

## SEMESTER AT SEA COURSE SYLLABUS

**Discipline: Architecture and Urbanism**

**Spring 2010**

**ARCH 4500-502: Photography of Architecture and Landscape**

**Upper Division**

**Faculty: Michael Petrus**

### **COURSE DESCRIPTION**

Photography has become a common means of recording events in our daily lives, although it was travel photography that first established it as a commercially viable and useful medium to the public. This course will use photography to not only document our travels around the globe, but to examine it as an art form and a means to explore the architecture and landscape of the places we visit. Europeans established or expanded nearly every city on our itinerary as a colonial outpost. We will critically photograph the architecture and landscape in these places as built responses to place and climate, both indigenous and colonial, to explore how alien built forms were imported and subsequently modified to cope in a more sustainable manner with local climate and culture. We will use these manifold topics as a lens to explore digital photography as an art form. The class will be treated primarily as a studio art course, with individual and group critiques of students' photographic work, and will include lectures on the history, theory, presentation and technical production of photography. Please note that all students will be required to own and have with them on board, (1) a dedicated digital camera (need not be fancy or an SLR, but phone cameras are not acceptable) and (2) a computer (laptop is best) for the downloading and processing of images with the software noted under required texts. Photographs will be presented digitally, and no facilities for paper photo processing will be available.

### **COURSE OBJECTIVES**

Allow students to become creative, informed photographers, able to document their travels with beautiful, thoughtful and critical works of art able to stand on their own.

To learn about the built form of the places students visit.

Encourage a greater awareness of the reciprocal impact that human settlement has on local ecology and on the occupants of those places.

### **TOPICAL OUTLINE OF COURSE** (organized by class meeting)

#### **1. What is Photography?**

#### **2. Basic Technical Matters**

(reading: from Kopelow, *Architectural Photography: The Digital Way*)

#### **3. Thinking About Place: Honolulu**

In-class group critique: all students to bring and present one compelling photograph

(reading: from Barthes, *Camera Lucida*)

ARRIVE HAWAII (4 days)

#### **4. More Technical Matters**

(reading: from Kopelow, *Architectural Photography: The Digital Way*)

#### **5. Composition I: the Art of Photography**

In-class critique: all students to bring and present one compelling photograph

(reading: from Freeman, *The Photographer's Eye: Composition and Design for Better Digital Photos*)

#### **6. The Colonial City: Yokahama and Kobe**

(reading: from Barthes, *Camera Lucida*)

#### **7. History of Photography I: Camera Obscura to the Daguerrotype**

(reading: from Rosenblum, *A World History of Photography* on reserve)

#### **8. The Colonial City: Shanghai**

In-class critique: all students to bring and present one compelling photograph

(reading: from Barthes, *Camera Lucida*)

ARRIVE JAPAN (5 days) / CHINA (7 days)

#### **9. Composition II: the Art of Photography + The Colonial City: Saigon/Ho Chi Min**

In-class critique: all students to bring and present one compelling photograph

(reading: from Freeman, *The Photographer's Eye: Composition and Design for Better Digital Photos*)

ARRIVE VIETNAM (5 days)

#### **10. Midterm Exam + Student Presentations**

#### **11. The History of Photography: Early Developments**

In-class critique: all students to bring and present one compelling photograph

(reading: from Rosenblum, *A World History of Photography* on reserve)

#### **12. The Colonial City: Shahjahanabad/Delhi/New Delhi, the Indian Capital**

In-class critique: all students to bring and present one compelling photograph

#### **13. Composition III**

(reading: from Freeman, *The Photographer's Eye: Composition and Design for Better Digital Photos*)

ARRIVE INDIA (6 days)

#### **14. The History of Photography: The Wars**

(reading: from Rosenblum, *A World History of Photography* on reserve)

### **15. The Colonial City: Port Louis**

In-class critique: all students to bring and present one compelling photograph  
(reading: from Elwall, *Building with Light: An International History of Architectural Photography*)

ARRIVE MAURITIUS (3 days)

### **16. Yet More Technical Matters**

(reading: Heinrich, *Basics Architectural Photography*)

### **17. The Colonial City: Capetown**

In-class critique: all students to bring and present one compelling photograph  
(reading: from Elwall, *Building with Light: An International History of Architectural Photography*)

ARRIVE SOUTH AFRICA (6 days)

### **18. History of Photography: The '60s to the 90's**

(reading: from Elwall, *Building with Light: An International History of Architectural Photography*)

