

Course Syllabus

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Between Space - Time | Urban Impressions

Architecture, in all its forms, is essentially an artifact, that is, a man-made construction. It participates both in temporal and spatial spheres, therefore it is embedded sequences which merge time and space. The goal of an investigative use of photography therefore, is to explore the relationships between time and space.

Time is defined by an absence, that is, by light – a primary characteristic of photography – and space – signified by its more generic term landscape, which contains all our perceptions of the physical world that surrounds us. Due to its speed, our senses cannot perceive light, thus it is essentially conceived as dissolution of space, which ultimately results in a state of timelessness. Two categories of light can then be distinguished: that of its negation or absence (darkness/opaque) and that of its primacy (transparency/immateriality). In the above terms, then, we may conclude that architecture is seen as a timeless image/artifact defined by light.

Just like the physical experience of time by the human brain, space can be perceived in two directions: firstly in abstract, measurable terms, and secondly, as the physical effort and strain involved in accessing and recording it. In both the above cases, space is intimately connected to the matter that shapes it; to its deterioration and destruction, as seen in the physical world and as recorded on the human body. The experience of space is an embodied action. Therefore, architecture is also perceived as a natural 'object' undergoing change (deterioration, waste), like everything that possesses a physical essence.

In conclusion, this diametric dynamic of timelessness and changeability expresses the same phenomenon, the same interconnected reality of time and space. In other words, these concepts play a critical role in the perception of architecture as part of a larger environment.

Overview of Learning Activities

Students will be required to observe subject related urban locations, specific buildings and/or urban natural expanses. Through these, they are to explore spatial and temporal transitions and capture the circadian rhythm of New York City, as well as the varying behavior of both light and material. Students will be required to identify and investigate different kinds of light sources such as the sun, moon, artificial electric light, as well as the behavior of different architectural textures, geometries and degrees of transparency under this expanded pallet of light. Consequently, they will be encouraged to experiment with exposure times and with the degree to which they can control the perceived transparency/translucency of materials, thereby dissolving visual boundaries.

This is a critique-based class, tailored to individual strengths and interests. The basis for the body of work and the expected learning activities is as follows:

- A particular area of research will be identified and explored for each student.
- Individual instruction will be provided and personalized to each student's area of interest, often in the context of a group discussion where commentary is encouraged.
- The research will be accompanied by a written contribution that explains the choice of project(s) and discusses the co-relation between building/s and the student's visual interpretation of it.
- Participants are expected to produce work for every session

- A field trip within NY will serve as an essential part of the learning process, in order to examine and interpret work outside of the classroom environment.
- Visiting major photography exhibition in a museum or gallery in NYC.
- Finally, by the end of the course, students will be asked to compile a cohesive body of work culminating in a printed publication.

Overview of Learning Resources

Students need to provide their own photographic equipment, but they are free in their choice of technology and format: pinhole/digital/manual, large/medium/small. The use of a digital camera is by no means required, but recommended, as everyone will be expected to present a body of work during each session. Using a tripod is highly encouraged.

Course Summary:

Date

Details
