COURSE DESCRIPTION

Vision, Surveillance and Power brings together seminar research into the history and theory of surveillance with workshop experimentation. The course aims to develop a deeper sense of the extent to which vision and visuality are socially and politically motivated and constructed, and to further develop students' spatial intuition and design sensibilities.

The course addresses surveillance as a phenomenon deeply intertwined with the rise of modern social, cultural and political practices. As such, surveillance is bound up in questions of power, individuality and identity, reason, transparency and connectivity. The seminar component of the course is divided into a number of (loosely chronological) sub-themes that explore the various aspects of surveillance in society. We will look at historical and contemporary texts and will pay particular attention to counter-surveillance projects and art works.
REQUIREMENTS

Students should have some experience with 2D and 3D softwares and should have taken at least one architectural studio prior to taking this course. Students should also be familiar with basic techniques for making physical models, images and drawings.

GRADING SUMMARY

Project Component Total: 50% of final grade
  Project Precedents: 5%
  Project Pin-Up 1: 10%
  Project Pin-Up 2: 15%
  Final Project: 20%

Seminar Component Total: 50% of final grade
  Weekly Responses: 20%
  Class Presentations: 30%

PROJECT EVALUATION AND GRADING

Students will each develop a project over the course of the term. These projects are relatively open in terms of the media used, although they should be inspired from class texts, discussions and the rich set of precedents (from various disciplines: architecture, performance art, cartography, film and video, installation art, sculpture, etc.) examined in the course.

Project Precedents and Concept: Tuesday Sept. 16 (5% of final grade)
The first two weeks of the course will be devoted to research into precedents and the development of your project concept. Each student will choose two works of art or architecture (or related disciplines) that deal with vision and surveillance. Students will integrate their precedents into a common slideshow. Each student will have approximately 10-15 minutes to describe their chosen works and to identify the concepts that they intend to develop in their own project.

Project Pin-Up: Tuesday Oct. 7 (10% of final grade)
Students are required to pin-up material demonstrating progress on their projects. Project development must take a tangible form. While the medium may vary, it is expected that students document their process and work out their ideas in ways that can be displayed, shared and discussed. For example, if a student wishes to produce a performance piece, s/he should develop a choreographic score or screenplay (or an equivalent notational method) which adequately describes the performance. Students preparing built projects should first test their ideas using a material that can be easily manipulated and joined.

Project Pin-Up: Tuesday Nov. 11 & Thursday Nov. 13 (15% of final grade)
Students are expected to have a working version of their project by this date. The remainder of the term will be spent fine-tuning the project. All students are required to be present during pin-ups and to contribute to the discussion.

Final Review and Submission: Tuesday Dec. 2 & Thursday Dec. 4: (20% of final grade)
Final reviews will take place over two classes. Guests familiar with the issues explored in the course will be invited to assess and evaluate students’ final projects. All students are required to be present during final reviews and to contribute to the discussion. In addition, students will submit a visual dossier.
dossiers are to be composed of three elements: 1. A 500 word description of the project. 2. Documentation of the process. 3. Documentation of the final project.

SEMINAR EVALUATION AND GRADING

Weekly Responses (20% of final grade)
There will be approximately 60-100 pages of reading a week. The reading will be posted online. All readings must be completed before the relevant seminar.

For each of the 10 seminars of the course, you are asked to:

- write a 250-350 word response (no less, no more) to issues and polemics encountered in the readings for that week. In responding to the readings, you may need to briefly summarize the arguments that you feel are central to the week’s theme.

- End your response with a question. The question should not seek a factual answer (how much..., when did.... etc.) but should address what you see as the main points of debate in the readings.

Weekly responses are due at 8pm the night before a seminar class. I will set up online discussion boards for each week. You will be able to see your classmates’ responses only once you have added your own response to the forum. Once you have added your response, I recommend that you read some of the other responses on the forum.

The responses will be graded on a total of 2 points. In order to get a full two points, your response needs to demonstrate that you’ve read the readings and been able to focus on the main issues and arguments they present. For summaries that are poorly written, incomplete or do not demonstrate an adequate grasp of the material, students will get an R for the first couple of weeks, meaning that they’ll need to resubmit the response within a week’s time. Late responses cannot be accepted.

Class Presentations (30% of final grade)
Each student will be required to present during a seminar over the term. Depending on class size, there may be two presenters per seminar. Presenters for a given week will have to meet together and divide up the reading material in an equal and coherent way. Presentations should last approx. 30 minutes (for all presenters) but they can last longer if presenters choose to engage the class in discussion.

Presentations should focus primarily on the explaining the readings. Presentations should have a visual component (a powerpoint or keynote slideshow) in which projects and graphics presented or discussed in the readings are illustrated.

Presentations will be graded qualitatively according to this set of criteria:

- Clarity of thought: how well you can describe some of the more difficult and nuanced ideas and arguments in the readings. It is absolutely essential to gain a good grasp of the main themes elaborated in the readings. You’ll probably need to read some essays twice and do additional research in order to get a proper handle on the material.