### **19. Composition IV**

In-class critique: all students to bring and present one compelling photograph  
(reading: from Freeman, *The Photographer's Eye: Composition and Design for Better Digital Photos*)

### **20. History of Photography: Recent developments**

(reading: from Elwall, *Building with Light: An International History of Architectural Photography*)

### **21. Colonial (and not Colonial) Cities: Salvador + Brasilia**

In-class critique: all students to bring and present one compelling photograph  
(reading: from Robinson & Herchman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present*)

ARRIVE BRAZIL (5 days)

### **22. Final Presentations**

### **23. Final Exam + Presentations cont'd**

ARRIVE PUERTO RICO (4 days)

**FIELD COMPONENT**

Students are required to create and compile a digital portfolio that demonstrates their body of work over the course of the semester. Students will be required to produce *at least* one powerful and compelling photograph per week to build their body of work. Some of the places that we will visit will naturally be more photogenic to particular students, so a various number of images per week is expected. Careful manipulation and presentation of photographs, accompanied by brief texts will be required. Presentation of their portfolio to the class at the end of the semester will be required. Students should participate in all of my FDPs or informal tours.

**METHODS OF EVALUATION**

Components of the course grade and their respective weights are as follows:

Portfolio + Presentations (Field Component) .....	60%
Two exams (2 at 10% each).....	20%
Class Preparation and Participation .....	20%

**Individual Participation and Contribution to Classroom Learning**

As this is a studio art class, the instructor places a major emphasis on your regular attendance, engagement with the readings, visual materials and lectures, production of art work, and contribution to the learning of others. In addition to these more concrete illustrations of your course engagement, think of class participation as your *responsibility* to add energy and insight to our discussion and to share your thoughtful, reflective perspectives with your peers and instructor. Instructors learn from you just as you learn from them, so the work and insight you bring to class is valued.

## ORDER FORM FOR REQUIRED TEXTBOOKS

AUTHOR: Barthes, Roland  
TITLE: *Camera Lucida*  
PUBLISHER: Hill and Wang  
ISBN: 0374521344  
DATE/EDITION: 1982  
COST: \$10.08 (Amazon on 09/09)

AUTHOR: Freeman, Michael  
TITLE: *The Photographer's Eye: Composition and Design for Better Digital Photos*  
PUBLISHER: Focal Press  
ISBN: 0240809343  
DATE/EDITION: 2007  
COST: \$19.77 (Amazon on 09/09)

AUTHOR: Heinrich, Michael  
TITLE: *Basics Architectural Photography*  
PUBLISHER: Birkhauser Basel  
ISBN #: 3764386665  
DATE/EDITION: 2008  
COST: \$7.65 (Amazon on 09/09)

### REQUIRED COMPUTER SOFTWARE \*

AUTHOR: Adobe  
TITLE: *Lightroom 2*  
DATE/EDITION: 2008  
COST: \$99.99 (Student Edition, Adobe's website on 09/09)

AND/OR

AUTHOR: Adobe  
TITLE: *Photoshop Extended CS4 Student Edition*  
ASIN: B001HBJ65Q (Windows XP, Vista) , B001M204BA (Mac OS X Intel, OS 10.5 Leopard)  
DATE/EDITION: 2008  
COST: \$198.99 (Amazon on 09/09)

**\*Note:** Adobe Photoshop Elements, often packaged with digital cameras and available to students at \$69 is an acceptable substitute for the above software, although Lightroom is a suggested purchase. Earlier releases of Lightroom or Photoshop are perfectly acceptable as well.

## RESERVE LIBRARY LIST

AUTHOR: Robinson, Cervin; Herchman, Joel  
TITLE: Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present  
PUBLISHER: MIT Press  
ISBN: 0262181215  
DATE/EDITION: 1987  
COST: \$69.95 new, \$7.15 used (Amazon on 09/09)

AUTHOR: Kopelow, Gerry  
TITLE: *Architectural Photography: The Digital Way*  
PUBLISHER: MIT Press  
ISBN: 1568986971  
DATE/EDITION: 2007  
COST: \$16.47 (Amazon on 09/09)

AUTHOR: Rosenblum, Naomi  
TITLE: *A World History of Photography*  
PUBLISHER: Abbeville Press  
ISBN: 0789209373  
DATE/EDITION: 2008  
COST: \$30.37 (Amazon on 09/09)

AUTHOR: Elwall, Robert  
TITLE: *Building with Light: An International History of Architectural Photography*  
PUBLISHER: Merrell  
ISBN: 1858942152  
DATE/EDITION: 2004  
COST: \$49.76 (Amazon on 09/09)