NEW COURSE COVER SHEET

Program/Major: Architecture

Proposed new course designator and number: ARCH 4325

Proposed new course title: Architectural Photography: Imaging by Design

Term proposed course begins (semester/year): Spring 2014

Does this course change the Program? □ YES ☑ NO

This proposal summary will be forwarded to the Executive Vice President & Provost’s (EVPP) Office for final approval.

I. Attach the course in development printout from ECAS. Note carefully if prereqs will be computer enforced.

II. Attach proposed course syllabus.

III. Please also answer all items below, including detail for all answers.

A. Rationale for the course, including why the course is needed, what students will be served, and if the course is required (and for which program/s). Note: if this class will be required or accepted as a required elective in a CDes major, complete the “change of program” form.

This seminar has been taught as a BDA workshop for the past 5 years and now will be offered as an architecture elective class.

B. Projected enrollment for the course. (Majors, undergrad/grad, minors…)

Prereq BDA or BS arch major or landscape arch major; class size 30.

C. Resource Implications (please explain).

new FTE faculty? no

space and student resources? lecture room only

information technology? no

T.A.? no

D. Consultations and evidence of support. (Not required for special topics)

Are there comparable courses at the University of Minnesota? no, this is specifically architectural photography

Does the course relate to other existing academic programs on campus? no

Briefly describe the planning and development activities that generated this course proposal. 5 years running as a very popular topics class (Arch 3250). Christian Korab is a very distinguished photographer, known nationally.

NEW COURSE APPROVAL

Approved by Program Curriculum Committee: Date: 10/22/2013

Department/School Faculty Vote: Yes ☑ No — Abstain — Date: 10/24/2013

Department/School Head Certification of Affirmative Vote: Date: 10/22/2013
ARCH 4325: Architectural Photography: Imaging by Design
(4.0 cr; Prereq BDA or BS arch major or landscape arch major or by permission; A-F only, offered periodically)

Instructor: Christian Korab

Catalog Description
This course will explore the principals of architectural photography as a language of design through lectures, demonstrations, and critical discussions about weekly submissions of your work. Students will engage in ongoing photographic study under a framework of conceptual themes. Specific photographic problems drawn from the ongoing process will be examined in detail; the application of standard compositional forms, graphic styling, use of natural and artificial light, technical issues relative to image acquisition, rendering and presentation & etc.

Student Learning Objectives

Can locate and critically evaluate information
The work product of assignments will be subject to frequent, periodic discourse through peer review assignments and critical forum in the classroom. Students will be invited and guided in to active dialog with each other and with myself, especially relative to subjective matters of critical assessment. I will encourage students to develop a personal language of critical evaluation and communication skills toward articulation of distinctions between “good” and “excellent” work. I hope to raise conciseness of personal authorship in their work.

Have mastered a body of knowledge and a mode of inquiry
Students will produce a body of photographic work output from iterative assignments structured in a progressive exposition of first principles in light and framing. The series of principles lectures, assignments and discussions will conclude in an application exercise of architectural model photography. Students will produce a final review presentation consisting of their best photography presented with caption text addressing their findings drawn from the course.

Photographic exercises are to be variously presented as:
- experimental / comparative studies of variables presentable as designed "ring-arounds"
- iterative demonstration and exploration of concepts
- a model photography assignment given with abstract procedural instructions for otherwise unconstrained exploration

Can communicate effectively
Reviews are to be differentially focused on the best and the worst work. Students & teacher will discuss their perceptions and articulate their reasoning in support of expressed observations and personal preferences.

Writing will be encouraged in the form of personal journaling and in peer review summation. Writing will be required in summary report of reflections and insights drawn from the semester and as presentation captions for work submitted in final review.

Course Description
The architectural photographer must reconcile divergent communicative goals and manipulate a variety of pictorial forms. The descriptive value of a photograph depends upon formalisms, but its evocative power may turn upon measured departure from those formalism and depend upon the photographer’s novel use of style. Strong architectural photography tends toward dualities of form and function.
The visual design of imagery resides on a continuum between purely objective documentation and complete abstraction. The extent to which a photograph inevitably maps and transforms the subject into an artifact completely distinct from the subject itself is measured by this relationship between the literal and the abstract, and this transformation may even yield high art. A photo may be elaborately produced and stylistically contrived, or it may be spontaneous and serendipitously beautiful. Architectural photography is both taken and made. Thus, the photographic representation of architecture is, in itself, a design problem.