- Originality and Effectiveness: Your presentation should not follow the pace and narrative of the readings too strictly. In other words, you should identify the main themes and arguments (thesis) of each reading and state them at the onset of your presentation rather than tediously going through every element of the author’s argument. A great presentation will have clearly stated the main themes, arguments and will have identified the stakes of such arguments (Why is this important? What is the context? How does this argument/idea differ from other possible interpretations?).
**ATTENDANCE**

Attendance to all course meetings is mandatory. More than two unexcused absences will lead to a reduction of one letter grade. More than four unexcused absences will lead to an automatic failure in the course. If you have a good reason for missing class, please inform the professor by email beforehand.

**OFFICE HOURS**

Weekly office hours will be held in the Diana 500K on Tuesday and Thursdays from 3-4PM, beginning with the second week of classes. Individual meetings can be arranged for times outside office hours by appointment at least one day in advance.

**LEARNING OBJECTIVES**

Upon successful completion of this course, the student will be able to:

1. Develop a critical understanding and awareness of some of the decisive ideas, theories and debates relating to surveillance since the Enlightenment.
2. Demonstrate the ability to read texts critically and to relate issues encountered in these texts to contemporary architectural discourse and practice.
3. Understand the way that discourses traditionally seen as external to the discipline of architecture inform and elucidate its practice and production.
4. To understand the ideological shifts in history that have shaped our notions of vision, surveillance and control.
5. Demonstrate the ability to translate ideas and theoretical concerns into tangible projects that state a meaningful thesis.
6. Verbally and graphically communicate concepts in multiple media formats.

**ADDITIONAL READINGS**

Films Featuring Surveillance:

- Steven Spielberg, **Minority Report**, USA, 2002.
- Peter Weir, **Truman Show**, USA, 1999.
- Tony Scott, **Enemy of the State**, USA 1998.
- Ron Howard, **Ed TV**, USA 1998.
- Michael Radford, 1984, UK, 1984
- Francis Ford Coppola, **The Conversation**, USA, 1974.
- Michelangelo Antonioni, **Blow-Up**, Italy, 1966.
- Fritz Lang, **The 1000 Eyes of Dr. Mabuse**, Germany, 1960.
- Michael Powell, **Peeping Tom**, UK 1960.
- Michael Anderson, **1984**, UK 1956
- Alfred Hitchcock, **Rear Window**, USA, 1954.

**Surveillance as a Theme in Art and Architecture:**

- Martin Henatsch, Gail B. Kilpatrick, eds., *Firewall: Jonas Dahlberg, Andreas Köpnick, Julie Mehretu, Aernout Mik, Julia Scher, Markus Vater, Magnus Wallin, Johannes Wohnseifer* (Bielefeld : Kerber, 2004). AVERY N6867 F51
- Jan Allen, Kirsty Robertson, Sarah Smith, eds. *Sorting Daemons: Art, Surveillance Regimes and Social Control* (Kingston, Ont. : Agnes Etherington Art Centre, 2010). AVERY N6540 AL53


SEMINAR SCHEDULE

WEEK 1

Tues. 9/02
Introduction

Thurs. 9/04

WEEK 2

Tues. 9/09
Film: Peter Greenaway, The Draftsman’s Contract

Thurs. 9/11
• Astrit Schmidt-Burkhardt, “The All-Seer,” CTRL [SPACE], 16-31.

WEEK 3

Tues. 9/16
Presentations of Art/Architecture Projects about Surveillance

Thurs. 9/18
WEEK 4

Tues. 9/23
Desk Reviews

Thurs. 9/25

WEEK 5

Tues. 9/30
Desk Reviews

Thurs. 10/02

WEEK 6

Tues. 10/07
Project Progress - Pin-Up

Thurs. 10/09
WEEK 7  
Tues. 10/14  Desk Reviews  
Thurs. 10/16  
• Gilles Deleuze, "Painting and Sensation," in Francis Bacon: The Logic of Sensation (London and NY: Continuum, 2003), 34-44.  

WEEK 8  
Tues. 10/21  Desk Reviews  
Thurs. 10/23  

WEEK 9  
Tues. 10/28  FILM: Alfred Hitchcock, Rear Window, Universal Studios, 1954.  
Thurs. 10/30  
Tuesday: No Classes

**WEEK 11**

**Tues. 11/11**  Project Progress - Pin-Up

**Thurs. 11/13**  Project Progress - Pin-Up

**WEEK 12**

**Tues. 11/18**  Desk Reviews

**Thurs. 11/20**  Desk Reviews

**WEEK 13**

**Tues. 11/25**  Desk Reviews

**Thurs. 11/27**  No Classes (Thanksgiving)

**WEEK 14**

**Tues. 12/02**  Reviews of final projects (guest critics t.b.a.)

**Thurs. 12/04**  Reviews of final projects (guest critics t.b.a.)