

Ten Lessons in Landscape Photography

LA 408/508 Workshop: Landscape Photography

Room 286

Friday 10:00 -11:50

Office hour: Friday 12:00-1:00 or by appointment

Description:

The goal of this course is to examine the role of photography in the design process. We will be focusing on a set of photographic issues that influence the way we take and look at photographs. Our photographic subject matter will focus on the site each student is using for her studio project and any precedents or inspirations used in the design process for that site.

We will focus on formal aspects of photography as well as the psychological dialog between subject matter and photographer. As the course progresses we will examine the impacts of these two issues on the design process. Our goal is to enhance the effectiveness of design development, or "in process" photography. Acknowledging the photograph as a subjective representation is the first step in this process.

This class offering is an essential component of my masters thesis. I am exploring how photography impacts the design process and how students can better learn how to utilize photography in the design process. If you have any questions please ask.

Photographic Materials required:

Ownership or full time access to a camera:

point and shoot 35mm film camera (not a disposable one)

polaroid camera

digital camera

SLR 35mm or digital camera

A way to print your photos:

one hour/over night photo processing

photo quality printer

Requirements:

Benchmark roll of film

Survey

Photo assignments

Each student will be required to take one roll of film each week. All rolls will be pinned up at the beginning of class for review. Please see "Photo Pin Up" section for details.

Journal

Each student will be asked to keep a journal of their experiences. Journals will be collected at the beginning of each class.

Short readings

Each week short reading(s) will be assigned. Readings will be on reserve in a reading binder unless noted otherwise.

Final evaluation

I will hand out a separate questionnaire.

Exit interview

Expectations and evaluations:

My expectation is for you to put your best energies into exploring photography as an essential design tool! This class will be graded Pass/No Pass.

To pass you must:

- Complete all photo assignments and journal assignments on time.****
- Attend all classes (possible absence evaluated on a one on one basis).***
- Do the readings.***
- Complete the final evaluation.***
- Participate in pin up discussion.***
- Make an effort beyond pointing and shooting!***

* you will be allowed one late assignment "pass" but the assignment must be

completed by the following Monday. This “pass” cannot be applied to the last assignment.

Class Structure:

We will pin up and discuss assignments the first hour of class. The second hour will consist of lecture and slides.

Photo Pin Up

Pin up discussion will begin promptly at 10am. All photos must be up at 10am. We will review the photos individually and as a group for the first hour of every class.

The goal of looking at others’ photos is to learn from others’ “ways of seeing.” This is not about “who has the best photos” but rather what photos give the viewer/designer the most meaningful information.

I will collect the photos at the end of each class and keep them as resources for my masters research. Because of this I am asking you to make doubles of your photos so you can use them as you design. If you have any questions about this please ask.

Reserves:

these are for your reference throughout the class

Bye, A. E. *Moods in the landscape*. Spacemaker Press. Washington, DC. 1999.

Barrett, Terry Michael. *Criticizing photographs : an introduction to understanding images*. Mayfield Pub. Co. Mountain View, Calif. 2000.

Fox, William L. *View finder : Mark Klett, photography, and the reinvention of landscape*. University of New Mexico Press. Albuquerque. 2001.

London, Barbara, Upton, John. *Photography*. 5th ed.

HarperCollins College Publishers. New York, NY. 1994.

Sontag, Susan. *On photography*. Dell Publishing Co. New York. 1977.

Schedule:

Week one: Series

reading:

Alan Ward. "On the making of icons." *Land Forum*. n12. 2002.

Terry Barret. "Photographs and contexts." *Criticizing Photographs: an Introduction to Understanding Images*. Mayfield Publishing. 2000, 3rd ed. p. 26-28.

Gary Metz. "Landscape as photograph." *The Great West: Real/Ideal*. Hume, et al. University of Colorado. 1977. n.p.

Week two: Frame

reading:

Stephen Shore. "frame." *The Nature of Photographs*. Johns Hopkins University Press. 1998. p. 28-35.

John Szarkowski. "The Frame." *The Photographer's Eye*. The Museum of Modern Art. 1966. pp. 70.

Fish Ewan, Rebecca. "Window on the World." *Landscape Architecture*. July 2002. p. 66-73, 93.

Fox, William L. "The evolution of landscape photography." *View finder : Mark Klett, photography, and the reinvention of landscape*. University of New Mexico Press. Albuquerque. 2001. p.71-101.

Week three: Relationships/composition/focus/scale

reading:

John Szarkowski. "Introduction" *The Photographer's Eye*. The Museum of Modern Art. 1966. p. 6-11.

Terry Barret. "Describing form." *Criticizing Photographs: an Introduction to Understanding Images*. Mayfield Publishing. 2000, 3rd ed. p. 26-28.

Week four: Viewpoint

reading:

Stephen Shore. "The mental level." and "Mental modeling." *The Nature of Photographs*. Johns Hopkins University Press. 1998. p. 55-79.

JB Jackson. "Joe Deal and the vernacular." *Joe Deal: Southern California Photographs, 1976-86*. University of New Mexico Press. 1992. p.3-7.

This book will be on reserve so you can look through Deal's photographs.

Week five: Atmosphere and Feeling

reading:

Rubin Rainey. "Introduction" p. 10-23.

A.E. Bye. "Moods in the Landscape" p. 26-32.

BOTH IN

Moods in the Landscape. A E Bye. Spacemaker Press. 1999.

Look through the photographs in this book.

book on reserve in the library.

Week six: Time/change/dynamism

Week seven: Narrative

Week eight: Terri and recontextualization

Week nine: Truth

reading:

Lister, Martin. "Photography in the Age of Electronic Imaging." *Photography: A Critical Introduction*. Liz Wells, ed. Routledge. London. 2000. p. 332-338.

Berger, John. "Understanding a Photograph." *Classic Essays on Photography*. Trachtenberg, ed. Leete's Island Books. New Haven, Conn. p. 291-294.

