

Type of Course: ARCH 51000 Advanced Studio
Class Meetings: M/TH 2:00-5:20pm
Office Hours: Mon. 1.00-1.45pm room 3M16 or on zoom by app. <https://ccny.zoom.us/j/5779855195>
Instructor: Professor Elisabetta Terragni
Location: Room 320
Semester/Year: Spring 2024

VIEWING, READING, and DECODING: In-Between Surveillance and Free Zones

"...Let me tell you what I do when I am painting. First of all, on the surface on which I am going to paint. I draw a rectangle of whatever size I want, which I regard as an open window through which the subject to be painted is seen; and I decide how large I wish the human figures in the painting to be...."

Leon Battista Alberti, *Treatise on Painting*.



Students protest at City College 1969, an image from the archive students revisited with their own devices, fifty years later.

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. 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. It is not only about the eye, but also about the image that evokes consciousness.

We will be dealing with books, exploring the relation between text and images, building visual apparatuses and studying decoding devices to interrogate the world.

We will consider the proliferation of images and their absence questioning the meaning of density, gaps, and delay. We will explore New York City following in the footsteps of the Coyote of Social Justice, Michael Sorkin.

Return to School in person was not Return to Normal, but must be taken as an unusual and unbidden opportunity: a new option. To do so we need to develop new tools, explore new ways of representation, in a word, we need to be able to see anew and critically. We may take a cue from the poet Paul Celan whose poem "Sprich auch Du" [You too need speak] is an exhortation to allow the shadows between words to claim their place.

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 David Hockney, the painter who took perspective back on the road.

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. Mario Carpo [Alphabet and Algorithm] will help us in decoding this.

In parallel we will explore what cannot be seen in the work of Glenn Ligon linguistic processes and durational events and cross cultural experience. Ligon's stencil work is without a surface because it occupies the domains of both verbal and visual images at once but each so partially that neither dominates our understanding.

As architects we will explore New York following in the footsteps of Michael Sorkin, puzzling out "the immense rosetta stone for decoding its motive and meaning."

Paul Gilroy will help to grasp "double consciousness" and direct research into the history and consequence of the redlining policy in NYC; the work of Lebbeus Wood in Berlin Free Zone and in Zagreb will open about reparation, memory, social justice and representation.

The Studio is the place to deconstruct the world as we know it, letting it fall to pieces and putting the fragments back together. Fragmentation, collage, and hidden meaning will allow you to work in a different way because coherence is a construction rather than a discovery.

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.

RESEARCH

Our 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 injustice.

PROGRAM

Project 1: The Eye and the Window

(January 25th – February 26th)

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.

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

Brunelleschi's pictures offered solutions to complementary aspects of perspectival images, one rendering an object, the other space. Our exercise will attempt a comparable demonstration, employing some of Brunelleschi's technique, but also addressing more contemporary issues, such as the atmospheric quality of space and the implied mobility of the viewer.

see attached description.

EXERCISE B: Hockney's Wider Perspectives (individual)

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.
see attached description

Project 2: *Now you see it, now you don't*
(February 28th-March 28th)

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 and/or on the Ligon's adoption of serially repeated quotes that are derived from a contradictory range of sources. The quotes gradually disappears in blackness and require

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.

Build your own device looking at "What will come" a video animation by William Kentridge.

Project 3: *How many lines to draw or to erase?*
(March 28th- May5th)

"if you sought to advantage one group of Americans and disadvantage another, you could scarcely choose a more graceful method than housing discrimination" Ta-Nehisi Coates, 2014

How many lines we need to draw to envision our dreams and how many lines we need to erase them?

What if, the work of Lebbeus Woods is about to use every line, every trace, every rupture as a tattoo of time, similarly Ligon's repetition, fading and disappearance of lines of sentence in the blackness allow these lines to enter us, while we mentally scan them from the top left to the bottom. "I feel more colored when I am against a sharp white background," a sentence from Zora Neale Hurston 1928 short story is one of them and it is against this background that we will enquire the redlining of New York that still shapes the city as it is today.

Where was it? What are the traces today? Is gentrification a cover up?

