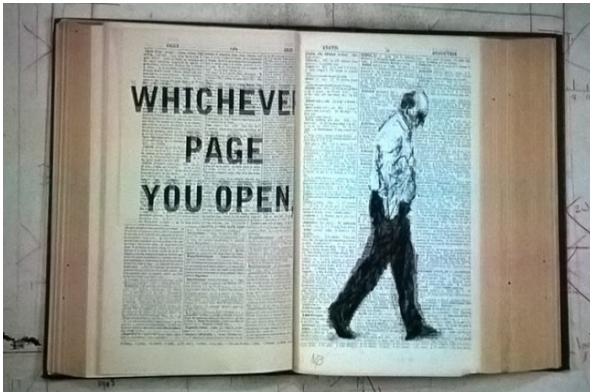


Type of Course: Advanced Studio ARCH 51000 / ARCH 85101 / ARCH 91102
 Class Meetings: M/TH 2:00PM – 5:50PM; Thursday lectures @ 5:30 PM
 Instructor: Professor Elisabetta Terragni
 Location: Spitzer 206
 Semester/Year: Fall 2019

VIEWING, READING and DECODING.



“...Our imperial State is the first in the history of the whole world to have institutionalized the interpretations of dreams and so we have brought it to such a high degree of perfection...”
 Ismail Kadare, *The Palace of Dreams*.

STUDIO OVERVIEW

Viewing is a way of appropriating the world, even if only a picture of it may result. Being viewed conveys a strong sense of others. Just viewing by yourself may delude you into believing that you, and you alone, are seeing something. Perhaps the *selfie* is the handy token of the former experience, waiting under an array of cameras at a street intersection the manifestation of the opposite. In any case, viewing implies reflection and that brings you back to yourself via the object you’re viewing.

Buildings are conventionally seen and remembered as images. Images, however, have a life of their own, they change, fade, deform, return or disappear. Images always imply viewers and with them the ways of viewing they chose for their images.

The studio opens with a look at two different ways of making images and goes on to explore the transformations that occur between extremes. Brunelleschi, the founding spirit behind Renaissance perspective, and Hockney, the painter who took perspective back on the road. Between these polarities (fixed small images to be viewed with one eye and a special device, and freely roaming “wider perspectives” that open up vistas in motion) there are other kinds of images that can deeply affect the way we experience things. Calculated distortion injects a powerful emotional charge into fixed objects. So-called anamorphic (or de-formed) images challenge viewers to seek different points of view from which the thing they see will look different.

We will also explore the absence of images in Alberti's treatise *De re aedificatoria*, and his employment of encryption for different purposes and in a manner not unlike its use in modern algorithms. Alberti's method, as explained by Mario Carpo, aimed at precise and replicable results, in contrast to Hockney's proliferation and

animation of images that pave the way toward William Kentridge's animated figures. Finally there are images we carry with us in our minds. Dreams represent the inner experience of what happens to us. For centuries, dreams have opened up a window into a world that is no less real than reality for being mere 'visions'. We will read a fascinating novel by Ismail Kadaré, the Albanian writer and a great chronicler of 20th-century political aberrations, *The Palace of Dreams*. Here, the hard reality of surveillance—which has a long and treacherous history from Kafka to Orwell and Kadaré—prompts the state to capture the dreams of the population and thus extend its control into the most intimate and private domain of our imagination. A special agency to accomplish this work is established and housed in a palace, the traditional seat of authority and riches. You'll imagine what it might be like and thereby summarize the experiences and discoveries you'll make in the course of the semester.

Project 1: *The Eye and the Window*

(August 29th – September 19th)

Brunelleschi devised a way to make an image of a building that would be coherent in itself and yet accurately reflect the properties of its object. No easy thing as the way of viewing needs to be narrowly controlled.

We will study the mechanism Brunelleschi built as a viewing machine that could be turned into a picture-making machine.

In teams of two you research, draw and build Brunelleschi perspective procedure.

Hockney, on the other hand (and half a millennium later) wanted to bring the roving eye, even the moving observer, into his pictures. [Description of his devices, such as video cameras mounted on a car, etc.]

