

# DRONE ÆSTHETICS

## 0.0 FACULTY

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"The Global Hawk can survey an entire country," 31 Oct 2013. [bbc.com/news/world-us-canada-24729998](http://bbc.com/news/world-us-canada-24729998)

It is difficult to conceive of the present historically. Drones, or unmanned aerial vehicles, are a technology ahead of present historicism; or—we are just about to catch up with them. Perhaps forever too late.

*Design Research* is a phrase relatively new to the discipline of architecture that, to quote Etienne Turpin, "suggests the productive possibility of design as a method of inquiry; that is to say, theory might unfold and flourish through the careful consideration of the processes and practices of design, and, simultaneously, processes and practices of design could be amplified and emboldened through the precise articulation of theoretical commitments."

Theory is a form of design, and complementarily, design is a form of theory; practice is praxis. As theory is thought through design, an opening is created for an argument to be articulated convincingly through visual, oral, and written means. The work will be sited in the present moment and will use history, technology, and aesthetics via actors, territories, and institutions as means of articulating the ongoing condition. A selection of modern and contemporary theorists will be engaged in this research seminar that may vary from the syllabus as necessary to suit the class dynamic.

The structure of the course will be as follows: most weeks there will be primary readings that will be researched and presented by a student and responded to by another; group discussion will follow. There will be a weekly one page submission by each student of a quote from the primary readings that will be illustrated with a researched image. These theoretical texts will then be turned into collective picture books. Periodic proposals will be convictions of the students' own work, iteratively filtered and fed back through this process of design research, to be presented in conference format, followed finally by documentation formatted for the purposes of publication.

## DRONE AESTHETICS

### 1.0 SCHEDULE

Sept 14 **INTRO:** to course themes and expectations

Sept 21 **design-research:**

Sedlar, Frank. *City From the Sky*. **Guest Lecture**

**read:**

A. Beer, Stafford. *Designing Freedom*, Toronto: House of Anansi Press, 1974. (pp1–43)

B. Chamayou, Grégoire. "Prelude," and "Introduction." *A Theory of the Drone*, New York: The New Press 2015. (pp1–18)

Sept 28 **mapping:**

1. Deleuze, Gilles and Felix Guattari. "Introduction: Rhizome." *A Thousand Plateaus*, translated by Brian Massumi. Minneapolis: University of Minnesota Press, 1980. (pp3–25)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

2. Kurgan, Laura. "Mapping Considered as a Problem of Theory and Practice," and "Representation and the Necessity of Interpretation." *Close Up at a Distance: Mapping, Technology & Politics*, New York: Zone Books, 2013. (pp8–36)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

**read:**

Chamayou, Grégoire. "Techniques and Tactics." *A Theory of the Drone*, New York: The New Press 2015. (pp21–45)

Oct 5 **affect:**

Cardiff, Janet. *A Large Slow River*, Gairloch Gardens: Oakville Gallery, 2000. **Site Visit**

**read:**

A. Shaub, Mirjam. "Newton's Homogenous Space," and "de Certeau's Heterogenous Space."

*Janet Cardiff: The Walk Book*, Vienna: Thyssen-Bornemisza Art Contemporary, 2005. (pp92–109)

B. Chamayou, Grégoire. "Techniques and Tactics." *A Theory of the Drone*, New York: The New Press 2015. (pp46–79)

Oct 12 **Thanksgiving** holiday – no class

Oct 19 **atmospherics:**

1. Rancière, Jacques. "The Distribution of the Sensible," *Politics and Aesthetics*. New York and London: Continuum, 2004.

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

2. Sloterdijk, Peter. "Gas Warfare—or: The Atmoterrorist Model," *Terror From the Air*, trans Amy Patton and Steve Corcoran. Los Angeles: Semiotext(e), 2010. (pp9–46)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

**read:**

Chamayou, Grégoire. "Ethos and Psyche." *A Theory of the Drone*, New York: The New Press 2015. (pp83–105)

Oct 23 **Through Post Atomic Eyes** [www.postatomiceyes.net/](http://www.postatomiceyes.net/) 1: Nuclear Optics; 2: Atomic Time

Oct 24 **Through Post Atomic Eyes** 3: In the Wake of Fukushima; 4: War's Post Atomic Landscape

Oct 26 **technology:**

1. Kracauer, Siegfried. "Mass Ornament," *Mass Ornament: Weimar Essays*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1995.

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

2. Benjamin, Walter. *The work of Art in the Age of its Technological Reproducibility*. Cambridge, Mass.: Belknap Press of Harvard University Press, 2008.

