of the Clinic for Open Source Arts (COSA)
Professor, Department of Art in Art and Technology
The Ohio State University

Questions or concerns about this request can be addressed to Dr. Mary Anne Beecher, Undergraduate Program Chair, Department of Design.

Sincerely,

Dr. Mary Anne Beecher
Undergraduate Program Chair
Department of Design
Beecher.17@osu.edu

DEPARTMENT OF DESIGN

DESIGN 4503

AI AND GENERATIVE DESIGN MEDIA LITERACY

Course Overview

Instructor: Gaëtan Robillard
Email: robillard.11@osu.edu
Office: Hayes Hall, Room 125C
Office hours, Zoom link: 9h-12h am, on Wednesday and Friday
Preferred method of contact: Teams chat

Location:
Building, room: TBA
Credit hours: 3
Mode of delivery: in-person

GTA (if relevant):
Email:
Office Hours:

Course Description

This course explores the creative potential of artificial intelligence in art and design while fostering new forms of informational literacy in the age of generative media. In a context marked by the massification of synthetic content and growing tensions between creative possibilities, authorship and authenticity, students will critically and practically engage with AI as both a design tool and cultural phenomenon. By the end of the course, students will be able to examine the historical and theoretical foundations of generative aesthetics and AI, create AI-driven design projects, and analyze generative media. The course is divided into four stages: Discovering AI, Design and Creativity; Researching AI Models; Designing and Interacting with AI; Navigating Generative Media. Student activities center on two main creative assignments and one final research-oriented project, launched during the second quarter of the course to allow time for preparation and material collection. Each of the two creative assignments spans two weeks, giving students time to experiment and reflect. Shorter writing assignments accompany regular discussion sessions. This course requires no prior technical knowledge, though a basic level of digital literacy is recommended. Programming is optional; students interested in experimenting with code will have opportunities to do so, while alternatives using design tools and critical inquiry will be provided.

Course Learning Outcomes

By the end of this semester, students should successfully be able to:

- Investigate the historical and conceptual foundations of generative aesthetics and artificial intelligence.
- Summarize the key principles and processes behind deep learning models (e.g., CNNs, GANs, LLMs) and analyze their applications in creative contexts.
- Apply prompt engineering and analyze differences between various trained models, including their versioning.
- Experiment creatively with AI models or workflows to explore new practices in art and design, and their impact on visual culture.
- Evaluate ethical implications in the making of training datasets (authorship, collection, tagging, sharing).
- Develop informational literacy skills to critically navigate generative media and the evolution of authenticity, authorship, and perception in this context.

How this course works

Mode of delivery

The course is in-person.

Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Participation requirements

Attendance

Design is a field that requires discipline, timely participation, and respectful and thoughtful communication. Timely and consistent engagements are critical in all formats used to deliver the content of this course. You are expected to come to class prepared and to participate actively in each class. Spontaneous and planned learning experiences and discussions are impossible to recapture or duplicate. You can anticipate that your instructor will take attendance.

The Department of Design recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency, or other important matters. When this occurs, it is your responsibility to request updates and notes from a peer and to review any course material on Carmen that is associated with the class you missed.

Attendance expectation:

Your instructor acknowledges that illness, family obligations, and other conflicts with your classes do occur from time to time, and does not distinguish between excused and unexcused absences.

Because this course meets twice per week, up to three absences are allowed for any reason during the semester without penalty. All absences from class will be counted, however, and if three absences have occurred, **you are required to initiate a meeting with your instructor to discuss what is preventing your attendance, and strategies for avoiding additional absences**. If you do not initiate this meeting prior to being absent a fourth time, you will receive an "E" grade for the course when your fourth absence occurs. If you meet with your instructor before missing a fourth class, you *may* be allowed additional absences at your instructor's discretion, but ANY student who misses more than six class meetings in a semester will earn an "E" grade. Students who are registered with SLDS and have approved Flex Plans should follow the attendance requirements that are designated there.

Use of learning management system (Carmen)

You will use Carmen to upload digital files of completed assignments for evaluation unless otherwise specified for an assignment or exercise. Carmen may also be used for class discussions and providing feedback (including scores/grades). Announcements in Carmen will inform all students about schedule modifications or alternative planning. Teams can also be used for communication and for sharing information and files, if specified by your instructor.

Office hours

My office hours are a great time to receive one on one instruction or conversation with me, but they are optional.

Grading and instructor response

How your grade is calculated

Category	Points and/or Percentage
Attendance	10%
Creative Assignment #1	10%
Creative Assignment #2	10%
Writing Assignment #1	10%
Writing Assignment #2	10%
Writing Assignment #3	10%
Final Assignment	30%
Professionalism and participation	10%
Total	**100%**

Description of major course assignments

Creative Assignment 1: Prompting and Curious Models

- Description

  Students experiment with prompt engineering using models such as DALL-E mini, Stable Diffusion, and ControlNet to generate visual outputs based on a chosen theme. They document prompts and negative prompts, compare outputs across models, and write a short reflective essay (700-900 words) connecting practice to theory.
- Academic integrity and collaboration guidelines

  Work must be original. Students may discuss ideas but must produce their own prompts, images, and analysis. Proper citation of readings and any external references is required.