Students will collect a substantial body of work using their own digital cameras and will handle their work editorially and technically using Photoshop and Adobe Bridge. Weekly work will be formatted and submitted to a class server for review in the classroom, group discussion and critique. Students will design and produce an exhibition drawn from their best imagery (expect a cash expense of approximately $50 per student). In forum discussions, we will examine conceptual topics such as the distinction between "taking pictures" vs. "making images", and we will question our assumptions about what photos are and how they function.

Technical principles of photography and digital imaging will be addressed generically, or as needed to facilitate the main objective of producing a body of thematically coherent work. The primary emphasis of this workshop will be on the thematic direction of weekly shooting assignments and their critical review, so students are advised to enter this workshop having at least a basic functional understanding of their camera, use of their computer system for handling imagery and a basic understanding of Photoshop and related tools.

Requirements for enrollment in this course are:
- a digital camera
- a means of offloading image files from the camera to permanent hard drive storage
- a laptop computer
- a reliable connection between the laptop and the UMN network and class folder server system
- a fully licensed and functioning installation of Photoshop (CS3 or higher) and Adobe Bridge (the browser system that installs with Photoshop and Adobe Creative Suite packages)

Anyone without this equipment and software will be immediately un-enrolled.

**Technical Recommendations and Requirements**

Students in this course will be required to work with digital cameras (not film) and produce a large master volume of raw imagery from which presentation subsets will be formatted and from which meaningful arrangements will be drawn. Consumer level, automatic & "point & shoot" cameras yielding a 6 megapixel file are acceptable and can be used very effectively. However, these cameras present definite technical limitations due to their characteristic lack of manual controls for the lens and exposure systems. A tripod is highly recommended, as shooting from a tripod is the essential solution for many of the photographic problems that will be encountered during this workshop. The greatest degree of technical flexibility and creative controls can be had with any DSLR camera system, a zoom lens and a full height tripod. Wide-angle lenses - those with shorter focal length - are standard in architectural photography, so if given a choice, opt for the wider rather than telephoto lens. Working with "camera raw" files is also recommended as it provides an additional level of imaging and rendering options, but it will also require more work in handling the master archive and presenting your imagery for review and in the final exhibition.

Due to the large volume of imagery to be shot and handled, an efficient means of off-loading image files from the camera system in to permanent, hard-drive storage will be required. 20 Gb is a conservative estimate of the working storage space you may require. The same volume in redundant backup space on a separate device is strongly advised. Adobe Bridge will be used for browsing your master archive, for editing and presenting image groups and for file re-naming manipulations that will be required in formatting your work to be submitted for periodic review. Your computer system should have processing and memory resources somewhat in excess of the minimum requirements typically cited for installation of Adobe software, and your computer system must be able to make reliable network connections to the CDES class
server system. Finally, be advised that many of the image editing tools in Photoshop are best used with a mouse rather than a track-pad.

Adobe has student discount programs, as does UMN and CDES. The UMN also has a technical support staff that can advise you about how to make campus network connections.

