


AUF
*The American
University of Florence*
SYLLABUS

DIVA – SCHOOL OF DIGITAL IMAGING AND VISUAL ARTS (DI)

SCHOOL OF DIGITAL IMAGING AND VISUAL ARTS
DEPARTMENT OF PHOTOGRAPHY
COURSE TITLE: LANDSCAPE AND ARCHITECTURAL PHOTOGRAPHY
COURSE CODE: DIPHLA300
3 semester credits

1. DESCRIPTION

The city of Florence, with its backdrop of Medieval and Renaissance buildings coupled with the varied beauty of the Tuscan countryside, will offer students a stimulating range of opportunities for landscape and architectural photography. The course will be divided between outdoor field practice and the exploration of several camera format techniques, lenses as well as printing. By studying influential photographers compositional and artistic issues of parallax, distortion and perspective will be addressed and executed through assignments. A personal vision will be nurtured and guided by the instructor for the final project in a series of landscape/naturalistic/architectural visual context. The print lab will provide students with the tools for elaborating and printing their own images. This course is also recommended for Communications, Architecture, and Environmental Studies majors. This class includes experiential learning with CEMI.

2. OBJECTIVES

By the end of this course students will be able to:

- Comprehensive understanding of architectural lighting.
- Heightened sensitivity to light and how it strengthens architectural design.
- Control of Parallax (Free Transform Procedure) to correct distortion and perspective so buildings do not look like they are leaning to one side or falling back.
- Creation of exceptional images with light and architecture.
- Demonstrate self-confidence working with others.
- Display grounding knowledge of history of photography in architecture.
- Collaborate and critique with peers as active participants in public dialogue and discourse.
- Work in groups and autonomously.
- Acquire and develop intellectual, technical and analytical skills to make photographs that communicate.
- Display understanding of what makes a good photograph in terms of technical quality, light, composition and storytelling.
- Demonstrate effective problem-solving skills.

3. REQUIREMENTS

This is an intermediate course. Knowledge of camera functions is required. Portfolio submission recommended.

4. METHOD

This course consists of lectures, class discussions, projects, and site visits within the local community. Mediums for instruction used will include, but are not limited to, interactive and hands-on activities

which challenge thought processes, academic texts and studies, videos, slides, guided problem solving, and experiential and/or field learning activities where applicable.

5. TEXTBOOK – FURTHER READINGS – RESOURCES

TEXTBOOK (Copy available at the university library):

Modrak, Rebekah and Bill Anthes. *Reframing Photography: Theory and Practice*. Routledge, 2010.

The textbook is mandatory for successful completion of the course.

Where applicable, additional materials, handouts and/or notes will be provided by the instructor.

FURTHER READINGS

(Books listed below are available at the university library)

Bate, David. *Photography: Key Concepts. 2nd Edition. 2016.*

Hirsh, Robert. *Exploring Color Photography: From Film to Pixels. 2015.*

Horenstein, Henry and Russell Hart. *Photography. 2000.*

Johnson, Chris. *The Practical Zone System for Film and Digital Photography: Classic Tool, Universal Applications. 5th Edition, 2012.*

Schulz, Adrian. *Architectural Photography, Composition, Capture, and Digital Image Processing. 2nd Edition, 2012.*

Watkins, Steve. *Landscape Photography, Guild of Master Craftsmen. 2002.*

LIBRARIES IN FLORENCE

Please consult the posted schedules for official opening times of the university library. Also note that the library is for consultation only and it is not possible to borrow materials. The library is equipped with a scanner and internet access so that you may save or email a digital copy of the pages needed.

Students may also utilize additional libraries and research centers within the local community:

BIBLIOTECA PALAGIO DI PARTE GUELFA

Located in Piazzetta di Parte Guelfa between Piazza della Repubblica and Ponte Vecchio. Please consult the library website for hours of operation:

http://www.biblioteche.comune.fi.it/biblioteca_palagio_di_parte_guelfa/

BIBLIOTECA DELLE OBLATE

Located in via dell'Oriuolo 26. Please consult the library website for hours of operation:

www.bibliotecadelleoblate.it

THE HAROLD ACTON LIBRARY AT THE BRITISH INSTITUTE OF FLORENCE

Located in Lungarno Guicciardini 9. Please consult the library website for hours of operation. This library requires a fee-based student membership. For information: www.britishinstitute.it/en

6. FIELD LEARNING

Please consult your Official Registration for any mandatory field learning dates. Field Learning Activities cited in Official Registrations are an integral part of the course and also include an assignment that counts towards your final grade, details will be provided on the first day of class.

7. COURSE MATERIALS

This is a specialized course which requires at least one specialized lens. A DSLR camera and a lens with a focal length of 55mm or wider is required for this course. *Please contact the University if you have doubts regarding your camera/lens(es).*

Some courses may require specific materials. Please refer to your enrollment information.

