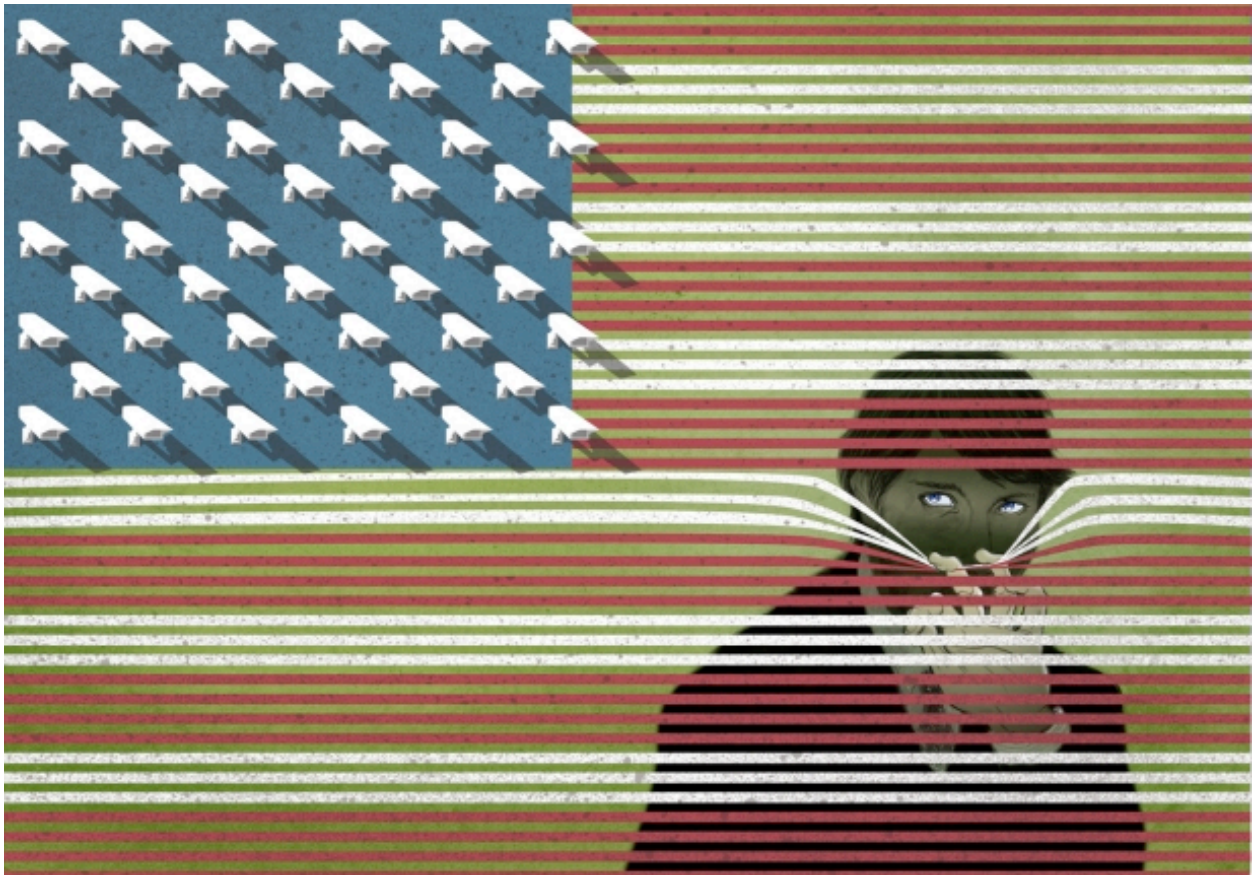


Vision, Surveillance & Power

V3312, Special Topics, Fall 2014
Barnard + Columbia Architecture Department
Tues. / Thurs. 4:10 - 6:00, Location: 203 Diana

Professor: Ralph Ghoche, rghoche@barnard.edu
Office Hours: 500K Diana, Tues. / Thurs. 3-4pm