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

Starting from the analysis of the redlining policy imagine your own device to read and decode it. Let's study such an "apparatus" to question it and draw your own line for the future.

Michael Sorkin singled out a noteworthy adage from Edward O. Wilson's *Biophilia, The Human Bond with Other Species*: "To choose what is best for the near future is easy. To choose what is best for the distant future is easy too, but to choose what is best for both, the near and the distant future, is a hard task often internally contradictory, and requiring ethical codes yet to be formulated."

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 line.

See attached description

EXERCISE B: A Poem that it is not Our Own. (teams of two)

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

Pick up your second hand book, a novel from Ligon's painting? His "Housing in New York: a Brief History" based on his personal experience? or something completely different like an old vocabulary of your own native language, working as a cryptographer?

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

Full description of each exercise will be handed out during the Semester.

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)
- Anne Friedberg, *The Virtual Window. From Alberti to Microsoft*. The MIT press, Cambridge, 2006.
- Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*, Verso, 1993.
- Paul Gilroy, *Post Colonial Melancholia*, Columbia University Press, 2004.
- Darby English, (on Glenn Ligon) *How to see a work of Art in Total Darkness*, MIT press, 2007
- Glenn Ligon, "Housing in New York: A Brief History, 1960-2007. <http://www.glennligonstudio.com/>

WEEKLY SCHEDULE, M/TH 2:00-5:50pm

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

W1

Thu 01.25 **Advanced Studio lottery in Rm 107, followed by first studio meeting.**
Project 1: The Eye and the Window-introduction.
EXERCISE A: Brunelleschi's View and your own (teams of two)
see attached description. (team of 2).
Spitzer School Convocation @ 5:00pm – all students and faculty expected to attend

W2

Mon 01.29 Studio
Thu 02.01 Making SSA: All school event during studio time/don't include any studio activities or assignments on this day. No class.

W3

Mon 02.05 Studio
Thu 02.08 **Pin up of Brunelleschi's device and ideas for your own.**
Project 1: The Eye and the Window.
Introduction EXERCISE B: Hockney's Wider Perspectives (individual).

W4

Mon 02.12 College Closed; no class.
Thu 02.15 Studio

W5

Mon 02.19 College Closed; no class.
Th 02.22 Studio

W6

Mon 02.26 Studio (classes follow a Monday schedule)
Presentation Project 1: The Eye and the Window – Brunelleschi/Hockney.
Reading assignment: The Alphabet and the Algorithm by Mario Carpo.
Wed 02.28 Studio (classes follow a Monday schedule)
Project 2: Now you see it, now you don't.
Thu 02.29 **Introduction EXERCISE A: Dots and Dashes. (teams of two)**
Studio

W7

Mon 03.04 Studio
Th 03.07 Studio

W8

Mon 03.11 **Project 2: Now you see it, now you don't.**
Introduction EXERCISE B: What Will Come? The image distorts the object, the objects fit the picture? (individual/team of two)
Th 03.14 Studio (Instructors issue Mid-semester assessments to all students)

W9

Mon 03.18 Studio
Th 03.21 Studio

W10

Mon 03.25 Studio
Th 03.28 **Presentation Project 2: Now you see it, now you don't.**
Project 3: How many lines to draw or to erase?
Introduction EXERCISE A: Architecture as a Viewing Device.
(teams of two)

W11

Mon 04.01 Studio
 Th 04.04 Visit to Lebbeus Woods studio Archive

W12

Mon 04.08 Studio
 Th 04.11 Studio

W13

Mon 04.15 Studio
 Th 04.18 **Project 3: How many lines to draw or to erase?**
Presentation EXERCISE A: Architecture as a Viewing Device.
Introduction EXERCISE B: A Poem that it is not our own.

