

DIS-PLAY asks how images, architectural representations, and computational systems actively shape bodies, environments, and lived or imagined space—and how we might begin to subvert, reroute, or corrupt their default logics. Students will approach representation, computer graphics, and AI not as neutral tools but as cultural, political, and aesthetic machines that actively structure the world. The course will pull from media theory, architecture, feminist technoscience, and critical computation to expose the assumptions embedded in rendering pipelines, conventional graphic strategies, XR frameworks, simulation engines, and the ideology of “realism.”

Throughout the semester, students will collaboratively produce a **cookbook: a set of counter-rendering techniques, conceptual hacks, and representational experiments**. Each “recipe” will fuse theoretical insight with practical intervention—an attempt to interrupt, twist, or rethink how images, drawings, and architectural visualizations are produced and understood. The cook book will be in print and on the web.

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The semester will alternate between **bi-weekly experimental labs and bi-weekly intensive theory sessions**. The experimental labs will build an expanded representational toolkit using Unreal Engine, Blender, photogrammetry, projection mapping, Pepper’s Ghost illusions, generative AI image/3D systems, and mixed-reality. The goal of the labs is critical, speculative, and culturally situated experimental visualization. Students will learn to dissect pipelines, provoke glitches, warp camera logics, hybridize analog-digital practices, and craft images that destabilize inherited assumptions about architecture, space, materiality, and perception.

Theory sessions will anchor the work in a strong conceptual spine and situated knowledges behind computational techniques. We will read Haraway on situated vision; Flusser on the apparatus; Manovich on cultural computation; Azuma on database aesthetics; Chun on software ideology; Crary on attention and visibility; Berardi, Steyerl, and Wark on the political economies of images; and more. Students will examine how **representational systems encode labor, power, bias, embodiment, and world-models—and will attempt to rewire them by developing a set of “recipes” that aim to hijack these encodings**.

The semester will culminate with the exhibition of the **cookbook & the students’ representational experiments**.