Will Varner, "Surveillance," (2010)

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 visibility 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. Visual

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

- John McGrath, *Loving Big Brother: Surveillance Culture and Performance Space* (London: Routledge, 2004).
- David Lyon, *The Electronic Eye: The Rise of Surveillance Society - Computers and Social Control in Context* (Cambridge, UK: Polity Press, 1994).
- Jonathan Bignell, *Big Brother: Reality TV in the Twenty-First Century* (Basingstoke [UK]; New York: Palgrave Macmillan, 2005).
- Clay Calvert, *Voyeur Nation: Media, Privacy, and Peering in Modern Culture* (Boulder CO: Westview Press, 2000).
- Sebastien Lefait, *Surveillance on Screen: Monitoring Contemporary Films and Television Programs* (Lanham, Md. : Scarecrow Press, 2013).
- André Jansson and Miyase Christensen, *Media, Surveillance and Identity: Social Perspectives* (New York : Peter Lang., 2014).
- David Lyon, ed. *Theorizing surveillance : the panopticon and beyond* (Cullompton, Devon: Willan Publishing, 2006).
- Ross Clark, *The Road to Big Brother: One Man's Struggle Against the Surveillance Society* (New York : Encounter Books, 2009).

BARNARD LIBRARY RESERVES

Films Featuring Surveillance:

- Johanna Hamilton, **1971**, USA, 2014.
- Florian Henckel von Donnersmarck, **The Lives of Others**, Germany, 2006.
- Michael Haneke, **Caché**, France, 2006.
- Richard Linklater, **A Scanner Darkly**, USA, 2006.
- Michael Winterbottom, **Code 46**, UK, 2003.
- 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.
- Andrew Niccol, **Gattaca**, USA, 1997.
- 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.

AVERY LIBRARY RESERVES

OPEN SHELF No. 345 (Please return all books to the shelf)

Surveillance as a Theme in Art and Architecture:

- Thomas Y. Levin, Ursula Frohne, and Peter Weibel, eds. *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother* (Cambridge, MA: MIT Press, 2002). AVERY NH1200 C89
- 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
- Outi Remes, Pam Skelton, eds. *Conspiracy Dwellings: Surveillance in Contemporary Art* (Newcastle upon Tyne : Cambridge Scholars, 2010). AVERY N6490 C7638
- 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
- John McGrath, *Loving Big Brother: Surveillance Culture and Performance Space* (London: Routledge, 2004).
- Ashok Adicéam, ed. *Big Brother: L'artiste face aux tyrans* (Paris : Skira Flammarion, 2011).
- Nato Thompson, *Interventionists: Users' Manual for the Creative Disruption of Everyday Life* (North Adams, MA: MASS MoCA, 2004). AVERY N7429.3 .B54 2011g
- Mark Lombardi, *Global Networks* (New York : Drawing Center, 2003). AVERY N6537.L625 A4 2003g
- Nicholas Baume, ed. *Super Vision: Institute of Contemporary Art, Boston* (Cambridge, The MIT Press, 2006). AVERY N72 T4 Su76
- Paul Virilio, *Bunker archeology* (New York, N.Y. : Princeton Architectural Press, 1994). AVERY AA497 F8 V8142

- Elizabeth Diller and Ricardo Scofidio, *Flesh : architectural probes / Elizabeth Diller and Ricardo Scofidio. The mutant body of architecture* (New York : Princeton Architectural Press, 1994). AVERY AA685 D58 D58
- Aaron Betsky, et al., *Scanning : the aberrant architectures of Diller + Scofidio* (NY: Whitney Museum; New York: Harry N. Abrams, 2003). AVERY AA685 D58 D584
- Sandra S. Phillips, ed. *Exposed: Voyeurism, Surveillance, and the Camera since 1870* (San Francisco, CA : San Francisco Museum of Modern Art; New Haven, Conn. : Yale University Press, 2010). AVERY NH70 Ex76