Hockney adopted the idea of the square image of Brunelleschi's and took it very simply with a Polaroid Camera.

Then he assembled his polaroids into a mosaic of images. The movement that separates one polaroid from another (position, angle, depth of field) is embedded into the composite picture.

Hockney went further and painted images that invite viewers to let their eyes roam freely over the picture surface in the way a driver/hiker would move through the landscape.

EXERCISE A: *Brunelleschi's View and your own* (teams of two)

see attached description

EXERCISE B: *Hockney's Wider Perspectives* (individual)

see attached description

Project 2: *Now you see it, now you don't*

(September 23rd-October 21th)

Hockney and Brunelleschi demonstrate ways of controlling visual experience. Brunelleschi puts viewers under strict constraints but obtains an intriguing result that combines abstraction with literal manifestations of reality (clouds in the sky). Hockney experiments with multiple cameras and moving video recorders so as to simulate an experience beyond the picture and the frame. There are unsuspected connections between Brunelleschi's device and virtual reality goggles, in the sense that both seek to match a sense of objective reality with the desire to enter into imaginary realms. Somewhere along the way between the two, images that distort reality came into existence. Chief among them are anamorphic representations.

Anamorphic Images are not easy to recognize. As a matter of fact, some are unrecognizable (with respect to the object) and others seem even more 'real' than the object itself. When an anamorphic image is translated in to a three-dimensional object, viewers have a baffling experience of something both familiar and strange at the same time. This makes it possible to give another picture of reality, as well as render real what is de-formed by our mind.

Anamorphic images are typically used for stage sets and for illusionistic purposes, because they highlight certain aspects, such as depth or volume, and they may cast an entire scene into a new and different light, lending an anxious or ethereal quality to mundane scenes.

EXERCISE A: *Dots and Dashes*. (teams of two)

The Rise and Fall of identical copies after reading *The Alphabet and the Algorithm* by Mario Carpo, develop your own concept of absence (of images and/or texts) or build a device of your own based on Alberti's ideas.

EXERCISE B: *What Will Come. The image distorts the object, the object fits the picture?* (individual)

An anamorphosis can be built with computer programs and codes or like a 1930's trick to reveal a series of clear pictures in which a seemingly abstract drawing is reflected in a cylindrical mirror.

Built your own device looking at “ What will come” a video animation by William Kentridge

Project 3: The Nowhere Land of Dreams.

(October 24th- December 12th)

Dreams could be considered anamorphic images of reality. They show things we know in unknown contexts and shapes, and, as Freud described in *The Interpretation of Dreams*, they can elide, compress, expand and remount experiences in ways that occur only in dreams.

In a novel by the Albanian writer Ismail Kadaré, *The Palace of Dreams*, the government has established an agency to collect the dreams of the population. This fantasy recognizes that dreams, while deeply private and immaterial, can have a bearing on how people feel and act. While dreams are images that exist only in the mind, they remain connected with the reality of the dreamer, both with life around her and with her inner experiences.

A government intent upon surveillance of its population, a perennial preoccupation of the Albanian dictatorship, might need to extend its mind-control beyond daytime behavior and capture the secret dreams of individuals. The agency needs its headquarters, the Palace of Dreams. You will think how such a building might be conceived beyond the writer’s imagination or any obvious similarity with administration buildings.

EXERCISE A: Architecture as a Viewing Device. (teams of two)

Starting from the book *The Palace of Dreams*, let's study such an “institution” and compare it with similar types.

Big data analytic headquarters collect, store, process and examine large and varied data to uncover hidden patterns, unknown correlations, market trends, customer preferences and other useful information that can help organizations make more-informed business decisions.

Now that you are familiar with the structure of these Institutions it is time to shape the space.

How big is the Palace of Dreams? What kind of layout, path and circulation do you imagine?

Is what you learned from the previous exercises an inspiration? Could you develop a strategy to represent it?

Video, diagrams, and a detailed model with way-finding will guide us into your own interpretation casting light on the nature of such a building.

See attached description

EXERCISE B: A Poem that it is not Our Own.

It is time now time to shape your “Second Hand Reading”, following the path of William Kentridge.