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

**read:**

Chamayou, Grégoire. "Ethos and Psyche." *A Theory of the Drone*, New York: The New Press 2015. (pp106–124)

## DRONE AESTHETICS

### 1.0 SCHEDULE (cont.)

#### Nov 2 CONFERENCE PROPOSAL

**read:**

Chamayou, Grégoire. "Necroethics." *A Theory of the Drone*, New York: The New Press 2015. (pp127–149)

#### Nov 9 biopolitics:

1. Foucault, Michel, with Jean-Pierre Barou and Michelle Perrot. "The Eye of Power." *CTRL [SPACE]*, edited by Thomas Y. Levin, Ursula Frohne, and Peter Weibel. Cambridge: ZKM, 2002. (pp94–101)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

2. Gilles Deleuze. "Postscript on Control Societies." *CTRL [SPACE]*, edited by Thomas Y. Levin, Ursula Frohne, and Peter Weibel. Cambridge: ZKM, 2002. (pp317–321)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

**read:**

Chamayou, Grégoire. "The Principles of the Philosophy of the Right to Kill." *A Theory of the Drone*, New York: The New Press 2015. (pp153–173)

#### Nov 11 Remembrance Day

#### Nov 16 forensics:

1. Weizman, Eyal. "Political Plastic," *Collapse: Philosophical Research and Development*, Issue VI, edited by Robin Mackay, July 2010 (pp257–303)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

2. Schuppli, Susan. "Uneasy Listening." *FORENSICS: The Architecture of Public Truth*, edited by Eyal Weizman, 2014 (pp381–392)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

**read:**

Chamayou, Grégoire. "Political Bodies." *A Theory of the Drone*, New York: The New Press 2015. (pp177–194)

#### Nov 23 exception:

1. Agamben, Giorgio. "The Ban and the Wolf." *HOMO SACER: Sovereign Power and Bare Life*, Stanford: University Press, 1995, (pp104–111)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

2. "The State of Exception as a Paradigm of Government." *State of Exception*, Chicago: University of Chicago Press, 2005 (pp1–31)

**present:** \_\_\_\_\_ **respond:** \_\_\_\_\_

**read:**

Chamayou, Grégoire. "Political Bodies." *A Theory of the Drone*, New York: The New Press 2015. (pp195–221)

#### Nov 30 CONFERENCE DRAFT

**read:** Chamayou, Grégoire. "Epilogue: On War, from a Distance." *A Theory of the Drone*, New York: The New Press 2015. (pp223–227)

#### Dec 7 surveillance:

Farocki, Harun dir. *Images of the World and the Inscription of War*, Germany: Harun Farocki Filmproduktion, 1988. **Film**

**read:**

Farocki, Harun. "Reality Would Have to Begin," *Nachdruck/Imprint: Texte/Writings*. New York: Lukas & Sternberg, 2001.

#### Dec 14 CONFERENCE PRESENTATION

#### Dec 21 PAPER SUBMISSION

## DRONE AESTHETICS

### 2.0 PROJECT OUTLINE AND SCHEDULE

The term will consist of one cumulative project, divided into seven sub-projects in three categories, each graded individually.

<b>Project 0</b>	<b>Visual Commentary Texts</b> (Weekly, 8 of 9 required)	<i>2.5%x8 of Final Grade</i>
<b>Project 1A</b>	<b>Symptomatic Reading: Galt War Memorial</b> (Sept 21)	<i>10% of Final Grade</i>
<b>Project 2A</b>	<b>Conference Proposal &amp; Feedback</b> (Nov 2)	<i>5+5% of Final Grade</i>
<b>Project 1B</b>	<b>Symptomatic Reading: Remembrance Day</b> (Nov 16)	<i>10% of Final Grade</i>
<b>Project 2B</b>	<b>Conference Draft &amp; Feedback</b> (Nov 30)	<i>5+5% of Final Grade</i>
<b>Project 2C</b>	<b>Conference Presentation &amp; Feedback</b> (Dec 14)	<i>5+5% of Final Grade</i>
<b>Project 3</b>	<b>Conference Paper</b> (Dec 21)	<i>30% of Final Grade</i>

### 3.0 Resource Materials

Resource materials, relevant site data, lecture pdf's and all course handouts will be available digitally on the course folder on UW-ACE.

#### 3.1 Books and Readings on Library Reserve:

Specific readings associated with each project will be placed on reserve in the Musagetes Library and will be identified in project handouts.

#### 3.2 Faculty Lectures

The conception and design of collective space, community infrastructure and individual community buildings has a rich history, and has emerged as a central concern of architecture and urbanism within the modern period. A range of issues central to our discussions this term may be presented in lectures and case studies given by the studio faculty. Each student is expected to attend all faculty lectures, to take notes, to ask questions and to engage in the discussed material during your desk reviews.

### 4.0 Scheduling

ARCH 684 is scheduled as follows, however, seminar sessions may inevitably run beyond time on occasion.

*Mondays: 10:00 a.m. – 1:00 pm*

#### 4.1 Participation

One of the principles of the Seminar is that everyone be involved in a critical and speculative dialogue with regard to their own work and the work of others. The seminar will involve both attentive consideration and discussion of the work as well as intensive thinking and writing during which participation in the evolving dialogue is essential to a student's success. Capacity as a critic of the work of others is a fundamental skill that will be further developed by each student over the course of this term. Presence and contribution to all aspects of the seminar discourse will be noted and evaluated by studio faculty during the course of the term *see 4.3*. Students *are required* to be in the seminar during the above scheduled hours and to attend and participate in all scheduled reviews and events. Chronic absence will be sufficient reason to request withdrawal from the seminar.