04.22-04.30 Spring Recess, no classes

W14

Th 05.02 Studio

W15

Mon 05.06 Studio
 Fri 05.10 Final Review

FINAL REVIEWS, May 9-15

FINAL EXAMS, May 16-22

Th 9 May	Fri 10 May	Mon 13 May	Tues 14 May	Wed 15 May
Core Studio 2	Advanced	Core 6	Core Studio 4	Advanced
Jow (coord)	Preston/Volkman Wainer Terragni Hocek	Horn (coord)	Haferd (coord)	Edmiston Llonch Topolnytska

Key End of Semester Dates:

W 05.15 Last day to withdraw from course with a grade of "W"
 Th 05.16 Studio Clean Up day (students & faculty)
 Fri 05.17 End of Semester Assessment (faculty only)
 Mon 05.27 College Closed
 Fri 05.28 Final Grade Submission Deadline

TAKE NOTE: ALL personal effects in studios and student lockers to be entirely cleaned out for the summer by Wednesday May 22.

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 to be considered valid.

Community Agreement:

- Studio members will work *together* to create a community agreement for interacting together over the semester.

Definition: "A consensus on what every person in our group needs from each other and commits to each other in order to feel safe, supported, open, productive and trusting... so that we can do our best work."

<https://www.nationalequityproject.org/tools/developing-community-agreements>

Methods of Assessment:

- Attendance and participation in class discussions and other activities: 10%
- Project development in response to semester schedule: 60%
- Project presentation, level of completion and resolution: 30%

Grading Assessment & Learning Outcomes:

- **Studio performance & work habits:** Ability to respond to studio discourse & feedback in a consistent & clear manner throughout 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.
- **Research & innovation:** Understanding of the theoretical and applied research methodologies and practices used during the design process, and test and evaluate recent innovations in the field of architecture.
- **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.
- **Integrated evaluations and decision-making in the design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project, in different settings and scales of development, from buildings to cities. 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 final portfolio or collection of studio work as directed by instructor and/or 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 ambition and effort 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. Deadlines are missed. While presentations may be somewhat 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.
- 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 and/or work missed due to illness must be explained with a physician's note.

Notes:

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each individual student.

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

Office Hours:

Each studio faculty member schedules 30 regular office hours over the semester, as posted at the top of the syllabus. If a student needs to speak in private with a studio critic, they should ask or email in advance to request a specific 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:

Undergrad: Amy Daniel: adaniel@ccny.cuny.edu
 Tony Bowles: abowles@ccny.cuny.edu

Studio Culture:

Working collaboratively and respectfully on studio assignments, with and alongside others, is an expectation in studio. Studio culture is an important part of an architectural education, and it extends to expectations for Faculty and the School's Administration as well. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccny.cuny.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 discussions.

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.

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 as serious an instance of academic dishonesty in this 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.ccny.cuny.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). For further information, go to <http://www.ccny.cuny.edu/accessability/> or email disabilityservices@ccny.cuny.edu

Health And Wellness Support:

City College's Office of Health and Wellness Services offers free and confidential counseling. Contact: Health and Wellness Services, Marshak Science Building, room J-15: counseling@ccny.cuny.edu.

Gender Based Violence Resources

City College has resources to support you if you have experienced sexual violence, intimate partner/domestic violence, gender-based discrimination, harassment or stalking. For confidential support, you can contact the Student Psychological Counselor: Confidential Advocate at (212) 650-8905 or the Gender Resources Program at (212) 650-8222. If you would like to report sexual misconduct, you can contact the Chief Diversity Officer and Title IX Coordinator, Sheryl Konigsberg, at 212-650-6310 or skonigsberg@ccny.cuny.edu. If there is an emergency on campus, you can call Public Safety at 212-650-777 and off campus call 911. <https://www.ccny.cuny.edu/affirmativeaction>

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 Zinnat Sultana: zsultana@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 criteria from the 2020 NAAB Conditions are addressed in this course:

Program Criteria (PC) These criteria seek to evaluate the outcomes of architecture programs and student work within their unique institutional, regional, national, international, and professional contexts, while encouraging innovative approaches to architecture education and professional preparation.

PC.2 Design: How the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.

PC.5 Research and Innovation—How the program prepares students to engage and participate in architectural research to test and evaluate innovations in the field.

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

CONTACT INFORMATION:

Professor Elisabetta Terragni email: eterragni@ccny.cuny.edu – elisabettaterragni@msn.com