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Graphic Report

MEDIA, DISTANCE AND FRAMING IN THE DEFINITION OF LANDSCAPE

LOFSCAPES

Santiago, Chile

How to represent landscape? What are the instruments that allow capturing its ephemeral condition? Understanding cartography as a tool that serves as a temporary media for landscape, and supported by drones to record the changes the eye finds difficult to grasp, LOFscapes develops instruments of representation that not only capture what already exists but also allow for speculation on the possibilities that emerge only when using these tools.

Palabras clave

Representación
Cartografía
Infografía
Dronescares
Herramientas

Keywords

Representation
Cartography
Infographic
Dronescares
Tools

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Camila Medina, *Patrones de Procesos*, julio de 2017. Cada una de las imágenes corresponde a los encuadres presentados en la secuencia (FIGS. 2-7), extrayendo las formas que han generado los procesos y definido el paisaje. *Processes Patterns*, July 2017. Each image corresponds to the frames presented in the sequence (FIGS. 2-7), extracting the shapes that have generated the processes and defined the landscape.

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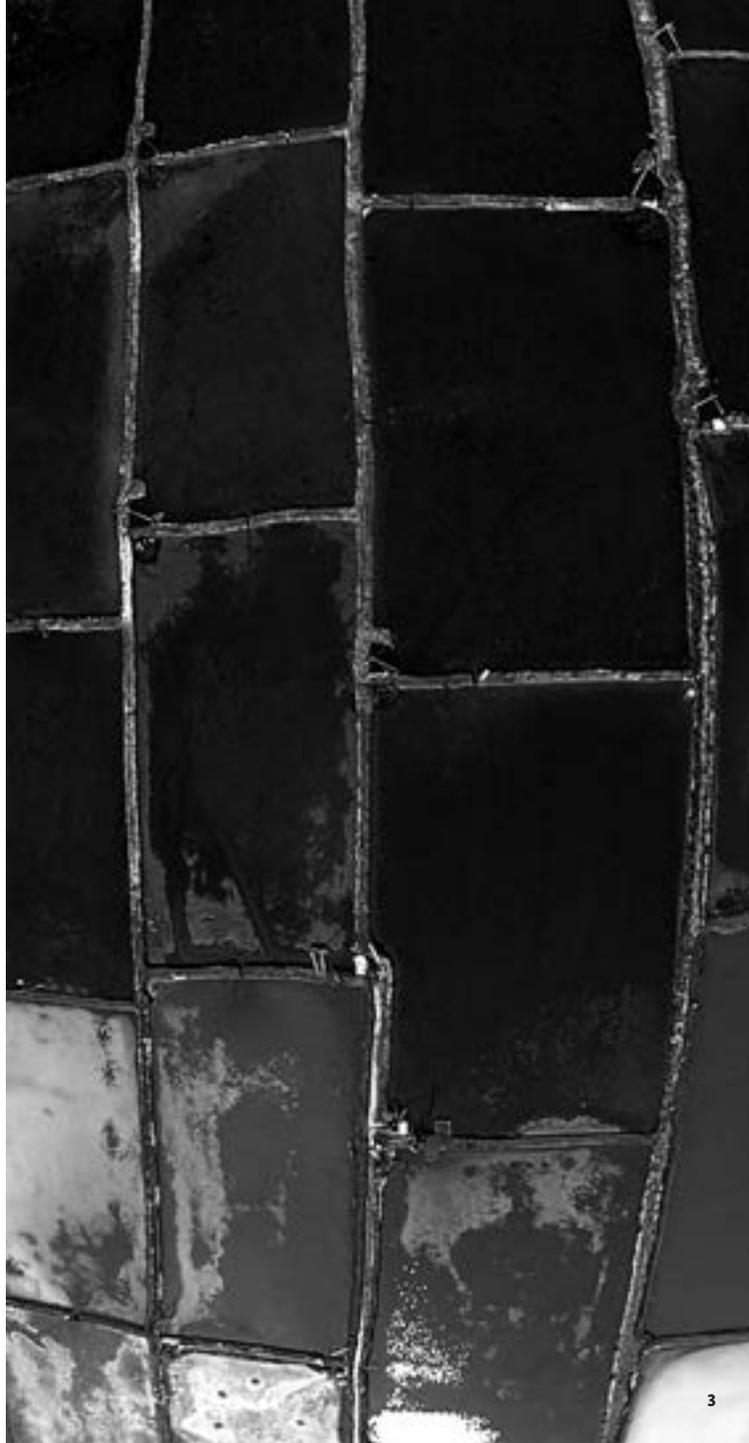
2 Dominique Bruneau. *Infografía 3 Río Olivares*, Región Metropolitana, noviembre de 2015. *Infographic 3 Río Olivares*, Metropolitan Region, November 2015.