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### 4.2 Evaluation

Each assignment throughout the term will be assessed on the following basis:

- Ambition, clarity and appropriateness of the ideas manifest within the work.
- Architectural quality and technical resolution of the project.
- Precision and craft of thinking and writing produced.
- Integrity in the development of the project from initial to final phase.
- Consistency and coherence of theoretical ideas manifest in project execution.
- Written, graphic and verbal presentation of the work.
- Completeness of the work.

*The specific details for the evaluation of each project will be identified in individual project handouts. Faculty will do their best to publish grades in a timely manner.*

### 4.3 Grading

Students must complete *all* projects and assignments and obtain a passing average in order to receive credit for this course. *Failure to earn a passing grade in the final term project will result in a failing grade for the term*, notwithstanding the cumulative mark from the preceding projects.

### 4.4 Deadlines and Extensions

ARCH 684 project deadlines can only be extended in the case of illness and incapacity. Requests for such extensions must be made before the project deadline, as soon as is possible, using the *request for extension* form available from the front office. Your request must be accompanied by a medical certificate when necessary, and must be submitted to the ARCH 684 coordinator directly, and in person during studio hours.

Late submissions without approved extensions will lose 10% of project value per day.

If you choose to produce computer drawings for any portion of a project's submission requirements, you must make early paper backups of your papers. Last minute printing problems, lost or corrupt files will not be accepted as an excuse for late submissions. All work in this course must be presented physically regardless of your preferred working methodology.

### 4.5 Submissions

All work must be presented as hardcopy papers during scheduled class deadlines. They will be formatted as physical layouts unless otherwise specified. Specific lists of the requirements of each project submission will be included with individual project handouts. In addition, digital submissions will be required as a means to archive the work of individual students throughout the term. Please provide all files in .pdf or .jpeg formats as thumbdrive, CD or DVD labelled clearly for these submissions. Submissions will be collected by the professor on deadline dates identified on each individual project handout.

### 4.6 Discussions

Please note that discussions *are instructive and not evaluative*. It is therefore important for each individual to participate in both the review of their own work, and in the reviews of the work of fellow students. *Participation* in all Class Reviews, Seminars, Group meetings, is mandatory.

### 4.7 Avoidance of Academic Offences

**Academic Integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check <https://uwaterloo.ca/academic-integrity/> for more information.]

**Grievance:** Students, who believe that a decision affecting some aspect of their university life has been unfair or unreasonable, may have grounds for initiating a grievance. Students should read [Policy #70](#), Student Petitions and Grievances, Section 4. When in doubt, students must contact the department's/school's administrative assistant who will provide further assistance.

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**Discipline:** Students are expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for their actions. Students who are unsure whether an action constitutes an offense, or who need help in learning how to avoid offenses (e.g., plagiarism, cheating) or about 'rules' for group work/collaboration should seek guidance from the course instructor, academic advisor, or the Associate Dean of Science for Undergraduate Studies. For information on categories of offenses and types of penalties, students should refer to [Policy #71](#), Student Discipline. For information on typical penalties, students should check [Guidelines for the Assessment of Penalties](#).

**Appeals:** A decision or penalty imposed under Policy #33 (Ethical Behavior), Policy #70 (Student Petitions and Grievances) or Policy #71 (Student Discipline) may be appealed, if there is a ground. Students, who believe they have a ground for an appeal, should refer to [Policy #72](#) (Student Appeals).

**Note for Students with Disabilities:** [AccessAbility Services](#), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If students require academic accommodations to lessen the impact of their disability, they should register with AccessAbility Services at the beginning of each academic term.

**Accommodation:** Should students require accommodation due to illness, they must provide a Verification of Illness Form to support their requests. [Check <https://uwaterloo.ca/registrar/current-students/accommodation-due-to-illness> for more information.]

**Exam Period Travel:** Student travel plans are not considered acceptable grounds for granting an alternative examination time.

### 4.8 Communications with the Course Coordinator and Faculty

During the course of the term, faculty may need to send communications to ARCH 285/692 students. It is required that you confirm your current active email address with the studio professor. From time to time you will receive general communications regarding studio business. It is expected that you check your email address regularly. For official purposes, material sent to these addresses will be understood to be received by students at the time of its transmission. Copies of all official correspondence will be archived for future reference.

From time to time, you may receive less formal correspondence from individual faculty members regarding various issues pertaining to individual projects, review schedules etc. over the course of the term. We ask that students do not use email as a means of communicating with faculty members around specific studio project matters or personal issues. We expect that all discussions around projects or any other matter requiring direction, confirmation or advice from faculty will occur *during scheduled studio hours and individual desk reviews*.

Any official correspondence that must be addressed to the studio coordinator in an emergency situation (*such as those referred to in Section 4.4*) can be addressed to Scott Sørli at [scott.sorli@gmail.com](mailto:scott.sorli@gmail.com); other e-mail communications are discouraged and will likely not receive response. There are no scheduled office hours for consultation beyond the 16 hours of weekly scheduled class time for these courses.

### 4.9 [end document]