Pick up your second hand book, the *Palace of Dreams*? A manual of Surveillance? or something completely different like an old vocabulary of your own native language, working as a cryptographer?

Make your narrative in a book that it is not your own but belongs to you in some ways.

The final result will be a video animation and what is left of the book, all the iteration will be part of the presentation.

See attached description

READINGS

BIBLIOGRAPHY

REFERENCES

General Bibliography

take note of the specific bibliography for every exercise.

-Hubert Damisch, *The Origin of Perspective* (MIT Press, 1995)

-L.-B. Alberti, *On Painting*, transl. by John Spencer. (Yale University Press, 1966)

-Samuel Edgerton, *The Renaissance Rediscovery of Linear Perspective* (New York, 1975)

- Robin Evans, *Translations from Drawing to Building and Other Essays* (MIT Press, 1997)
- Robin Evans, *Architecture and Its Three Geometries* (MIT Press, 1995)
- Eve Blau and Edward Kaufman, *Architecture and Its Image: Four Centuries of Architectural -Representation* (CCA, Montreal and MIT Press, 1989)
- Martin Kemp, *The Science of Art* (Yale University Press, 1990)
- Jonathan Crary, *Techniques of the Observer. On Vision and Modernity in the Nineteenth -Century* (MIT Press, 1992)
- Ismail Kadare, *The Palace of Dreams*, Vintage, 1981
- Anne Friedberg, *The Virtual Window. From Alberti to Microsoft*. The MIT press, Cambridge, 2006.

RESEARCH

the studio is shaped to make me not answer questions but to discover the questions themselves.
 We will recognize reading as a power tool and writing as a manifestation of imagination.
 We will be able to use digital means, build ancient devices to try measuring time, spaces, emotions and dreams.

WEEKLY SCHEDULE

Note: schedule below is subject to revision throughout the duration of the semester.

- | | | |
|-----------|------------------|---|
| Thu | 08.29 | Advanced Studio Lottery Presentation 2.00 pm Room 107.
Project 1: The Eye and the Window-introduction.
EXERCISE A: Brunelleschi's View and your own (teams of two)
<i>see attached description. (team of 2).</i>
5:00pm. Convocation, Aaron Davis Hall |
| W1 | | |
| | Mon 09.02 | College Closed Labor Day |
| Thu | 09.05 | Work in studio |
| W2 | | |
| Mon | 09.09 | Desk Crit |
| Thu | 09.12 | Pin up of Brunelleschi's device and ideas for your own.
Introduction EXERCISE B: Hockney's Wider Perspectives (individual) |
| W3 | | |
| Mon | 09.16 | Studio |
| Thu | 09.19 | Presentation Project 1: The Eye and the Window – Brunelleschi/Hockney .
Reading assignment: The Alphabet and the Algorithm by Mario Carpo. |
| W4 | | |
| Mon | 09.23 | Project 2: Now you see it, now you don't .
Introduction EXERCISE A: Dots and Dashes. (teams of two) |
| Thu | 09.26 | Studio
5:30pm. Sciamé Lecture: Maria Fullaondo, Rm 107 |
| W5 | | |
| | Mon 09.30 | no classes / Rosh Hashanah |
| Thu | 10.03 | Discussion |

5:30pm. Lecture: Deborah Berke

W6

Mon 10.07

Introduction EXERCISE B: What Will Come? *The image distorts the object, the objects fits the picture?* (individual/team of two)

Thu 10.10

StudioWorkshop on anamorphic/grasshopper

5:30pm. Sciamé Lecture: Rahul Mehrotra with Filiep Decorte, Rm 107

W7

Mon 10.14

College Closed / Columbus Day

Wed 10.16

Monday Schedule -

5:30pm. Max Bond Lecture: Zena Howard, moderater Mabel Wilson, The New School

Thu 10.17

Studio

W8

Mon 10.21

Presentation Project 2: Now you see it, now you don't .

Reading assignment: the Palace of dreams by Ismail Kadare.

Thu 10.24

Project 3: *the Nowhere Land of Dreams.*

Introduction EXERCISE A: *Architecture as a Viewing Device.*

Presentation on Ismail Kadare.

