

朝陽科技大學 098學年度第2學期教學大綱
Visual Aesthetics of Space 空間視覺美學

當期課號	1990	Course Number	1990
授課教師	劉克峰	Instructor	LIOU,KE FUNG
中文課名	空間視覺美學	Course Name	Visual Aesthetics of Space
開課單位	建築系(四日)二A	Department	
修習別	選修	Required/Elective	Elective
學分數	2	Credits	2
課程目標	<p>視覺美學的繪畫、電影、空間表現-美學體驗。20世紀的藝術除了人的體驗，也包含了從機械而來的經驗。依據運動的定義，可以明顯的比較靜態與動態。生活的方式從靜態到動態，移動式的新游牧的都會生活是動態與即時的。電影裡的速度：身體經驗、空間經驗、議題探討等，以電影為探討空間的對象。並對moving image的概念從隱喻、暗示、符號、轉換、轉喻等不同技法的討論。</p>	Objectives	<p>The moving image now is pervasive and saturates much, if not all of our social space, if not our global sphere - so much so that at any given moment we are either being seen, monitoring something, watching or transacting in the conflux of the image. How to characterize this conflux but to call it the spatialization of image, the spatialization of a multiplicity and simultaneity of image. Spatiaialtion leads to the amplification and intensification of characteristics of the image already realized through its trajectories in narrative and experimental film as well as single channel and installational video as explored in the last century. I say this as spatialization continues and adds to the extant repertoire of a certain history of the moving image (much of it traversed above) yet at the same time radically changes the terms of construction, deployment and reception of timed based images as we go forward.</p>
教材	<p>第1部課堂電影： 蘿拉快跑((Run Lola Run) Tom Tykwe(湯姆·提克威)1999) 第1組作業電影： 去年在馬倫巴((Last Year At Marienbad) Alain Resnais (亞倫·雷奈)1961) 第2部課堂電影： 銀翼殺手 ((Blade Runner) Ridley Scott(雷利·史考特)1982) 第2組作業電影： 攻殼機動隊1(Ghost in the Shell)1995+攻殼機動隊2 (INNOCENCE)2004 (押井守) 第3部課堂電影： 廚師、大盜他的太太與她的情人 ((The Cook, The Thief, His Wife & Her Lover) Peter Greenaway (彼得·葛林納威)1989) 第3組作業電影： 黑店狂想曲((Delicatessen) Jean-Pierre Jeunet(尚皮耶·居內) 1991) 第4部課堂電影： 新橋戀人((Les Amants du Pout-Neuf Leos Carax(里歐·卡霍)1991) 第4組作業電影： 慾望之翼((Wings of Desire Der Himmel über Berlin(柏林蒼穹下)) Wim Wenders (文·溫德斯) 1987) 第5部課堂電影： 遊戲時間((Play time) Jacques Tati(傑克·大地) 1967) 第5組作業電影：</p>	Teaching Materials	<p>films : (Run Lola Run) Tom Tykwe 1999 (Last Year At Marienbad) Alain Resnais 1961 (Blade Runner) Ridley Scott 1982 (Ghost in the Shell) 1995+(INNOCENCE) 2004 (The Cook, The Thief, His Wife & Her Lover) Peter Greenaway 1989 (Delicatessen) Jean-Pierre Jeunet 1991 (Les Amants du Pout-Neuf) Leos Carax 1991 (Wings of Desire Der Himmel über Berlin) Wim Wenders 1987 (Play time) Jacques Tati 1967 (Drowning by numbers) Peter Greenaway 1988 (Wild strawberry) Ingmar Bergman 1957 8 1/2 Federico Fellini 1963 (A Zed & Two Noughts) Peter Greenaway 1985 (Prospero's books) Peter Greenaway 1991 (Quince Tree of the Sun) Victor Erice 1992 (BLOW-UP) Michelangelo Antonioni 1966</p>

	<p>淹死老公((Drowning by numbers) Peter Greenaway (彼得·葛林納威)1988)</p> <p>第6部課堂電影： 野草莓((Wild strawberry) Ingmar Bergman(英格瑪·柏格曼) 1957)</p> <p>第6組作業電影： 八又二分之一(8 1/2 Federico Fellini (菲特瑞可·費里尼)1963)</p> <p>第7部課堂電影： 一加二的故事((A Zed & Two Noughts) Peter Greenaway (彼得·葛林納威)1985)</p> <p>第7組作業電影： 魔法師的寶典((Prospero's books) Peter Greenaway (彼得·葛林納威)1991)</p> <p>第8部課堂電影： 果樹上的陽光((Quince Tree of the Sun) Victor Erice(維多·艾里斯) 1992)</p> <p>第8組作業電影： 春光乍現((BLOW-UP) Michelangelo Antonioni(米開朗基羅·安東尼奧尼) 1966)</p>		
成績評量方式	1平常30% 2期中報告30% 3學期作業40%	Grading	1.Participant 30% 2 midterm project:30% 3 final project:40%
教師網頁	-		
教學內容	<p>本課程為「空間」、「視覺」、「美學」因此美學的體驗是一個重要的議題。在美學的當代狀態觀念之下，審美判斷是一個重要的因素。此外審美活動是在社會條件下和文化背景中進行的，審美活動的這種歷史具體性決定了審美標準的歷史具體性。在審美文化學的視野中，審美標準的辯證法包含在審美衝突、審美分化、審美整合、審美調適等四個機制作用之中。以影像融入式教學，借用電影的多重媒材的特質與多重文本的特質，十分適合來探討空間、視覺與美學的特徵與審美的判斷練習。</p>	Syllabus	<p>film+architecture is a discipline not yet precisely defined. It is a discipline in-between two disciplines. It deals with the pollution, the contamination of each discipline, film and architecture, by the other. It looks at the way architectural space and film space collide, inform and reconfigure one another. film+architecture will draw on students' research and on personal research and experience as a film-maker and as an architect and a set designer. The aim of the seminar is to show how film as a medium can develop the conception (both the mental picture and the act of conceiving) of architecture.</p>

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