

PROGRAMA DEL CURSO

COURSE	: "Landscape into Architecture: the inversion of content and context in architectural photography
TRADUCCIÓN	:
SIGLA	: ARQ3009-2 NRC19075
CRÉDITOS	: 5 UC
MÓDULOS	: 6 al 14 de Agosto + presentación final el 20 de Agosto.
REQUISITOS	:
CONECTOR	:
RESTRICCIONES	: Sin restricciones
CARÁCTER	: Optativo
TIPO	: Workshop Intensivo
CALIFICACIÓN	: Estándar
DISCIPLINA	:Arquitectura

I. DESCRIPCIÓN DEL CURSO

The aim of this course is to examine the various ways in which photography has served as an active tool for understanding the relationship between architectural works and their respective environments, either natural or man-made. The lectures will place particular emphasis on the degree to which human intervention has incised natural landscapes, and, at the same time, how elements of pure or derived nature have penetrated into the human realm.

II. OBJETIVOS DE APRENDIZAJE

The main objectives for architecture/design students are as follows:

1. Examination of the various ways in which photography has served as an active tool for understanding the relationship between architectural works and their respective environments, either natural or man-made.
2. Exploration of the degree to which human intervention has incised natural landscapes, and, at the same time, how elements of pure or derived nature have penetrated into the human realm.
3. Investigation of both urban and natural spaces to develop perceptions about specific atmospheric qualities of the space and translate it visually through the photographic medium.
4. Development of not just a technical skill set, but the development of abilities to capture essential qualities such as light, time, spatial relations and materiality which transform the work to something more sophisticated than mere documentation.
5. Learning to position visual research with reference to matters of architectural theory.

III. CONTENIDOS

The course aims to investigate architecture photography as a means to analyze and communicate novel spatial interrelationships between architecture and its natural or man-made context. This investigation will be enhanced by a historical overview of this dynamic through recognized masters' works: from pioneering 18th century archaeological photography to emblematic architectural photographs that defined the visual vocabulary of mid-20th century modernism.

IV. METODOLOGÍA:

1. Empowering students through peer-to-peer learning, discussion and critique in an environment outside of the formal design studio. Students develop a language that is grounded in built form and landscape but accessible through their visual research.
2. Familiarizing students with case studies and broad reaching exemplars (both in physical books and online) and to consider how to 'situate' work globally in the realm of both architecture and photography.

V. BIBLIOGRAFÍA:

Abelardo Morell, "Abelardo Morell : The Universe Next Door", Chicago, Illinois : The Art Institute of Chicago, [2013].

Andreas Gursky, "Photographs from 1984 to the present", New York, TeNeues, 2000.

Andrew Higgott, Timothy Wray, "Camera constructs : photography, architecture and the modern city", Farnham, Surrey, England ; Burlington, VT : Ashgate, c2012.

Axel Hutte, "As dark as light", Amsterdam, München Schirmer/Mosel, 2001.

Berenice Abbott, "The unknown Abbott", Göttingen : Steidl ; [New York] : Commerce Graphics, 2013.

Centre Canadien d'architecture, "Photography and Architecture, 1839-1939", New York, N.Y. : Callaway Editions, c1982.

Cervin Robinson, Joel Herschman, "Architecture transformed. A history of photography of buildings from 1839 to the present", The Architectural League of New York and The MIT Press, 1987.

Edward Burtynsky, Lori Pauli, "Manufactured landscapes: the photographs of Edward Burtynsky", National Gallery of Canada in association with Yale University Press, 2003.

Gabriele Basilico, "Cityscapes, London", Thames & Hudson, 1999.

Gabriele Basilico, "Interrupted city", Barcelona, ACTAR, 1999.

Hiroshi Sugimoto, "Architecture of Time", New York, NY, Distributed Art Publishers, 2002.

Juhani Pallasmaa, "The architecture of image : existential space in cinema", Helsinki : Rakennustieto, 2001.

Kander Nadav Yangtze, "The Long River", Hatje Cantz, 2011.

Mimmo Jodice, "Perdersi a guardare : trenta anni di fotografie in Italia", Roma : Contrasto, 2007.

Olivio Barbieri, Elger Esser, "Cityscapes / Landscapes", Cinisello Balsamo, Milano : Silvana, c2002.

Serraino Pierluigi, Julius Shulman, "Modernism Rediscovered", Taschen, 2000.

Thomas Struth, "Unconscious Places", München : Schirmer/Mosel, 2012.