Creative Assignment 2: Designing in Latent Space

- Description

  Students explore latent space using accessible interfaces (e.g., Hugging Face Spaces) to manipulate pretrained generative models. They produce three curated image sequences illustrating different trajectories, annotate design rationale, and write a reflective essay (700-900 words) on authorship and computational design.
- Academic integrity and collaboration guidelines

  Individual work is expected. Collaboration is allowed for technical troubleshooting but not for producing sequences or essays. Cite all sources and tools used.

Writing Assignments 1-3

- Description

  Three short papers (700-900 words) aligned with class themes:
  - Generative aesthetics and contemporary design
  - Ethics and practice of making datasets
  - AI bias and computer vision

  Each paper must include critical engagement with assigned readings and a rich iconography supported by visual research. Students present their papers in class to initiate discussion.
- Academic integrity and collaboration guidelines

  Papers must be written individually. Visual research must be properly credited. Peer discussion is encouraged after submission but not during writing.

Final Assignment: The Generative Media Atlas

- Description

  Students curate a thematic atlas combining AI-generated visuals, critical annotations, and a glossary of key concepts (e.g., latent space, prompt engineering, authenticity regimes). The project fosters media literacy and creative research.
- Academic integrity and collaboration guidelines

  Work must be original. Collaboration is limited to discussion; all visuals, annotations, and glossary entries must be student-created. Proper citation of readings and tools is mandatory.

Late assignments

In this course, total scores for assignments submitted up to 7 days after a deadline will be reduced by 10%. Total scores for assignments submitted more than 7 days after a deadline will be reduced by 50% as long as they are received by the last regular class meeting of the semester. Flex plans for students registered with SLDS will be honored.

Grading Scale

A (93–100) Work, initiative, and participation of exceptional quality

A- (90–92.9) Work, initiative and participation of very high quality

B+ (87–89.9) Work, initiative and participation of high quality which reflects higher than average abilities

B (83–86.9) Very good work, initiative and participation that satisfies the goals of the course

B- (80–82.9) Slightly above average work, initiative and participation that satisfies the goals of the course

C+ (77–79.9) Average work, initiative and participation which reflects an understanding of course material

C (73–76.9) Adequate work; student has a less than average level of initiative and participation

C- (70–72.9) Passing but below good academic standing; student has a less than average level of work, initiative and participation

D+ (67–69.9) Below average work, initiative and participation

D (60–66.9) Well below average work, initiative and participation

E (59.9–0) Failure; no credit. Unsuccessful completion of work. Limited or no participation. Objectives of the assignment are not met or are met in a significantly limited way.

Instructor feedback and response time

Project grading and feedback can generally be expected within two weeks of the submission of work. You can expect to receive an update on your performance status in my course before the middle of Week 4 and the end of Week 10 (at minimum). As your instructor, I am here to help and support you. Please engage with me either via Carmen, email, TEAMS, or in person by scheduling an appointment. I will make every effort to reply to emails within 24 hours M-F, but do not guarantee a response between 8pm and 7am or on weekends.

Course Materials and Technologies/Tools

Textbooks

Required:

1. Masure, A. (2023). Artificial Design: Creation Versus Machine Learning. HEAD – Publishing. https://www.anthonymasure.com/en/essai-design-sous-artifice (free pdf)
2. Burton, A. G., & Chun, W. H. K. (2023). Algorithmic Authenticity: An Overview. Meson Press. https://meson.press/wp-content/uploads/2023/06/978-3-95796-211-9_Algorithmic_Authenticity.pdf (free pdf)

Recommended (optional):

1. Audry, S. (2021). Art in the Age of Machine Learning. MIT Press. https://mitpress.mit.edu/books/art-age-machine-learning ($45)
2. Foster, D. (2023). Generative Deep Learning: Teaching Machines to Paint, Write, Compose and Play 2nd Edition. O'Reilly Media. https://www.oreilly.com/library/view/generative-deep-learning/9781098134174/ ($50, free access for e-book via OSU Library)