8. COURSE FEES

Course fees cover course-related field learning activities, visits, and support the instructor's teaching methodologies. Book costs are not included in the course fee. The exact amount will be communicated by the instructor on the first day of class.

In addition, students may be required to leave a **deposit** for equipment loaned to them during the session. The deposit will be returned at the end of the course, provided the equipment has been returned in the same condition it was loaned.

9. EVALUATION – GRADING SYSTEM

10% Attendance

25% Assignments

15% Mid-Term Exam

25% Final Project and Final Paper

25% Final Exam

A = 93-100 %, A- = 90-92%, B+ = 87-89%, B = 83-86%, B- = 80-82%, C+ = 77-79%, C = 73-76%, C- = 70-72%, D = 60-69%, F = 0-59%, W = Official Withdrawal, W/F = Failure to withdraw by the designated date.

10. ATTENDANCE – PARTICIPATION

Academic integrity and mutual respect between instructor and student are central to the academic policy and reflected in the attendance regulations. Student presence is mandatory and counts toward the final grade.

Absences are based on academic hours: 1 absence equals 3 lecture hours.

Two absences: 6 lecture hours, attendance and participation grade will be impacted.

Three absences: 9 lecture hours, the final grade may be lowered by one letter grade.

Four absences: 12 lecture hours, constitutes automatic failure of the course regardless of when absences are incurred.

Please note:

- The above hours refer to lecture hours. Please note that the contact / credit hour policy in the academic catalog includes additional distribution ratios according to delivery category. Ex: 1 absence equals 6 FL/SL/Lab hours or 9 EL hours.

- Hours may be distributed in different formats according to the academic course schedules.

LATE ARRIVAL AND EARLY DEPARTURE

Arriving late or departing early from class is not acceptable. Two late arrivals or early departures or a combination will result in an unexcused absence. Travel is not an exceptional circumstance.

TRAVEL (OR DELAYS DUE TO TRAVEL) IS NEVER AN EXCUSE FOR ABSENCE FROM CLASS.

It is the student's responsibility to know how many absences are incurred. If in doubt, speak with your instructor!

Participation: Satisfactory participation will be the result of contributing to class discussions by putting forth insightful and constructive questions, comments and observations. Overall effort, cooperation during group work, proper care of work space and tools, responsible behavior, and completion of assignments will be assessed. All of the above criteria also apply to Field Learning and site visits.

11. EXAMS – PAPERS – PROJECTS

Assignments and projects (including final project): Refer to syllabus for specific information.

Final Paper: The final paper topic is related to the final project. The instructor will provide more information at due time. Make sure your paper conforms to academic standards in terms of style and register. Your paper must include citations and quotations from scholarly books, journals, or articles. Ensure your paper is properly referenced and includes a bibliography. Word limit: 3000 words. Include a word count at the end of the paper (you may go 10% above or below the word limit).

Midterm Exam: The midterm will take place on lesson 7 and counts for 15% of the final course grade. The instructor will provide specific information on the content and format of the exam at due time.

Final Exam: The final exam will take place on lesson 15 and counts for 25% of your final course grade. The instructor will provide specific information on the content and format of the exam at due time.

Note: the date and time of the exams cannot be changed for any reason. Refer to course website for session specific schedule.

12. LESSONS

Lesson 1	
Meet	In class
Lecture	Course presentation and discussion of techniques and approach for this class. Workstation set-up. Lightroom / WF. Masters of Landscape & Architecture: an inspirational overview.
Assignment	Manual camera functions test (pass/fail): take the same picture 5 times with the exact exposure varying your f-stop and shutter speed. Your ISO must be constant (the same) and you must have a correctly exposed image for each. <i>FOR NEXT CLASS</i> . You can use the assignment "Around the block" as a point of reference.
Reading	Modrak, Rebekah and Bill Anthes. <i>Reframing Photography: Theory and Practice</i> . Routledge, 2010. Pp. 22-38. Bate, David. <i>The Composition of Landscapes</i> , Chapter 5 (book available at the university library).

Lesson 2	
Meet	In class
Lecture	Lecture: F.lli Alinari, A. Stieglitz, E.Steichen, E.Weston, A. Adams. Light metering, incident & reflective light, Zone System, 18% gray card, Dynamic Range. Demo: From Lightroom (Acquisition,Copyright, Rating) to Photoshop, through Camera Raw.
Assignment	Exercise for next class: make exposures using a 18% Gray Card.