**Class Schedule**

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<thead>
<tr>
<th>week #</th>
<th>topic</th>
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<tbody>
<tr>
<td>1-2</td>
<td>Light &amp; Photographic Exposure&lt;br&gt;exposure ring-around - defining photographic exposure values&lt;br&gt;subject characterization, pre-visualization&lt;br&gt;necessity of dual description in objective and subjective measurements</td>
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<td>3-4</td>
<td>Dynamics of Light &amp; Subject&lt;br&gt;tone &amp; color ring-around I&lt;br&gt;dynamic range, key, color models&lt;br&gt;perceptual phenomenon of tone and color</td>
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<tr>
<td>5-6</td>
<td>Photographic Rendering&lt;br&gt;tone &amp; color ring-around II&lt;br&gt;dynamic range, key, color models</td>
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<tr>
<td>7-8</td>
<td>Compositional Framing&lt;br&gt;framing ring-around I - camera position &amp; optics&lt;br&gt;angle of view, optical perspective, rules of balance</td>
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<tr>
<td>9-10</td>
<td>Contextual Framing&lt;br&gt;framing ring-around II - object &amp; abstraction&lt;br&gt;abstraction threshold, emergent information, symbolic narrative&lt;br&gt;light, space &amp; time - &quot;being there&quot; in response to light and circumstances</td>
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<td>11-12</td>
<td>Model Photography&lt;br&gt;demonstration of abstract procedural instructions&lt;br&gt;critical review of work output from first part of assignment&lt;br&gt;reiterative execution of selected work&lt;br&gt;edited presentation</td>
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<tr>
<td>13-14</td>
<td>Findings Reviews &amp; Presentation Composition&lt;br&gt;printed &amp; written presentation of imagery drawn from the accumulated body of work&lt;br&gt;identifying &amp; articulating elements of personal authorship</td>
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<tr>
<td>15</td>
<td>Final Reviews&lt;br&gt;20 min per student with 1) opening commentaries from classmates, 2) followed by myself &amp; guest reviewer and 3) closing with the author</td>
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**Guidelines for Your Success and Grading**

Your success in this workshop depends upon your meeting process and production deadlines, for example, the weekly shooting delivery deadline for the 5 project assignments; 2 specifically selected subjects + 3
conceptual exercises at 5 images minimum per project assignment = 25 new and different images minimum rate of delivery per week.

Other assignment and deadlines will be determined as we develop the collective and individual projects. You will need to pay attention to what I say in class about assignments and deadlines. It is my expectation as your moot client that you listen carefully and ask questions as needed to clarify anything you don’t understand.

Your active inquiry and participation in class discussion with questions, comments and arguments is very important to the design emphasis of this workshop. Take the initiative to delineate specific parameters of your 5 project assignments and participate in defining the overall character and outcome of our collective work.

Your ability to articulate ideas visually is directly related to your ability to state things verbally - the name and the image of the thing named are inextricably related to one another. Producing meaningful and evocative photographs - efficacious imagery - depends upon your willingness to build upon your own prior work by shooting and re-shooting. Take pictures, but MAKE imagery!

Your engagement with your subjects on a very personal level, your investment in visual exploration and your tenacity in accessing and perusing images that intrigue and please you will yield a stylistic continuity and integration of your ideas in your body of photography.

Finally, read your camera instruction manuals, Photoshop documentation and technical literature with an aim toward creative problem solving.

Grading Emphasis

25% _ design process engagement, active inquiry and participation in class discussion -including completion of assignment & process deadlines
25% _ quality of visual study - imagery as scope of coverage, compositional variety & narrative content
20% _ insight and commentary relative to reading materials, philosophical propositions & forum discussion questions
20% _ technical quality of imagery as given by correct use of your equipment & attention to assignment details
10% _ technical quality of imagery resulting from post-production work

Bibliography

Below is a partial list of references from which I distribute excerpts in PDF format for both recommended as well as explicitly assigned readings. One of the attached PDFs is a list of books I put on reserve in the Rapson Library. The other two attached PDFs are examples of my use of “published conversation” typical between myself and individual students;

A Guide for Looking (based on Critical Performance, Edmund Feldman)

The Negative / The Print, Ansel Adams _ theory of visualization and mapping, physical technology of photography

Encyclopedia of American Architecture, Robert Packard, Balthazar Korab _ “Architectural Photography” article of definition

10 Rules of Architectural Photography Composition, Sketches by Balthazar Korab


Mind & Nature: A Necessary Unity / Steps to an Ecology of Mind, Gregory Bateson _ perception and epistemology
Creativity, Susan Charlotte _ 28 Interviews, including Korab

Digital Craftsmanship Standards, DLK Collection _ technology and fine art

Visual Trophies: The Art of Snapshots, John Updike

Photo-Editing and Presentation: A Guide to Image Editing and Presentation for Photographers and Visual Artists, Douglas Holleley

Seven Lies About Lying, Errol Morris

The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

The Lectures on Physics, Richard Feynman

Visual Explanations: Images and Quantities, Evidence and Narrative / The Cognitive Style of Powerpoint, Edward Tufte

An Interview with Ezra Stoller, Daniel Naegele