Papers

1. Bense, M. (1971). The Projects of Generative Aesthetics. In Cybernetics, Art, and Ideas (Jasia Reichardt). Studio Vista.
2. Coelho, M., & Labrune, J.-B. (2024). Large Language Objects: The Design of Physical AI and Generative Experiences. Interactions, 31(4), 43–48. https://doi.org/10.1145/3672534
3. Crawford, K., & Paglen, T. (2021). Excavating AI: The politics of images in machine learning training sets. AI & SOCIETY, 36(4), 1105–1116. https://doi.org/10.1007/s00146-021-01162-8
4. Goodfellow, I. (2017). NIPS 2016 Tutorial: Generative Adversarial Networks (No. arXiv:1701.00160). arXiv. https://doi.org/10.48550/arXiv.1701.00160
5. Manovich, L., & Arielli, E. (2021). Even an AI could do that. In Artificial Aesthetics: A Critical Guide to AI, Media and Design (p. 26). Manovich and Arielli.
6. Turing, A. (1950). Computing Machinery and Intelligence. Mind: A Quaterly Review of Psychology and Philosophy, 59(236), 433–460.
7. Walker, J., Thuermer, G., Vicens, J., & Simperl, E. (2023). AI Art and Misinformation: Approaches and Strategies for Media Literacy and Fact Checking. Proceedings of the 2023 AAAI/ACM Conference on AI, Ethics, and Society, 26–37. https://doi.org/10.1145/3600211.3604715

Videos

1. Salvaggio, E. (Director). (2023, June 1). Flowers Blooming Backward Into Noise (2023) [Video recording]. https://www.cyberneticforests.com/news/flowers-blooming-backward-into-noise-2023

2. Vox (Director). (2022). AI art, explained [Video recording]. https://www.youtube.com/watch?v=SVcsDDABEkM
3. Broad T. (Director). (2018). Blade Runner Autoencoded 1 [Video recording]. https://www.youtube.com/watch?v=3CbKAa7g5Wo

Demos and database

1. Robillard, G. (2025). Three Line in a Latent Space [Jupyter Notebook]. https://github.com/robillardstudio/three-lines-in-latent-space (Original work published 2022)
2. Robillard, R., Gaëtan. (2025). Mobilenet2gif [JavaScript]. https://github.com/robillardstudio/mobilenet2gif (Original work published 2024)
3. Robillard, G. (2023). Modèles d'intelligence artificielle et régimes d'authenticité: Dossier thématique. Groupe international de recherche Arcanes. https://edisem.arcanes.ca/omk/s/miara

Lab Resources

Some classes will include online demonstrations using programming frameworks such as p5.js, ml5.js, and Google Colab, while others will focus on media research through a dedicated database (see above section). All materials are developed and made openly accessible by Robillard's Lab.

Printing, Scanning

UniPrint: Barnes and Noble Bookstore (2nd Floor)
Fine Arts Library, 18th Avenue Library, Knowlton School of Architecture, Thompson Library
Digital Unions (Hagerty or Stillman Halls)

Digital readings

All required readings will be posted to Carmen.

Course technology

Baseline technical skills for online courses

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the Canvas Student Guide.

Required software/technologies for this course

- CarmenZoom virtrual meetings (free)
- RunwayML Free account

Required or recommended equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with internet connection that can support CarmenZoom calls
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone

- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

Required software

Microsoft Office 365: All Ohio State students are eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

General Class and Studio Policies

Writing style. Any written submissions should follow the standard English guidelines for using proper grammar, spelling, and punctuation. Informality is fine for non-academic topics.

Tone and civility. In verbal exchanges and in writing, let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online or in writing.

Citing your sources. In any written form of academic submission, please cite your sources to back up what you say and for any images you use. If you use a photograph or are particularly inspired by another work and wish to include, mimic, or apply any part of it to your work, cite it. While use of

precedents (existing designs/ideas) is expected to inspire new iterations and build skills, you are expected to credit your sources. For published or online written or visual materials, please use the

APA citation style. If you are not accustomed to writing in APA style (which is preferred by the disciplines encompassed in this course), you can use a citation generator such as https://www.mybib.com/tools/apa-citation-generator to help you get it right.

Protecting and saving your work. Consider composing anything you submit for this course using software that allows you to save your work separately. I recommend that you copy into the Carmen drop box for submission. Please do not submit one-of-a-kind material.

Communication tool: Carmen. Carmen (carmen.osu.edu) will be used for all communication specific to individual sections through announcements (for example: if I need to start class late or need to update you on a specific detail). Carmen will also be where all grades, readings, and lecture PDFs are posted. Assignment details will be shared on Carmen on each assignment page.

Communication tool: Email. Email through Carmen's inbox function or through your BuckeyeMail will be the only source of private and secure conversations. Information general personal matters, assignment or class inquiries or other similar topics should be addressed using these two sources.

All university correspondence is sent to your BuckeyeMail email address, and all email sent to faculty and staff should be sent from your BuckeyeMail email address.

Ohio State will never ask for your Ohio State username or password. Do not reply to any email asking for your Ohio State username, password, or other personal information. Report such messages to report-phish@osu.edu.

Communication tool: Teams. Teams will be used regularly to share links, supplementary resources, and quick updates.