SEMINAR SCHEDULE • = mandatory reading; - = recommended

WEEK 1

INTRODUCTION

Tues. 9/02

Introduction

Thurs. 9/04

- Giorgio Agamben, "What is the Contemporary" in *What is an Apparatus?* (Stanford CA: Stanford U. Press, 2009), 39-54.
- Christian Parenti, "Life in the Glass Box," in *The Soft Cage* (NY: Basic Books, 2003), 1-12.
- Glenn Greenwald, "The Harm of Surveillance," in *No Place to Hide* (Metropolitan Books, 2014).
- Pier Paolo Pasolini, "Observations on the Long Take," (1968), trans. by Norman MacAfee and Craig Owens, reprinted in *October* 13 (Summer, 1980), pp. 3-6.

WEEK 2

PERSPECTIVE AND EARLY MODERN VISION

Tues. 9/09

Film: Peter Greenaway, *The Draftsman's Contract*

Thurs. 9/11

- Astrit Schmidt-Burkhardt, "The All-Seer," *CTRL [SPACE]*, 16-31.
- Martin Jay, "The Noblest of the Senses: Vision from Plato to Descartes," in *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley and Los Angeles, CA: University of California Press, 1994), 21-82.
- Anne Friedberg, "The Window" in *The Virtual Window: From Alberti to Microsoft* (Cambridge, MA: MIT Press, 2006), 25-50.
- Jonathan Crary, "The Camera Obscura and its Subject," in *Techniques of the Observer* (Cambridge, MA: MIT Press, 1992), 25-66.

WEEK 3

THE ENLIGHTENMENT EYE

Tues. 9/16

Presentations of Art/Architecture Projects about Surveillance

Thurs. 9/18

- Jeremy Bentham. "The Penitentiary Panopticon" *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother* (Cambridge, MA: MIT Press, 2002), 114-119.
- Michel Foucault, "Panopticism," in *Discipline and Punish*, trans. Alan Sheridan (London: Penguin, 1977), 195-228.
- Michel Foucault, "The Eye of Power," in *Power/Knowledge: Selected Interviews and Other Writings 1972-77*, ed. Colin Gordon (New York: Pantheon, 1980), 146-65.
- Robin Evans, "Bentham's Panopticon: An Incident in the Social History of Architecture," *Architectural Association Quarterly* (Spring 1971): 21-37.
- Wolfgang Schivelbusch, "The Street," in *Disenchanted Night: The Industrialization of Light in the Nineteenth Century*, 79-134.

WEEK 4

URBAN PANOPTICISM

Tues. 9/23

Desk Reviews

Thurs. 9/25

- Mike Davis, "Fortress Los Angeles: The Militarization of Urban Space," in Michael Sorkin, *Variations of a Theme Park*, 154-180.
- Laura Kurgan, "From Military Surveillance to Public Sphere," in *Close up at a Distance: Mapping, Technology and Politics*. Brooklyn: Zone Books, 2013, 39-58.
- Robert Darnton. "The Stasi Files." *CTRL [SPACE]: Rhetorics of Surveillance from Bentham to Big Brother* (Cambridge, MA: MIT Press, 2002),170-177.
- Avery Gordon, Trevor Paglen, Heather Rogers, excerpt from *An Atlas of Radical Cartography* (Journal of Aesthetics and Protest Press, 2008).
- Judith Barry, "Mappings, A Chronology of Remote Sensing," in *Incorporations* (NY: Zone Books, 1992), 570-71.

WEEK 5

PRIVACY AND PUBLICITY

Tues. 9/30

Desk Reviews

Thurs. 10/02

- Jill Lepore, "The Prism: Privacy in the Age of Publicity," *The New Yorker* (June 23, 2013).
- Georges Teyssot, "Windows and Screens," in *A Topology of Everyday Constellations* (MIT Press, 2013), 250-84.
- Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in *Sexuality and Space* (NY: Princeton Architectural Press, 1992), 73-130.
- Jason W. Patton, "Protecting Privacy in Public?: Surveillance Technologies and the Value of Public Places," *Ethics and Information Technology 2* (2000):181-87.