5:30pm. Sciamé Lecture: Jean-Pierre Pranlas-Descours, Rm 107

W9

Mon 10.28

Studio

Thu 10.31

Studio

Discussion

W10

Mon 11.04

Studio

Thu 11.07

Studio

5:30pm. Sciamé Lecture: Håvard Breivik and Saskia Sassen, Rm 107

W11

Mon 11.11

Studio

Thu 11.14

Introduction EXERCISE B: *A Poem that it is not our own .*

6:00pm. Habana 500 colloquium, Rm 107

W12

Mon 11.18

Studio

Thu 11.21

Studio

W13

Mon 11.25

Studio

Thu 11.28

college closed / Thanksgiving

W14

Mon 12.02

Studio

Thu 12.05

Presentation Project 3: the Nowhere Land of Dreams and Imagination.

W15

TBD 12.09-12.12

FINAL REVIEWS**W16**

Mon 12.15

Final Studio Materials due for: SSA/CCNY Archive, end of semester assessment, Graduation Show, etc., as directed

GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE**Course Expectations:**

- That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.
- That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance in order to be considered valid.

Methods of Assessment:

- Attendance and participation in class discussions: 20%
- Project development in response to semester schedule: 50%
- Project presentation, completion and resolution: 30%

Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.

Key areas of Grading Assessment:

- **Studio performance & work habits:** Ability to respond to studio criticism & discourse in a consistent & clear manner throughout the course of the semester as demonstrated in the evolution and development of design work.
- **Clarity of representation & mastery of media:** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.
- **Pre-design:** Ability to prepare a comprehensive program for an architectural project that includes such tasks as: an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
- **Research:** Understanding of the theoretical and applied research methodologies and practices used during the design process.
- **Integrated evaluations and decision-making design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.
- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio:** Completion of portfolio as directed by coordinator and attendance at all scheduled portfolio related events.

Grading Criteria:

A (+/-) Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, "museum quality" level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense

struggle to go beyond expectations, and beyond the student's own perceived limits of their abilities.

- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
- C (+/-)** Work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D (+)** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work on time.
- INC** Grades of "incomplete" are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes / work missed due to illness must be explained with a physician's note.

Notes:

C is the lowest passing grade for M.Arch I and M.Arch II students. No D grades are given to graduate students. Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccnycunyc.edu/registrar/bulletins>

Office Hours:

Office hours are set by appointment. If a student needs to speak in private with a studio critic they must email in advance to request a meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

Probation & Dismissal: for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

B.Arch: Michael Miller mmiller@ccny.cunyc.edu

Amy Daniel adaniel@ccny.cunyc.edu

M.Arch: Hannah Borgeson hborgeson@ccny.cunyc.edu

Studio Culture:

Working in the studio is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccnycunyc.edu/about/policies/>.

Absence & Lateness:

Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussion.

Absences due to Religious Observances:

Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

Noise Policy:

The studio environment should be a quiet and respectful place where all students can work and think in peace. At no time may students play music out loud in studio, even at a low volume. If you desire to listen to music, either during class hours or after hours, headphones are a requirement. Conversations must also be kept to a reasonable volume to respect classmates and those students in adjacent studios.

Readings & Journals:

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

Academic Integrity:

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is a serious instance of academic dishonesty in the context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

The CCNY Academic Integrity Policy: <https://www.ccnycunyu.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:

http://www.chicagomanualofstyle.org/tools_citationguide.html

AccessAbility Center (Student Disability Services):

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). <https://www.ccnycunyu.edu/accessability>

Library:

The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez: nsanchez@ccny.cuny.edu

NAAB (National Architectural Accrediting Board):

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following student performance criteria from the 2014 NAAB Conditions are addressed in this course:

Realm B: Building Practices, Technical Skills, And Knowledge. Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

B.1 Pre-Design: ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

Realm C: Integrated Architectural Solutions. Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

C.1 Research: understanding of the theoretical and applied research methodologies and practices used during the design process.

C.2 Integrated Evaluations and Decision-Making Design Process: ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

Students should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation.

CONTACT INFORMATION:

eterragni@ccny.cuny.edu

elisabettaterragni@msn.com