Copyright for instructional materials. The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Reusing past work. In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

Grade Forgiveness. The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA. Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule.

The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See: https://advising.osu.edu/grade-forgiveness-0 for more information.

Lyft Ride Smart. Lyft Ride at Ohio State offers eligible students discounted rides, inside the university-designated service area (opens in new window) and has expanded service to the Short North area along High Street. Service runs from 7 p.m. to 7 a.m. Prices may be impacted by distance, traffic, time of day, special events and prime time surcharges. More information about the service and the Lyft App, and a link to get started using the Lyft Ride Smart services can be found at: https://ttm.osu.edu/ride-smart.

Weather/Short-Term Closing. Although Ohio State strives to remain open to ensure continuity of services to students and the public, extreme conditions can warrant the usage of the university's Weather or Other Short-Term Closing Policy. Please visit this webpage to learn more about preparing for potential closings and planning ahead for winter weather.

Academic Policies

Please see the Office of Undergraduate Education's Syllabus Policies and Statements for course policies on Academic Misconduct, Student Life – Disability Services, Religious Accommodations, and Intellectual Diversity. Optional statements explaining university policy related to copyright, content warnings, Counseling and Consultation Services/Mental Health, and services for military-connected students can be found here.

CALENDAR

Week	Module	Topic	Readings, Exercises, and Assignments
1	**I. Discovering AI, Design and Creativity**	**1. Introduction to AI, Design and Creativity 1** - Design culture and processes - Foundations of artificial intelligence	Reading: - Masure, 2023. Introduction and Context (pp. 7-26) - Turing, 1950 (pp. 433–460) - Bense, 1971 (pp. 4-7)
2		**2. Introduction to AI, Design and Creativity 2** - Generative aesthetics theory - Contemporary generative design	Writing assignment 1: Write a short reflection on generative aesthetics and its role in contemporary design.
3		**3. Discovering prompt engineering** - Overview and frameworks - Creative and technical exploration 1	Reading: - Aubry, 2021. Introduction and Training (Chap. II) - Masure, 2023. Creative Potentialities (pp. 64-91)
4		- Creative and technical exploration 2 - Reflection and discussion	Creative assignment 1: Prompting and Curious Models Generate and document visual outputs based on a chosen theme. A reflective essay will address concepts such as standardization and originality.
5	**II. Researching AI Models**	**1. AI Algorithms and Models** - Introduction to Deep learning models - Making images and understanding text-to-image	Watching: - AI art, explained, 2022 Reading: - Foster, 2023. What is generative Modeling? (Chap. I)
6		**2. Practice and ethics of making datasets** - The role of artists making datasets - Copyright and ethics	Writing assignment 2: Prepare a brief report and reflection on the Fashion-MNIST training dataset.
7		**3. Computational creativity in GANs** - What is a GAN? - Exemples in art and design	Reading: - Aubry, 2021. Deep Learning (Chap. II.8) - Goodfellow, 2017 (pp. 1-29)
8	**III. Designing and Interacting with AI**	**1. Geometry and color seen through generative AI** - Overview and frameworks - Training flow and creative potentials 1	Reading: - Robillard, 2025 (online) - Coelho & Marcelo, 2024 (pp. 42-48)
9		- Training flow and creative potentials 2 - Latent space and motion	Creative assignment 2: Designing in Latent Space Create a series of images by using parameters such as interpolation paths (Z), temperature, style weights. A reflective essay will address latent space as design space.
10		**2. Generative AI and motion** - Fluidity, inconsistency and slope - Various models and different aesthetics	Watching: - Broad, 2018. Blade Runner Autoencoded 1. - Salvaggio, 2023. Flowers Blooming Backward Into Noise
11		**3. Machine unlearning and computer vision** - Creative and visual inquiry in AI bias - Computer vision and experience design	Writing assignment 3: Experiment with MobileNet and write a short reflection in algorithmic bias and its impact on design.
12	**IV. Navigating Generative Media**	**1. Impact of AI in contemporary visual culture** - Art and Design - Architecture and Cinema	Reading: - Masure, 2023. Political Implications (pp. 30-57) - Del Campo, 2024 (pp. 1-10) - Manovich & Arielli, 2021 (pp. 1-26)
13		**2. Generative Media and Authenticity Regimes** - Generative Media impact on digital ecosystems - Case studies in art and media design	Reading: - Burton and Chun, 2023. Algorithmic Authenticity: An Overview (pp. 19-35) - Walker et al., 2023 (pp. 26-37)
14		**3. Strange design and new informational literacy** - Generative media and strange design - New informational literacy	Final assignment: The Generative Media Atlas Students will curate a thematic atlas that combines visual outputs from multiple generative models with critical annotations and a glossary of key concepts
15	**Final Presentations**	**Oral presentations**	Each student will have 10 minutes to present their final assignment to the class.