Reading	Johnson, Chris. <i>The Practical Zone System for Film and Digital Photography</i> , Chapter 1 (book available at the university library).
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Lesson 3	
Meet	In class
Lecture	P. Strand, M. Giacomelli, L. Ghirri, F. Fontana. Technique: Optical characteristics (light gathering ability, maximum aperture, shutter speed and camera shake). Lightroom: Lens Corrections, Camera Calibration, Color Checker. Photoshop: Perspective Control and Cloning. - Printing from Photoshop: ICC profile management. Critique 1st Assignment "Around the block".
Assignment	"Deconstructing Florence". Your task is to hide Florence in plain view. Photograph Architectural elements so they lose their connotation and become part of an imaginary city. Your intention here is to be abstract. Final Edit 20 photos. Due by Lesson 5
Reading	Hirsh, Robert. <i>Exploring Color Photography: From Film to Pixels</i> . 2015. Chapter 4 (book available at the university library).

Lesson 4	
Meet	In class
Lecture	Lecture: G. Basilico, J. Shulman, Dusseldorf School of Photography. Technique: Extending Depth of Field, Hyperfocal Distance, Focus Stacking. Photoshop: Selections and Compositing. Color Management: understanding Color Spaces.
Assignment	Shoot landscapes for compositing (day time) and focus stacking (night time) purposes.
Reading	Modrak, Rebekah and Bill Anthes. <i>Reframing Photography: Theory and Practice</i> . Routledge, 2010. Pp.49-61, 64-72, 94-97, 100-104.

Lesson 5	
Meet	In class
Lecture	Color theory 1: Color Wheel, Additive & Subtractive Color Mixing. Methods of correcting distortions 1. using perspective-control (PC) lenses (a) types of PC lenses (b) optical characteristics (c) advantages and limitations. On Location Shooting: Santa Croce. Tilt shift lens demo. Shooting for compositing purposes (Panorama) or bracketing (HDR).
Assignment	Compositing (Panorama) and bracketing (HDR) and correcting parallax.

Reading	Hirsh, Robert. <i>Exploring Color Photography: From Film to Pixels</i> . 2015. Chapter 2 and Chapter 7 (book available at the university library).
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Lesson 6	
Meet	In class
Lecture	Renaissance Architecture: Brunelleschi, Alberti, Michelangelo Descriptive, technical and interpretive architectural approach. Color Theory 2: Hue and Saturation.
Assignment	Photograph a building using two different approaches: descriptive and interpretative.
Reading	Hirsh, Robert. <i>Exploring Color Photography: From Film to Pixels</i> . 2015. Chapter 18 and pp. 256-258 (book available at the university library).

Lesson 7	
Meet	In class
	Midterm exam
Assignment	"Time and space. How time can change our perception of a space or a place".
Reading	Szarkowski, John. <i>Mirrors and Windows. American Photography Since 1960</i> . Full text available here .

Lesson 8	Academic Break
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Lesson 9	
Meet	In class
Lecture	Lecture: Tuscan landscape from Renaissance to present. Final project round-table. Final Project due by Lesson 14.
Assignment	Final Project Proposal. Due Lesson 10 (Format TBD by instructor).
Reading	Horenstein, Henry and Russel Hart. <i>Photography</i> . Prentice Hall, 2004. Pp 167-172 (book available at the university library).

Lesson 10	
Meet	In class
Lecture	Demo: Large Format Film Camera.

Assignment	Begin executing your final project and bring 2 founding photos from which your project will develop. 2. qualitative features of view cameras (a) physical description (1) lenses, backs, and bellows (b) movements (1) swings, tilts, and shifts (c) advantages and limitations. Also, make exposures of 4x5 large format test images, development and prints.
Reading	Bate, David. <i>Photography</i> . Bloomsbury, 2016. Chapter 10 (book available at the university library).

Lesson 11	
Meet	In class
Lecture	Lecture: Editing for portfolios, books, exhibitions. Resolution and distortion: aberrations, format size and enlargement, effects of recording medium. Editing and test prints for FP. Technical review of your last assignment.
Assignment	Continue executing your final project. Note: Bring to next class your 4x5 negatives developed.

Lesson 12	
Meet	In class
Lecture	Review First Draft of FP with test Prints. Lab: large format flat-bed film scanner: characteristics of scanners for negatives and positives. (1)resolution and memory requirements. (2)characteristics of scanners for prints. (3)correcting the effects of scanning: gray scale, color balance, sharpness.
Assignment	Continue executing your final project.
Reading	Modrak, Rebekah and Bill Anthes. <i>Reframing Photography: Theory and Practice</i> . Routledge, 2010. Pp. 89-94.

Lesson 13	
Meet	In class
Lecture	1 on 1 meeting to finalize Final Project. Printing & Editing.
Assignment	Print for Final Project Critique
Reading	Modrak, Rebekah and Bill Anthes. <i>Reframing Photography: Theory and Practice</i> . Routledge, 2010. Pp. 319-327, pp. 332-335, pp. 349-352.

Lesson 14	
Meet	In class

Lecture	Final Project Critique.
Assignment	Prepare for final exam.
Reading	Review all reading assigned so far in view of the final exam.

Lesson 15	
Meet	In class
	Final Exam and paper due.