WEEK 6

SIGHT AND SPECTACLE

Tues. 10/07

Project Progress - Pin-Up

Thurs. 10/09

- Martin Jay, "From the Empire of the Gaze to the Society of the Spectacle: Foucault and Debord," in *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley and Los Angeles, CA: University of California Press, 1994), 381-434.
- Guy Debord, *Society of the Spectacle* (New York: Zone Books, 1995), chaps. I, II, VII.
- Guy Debord, "Theory of the Derive," (1956) *Internationale Situationniste 2* (December 1958).
- Peter Wollen et al, *On the Passage of a Few People Through a Rather Brief Moment in Time: The Situationist International 1957-1972* (Boston: The Institute of Contemporary Art and Cambridge: MIT Press,1989), 20-61, 135-39, 143-47, 161-62, 174-75, 198-99.
- Peter Weibel. "Pleasure and the Panoptic Principle." *CTRL [SPACE]*, 206-223.

WEEK 7

VISION AND PERCEPTION

Tues. 10/14 Desk Reviews

Thurs. 10/16

- Martin Jay, "Sartre, Merleau-Ponty and the Search for a New Ontology of Sight," in *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (Berkeley and Los Angeles, CA: University of California Press, 1994), 263-328.
- Maurice Merleau-Ponty, "Eye and Mind," in *The Primacy of Perception* (Northwestern Univ. Press, 1964), 159-192.
- Gilles Deleuze, "Painting and Sensation," in *Francis Bacon: The Logic of Sensation* (London and NY: Continuum, 2003), 34-44.
- Maurice Merleau-Ponty, "Space," from *The Phenomenology of Perception*, trans. Colin Smith (London and NY: Routledge, 1962), 243-298.

WEEK 8

TERRITORY AND POWER

Tues. 10/21 Desk Reviews

Thurs. 10/23

- J.B. Harley, "Maps, Knowledge and Power," in *The Iconography of Landscape: Essays on the Symbolic Representation, Design and Use of Past Environments* (Cambridge: Cambridge University Press, 1988), 277-312.
- Paul Virilio, "Military Space," in *The Virilio Reader* (Malden, MA: Blackwell, 1998), 22-28.
- Rafi Segal and Eyal Weizman, "The Mountain," in *A Civilian Occupation: The Politics of Israeli Architecture* (Tel-Aviv-Jaffa: Babel, 2003), 79-99.
- Giorgio Agamben, "The State of Exception as a Paradigm of Government," in *State of Exception*. London: University Of Chicago Press, 2005, 1-31.

WEEK 9

CAPITALISM AND CONTROL

Tues. 10/28 FILM: Alfred Hitchcock, *Rear Window*, Universal Studios, 1954.

Thurs. 10/30

- Christian Parenti, "Surveillance and the Sinews of Commerce," in *The Soft Cage* (NY: Basic Books, 2003), 91-107.
- Gilles Deleuze, "Postscript on the Societies of Control," *October*, 59, 1992, 3-8.
- Michael Sorkin, "See You in Disneyland," in *Variations in a Theme Park*, ed. Michael Sorkin (New York: Hill and Wang, 1992), 205-32.
- Gilles Deleuze and Félix Guattari, "1440: The Smooth and the Striated," in *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press 1987, 474-500.

WEEK 10

OVEREXPOSED

Tues. 11/04

Tuesday: No Classes

Thurs. 11/06

- Paul Virilio, "The Overexposed City," in *Lost Dimension*, trans. Daniel Moshenberg. New York: Semiotext(e), 1991, 9–27.
- Vittoria Di Palma, "Zoom, Google Earth and Global Intimacy," in *Intimate Metropolis: Urban Subjects in the Modern City* (Routledge, 2009), 239-70.
- Jonathan Crary, excerpt from: *24/7: Late Capitalism and the Ends of Sleep*

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.)