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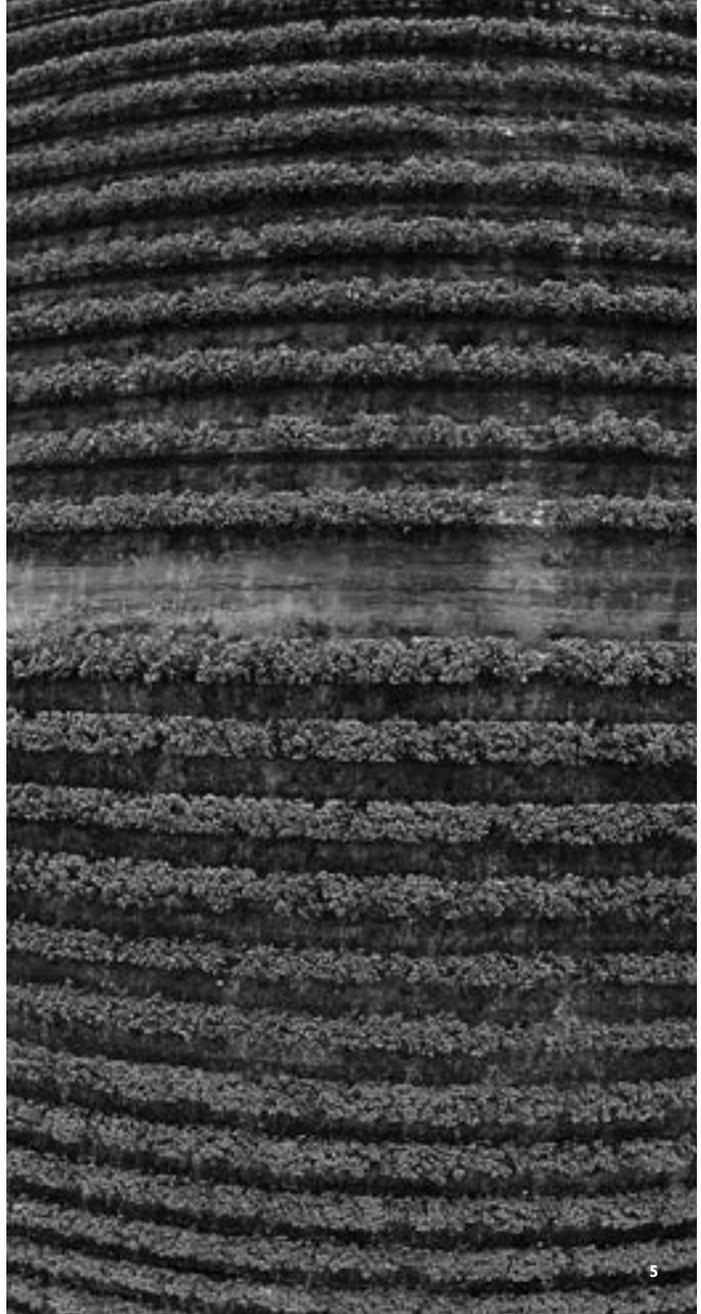
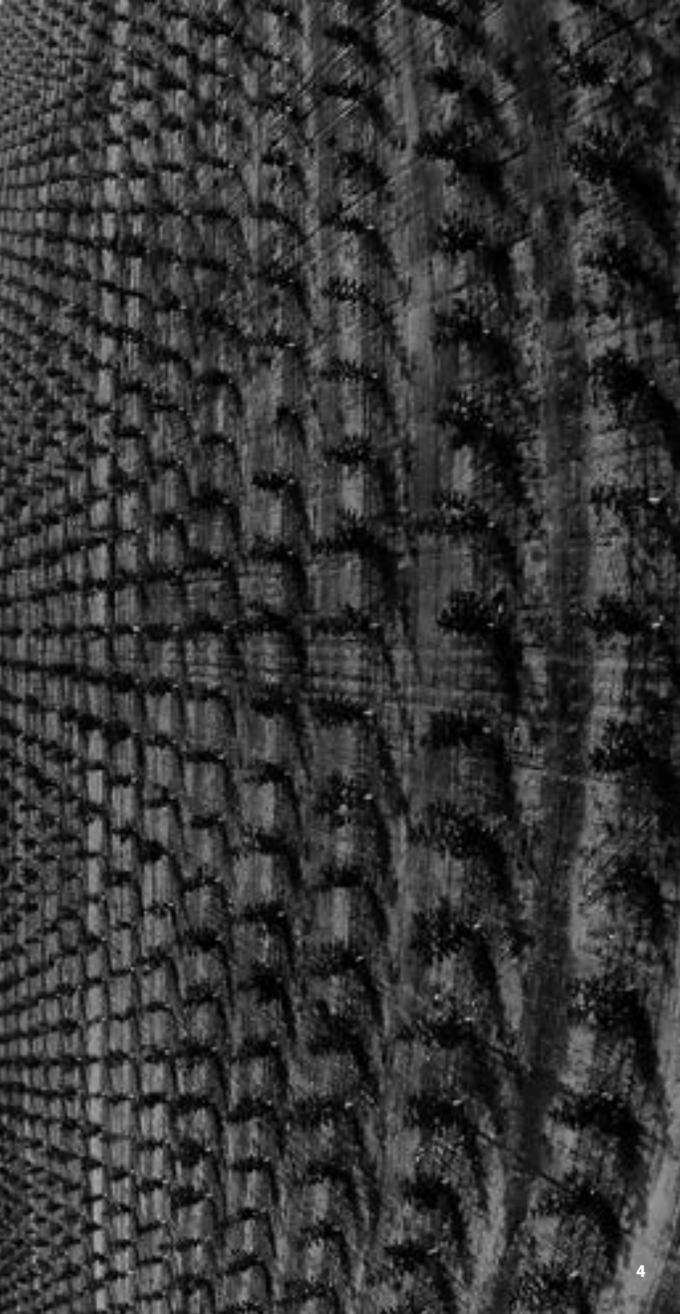
Survey. Tactic. Strategy. These three actions, which synthesize mechanisms to take command in a battlefield, also define the possibility of instrumentalizing landscape through frames that present it as a whole to be explored, shared, understood, revealed and manipulated. For instance, composing landscape by combining different views and layers of information into a single image – infographics – or the airspace transmission of ephemeral aspects of its location – what we have called here *dronescares* – implies devising a strategic positioning not only to show or to examine an existing situation, but also to value a landscape, a recent intervention or a sporadic action on it.



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3 Camila Romero. *Salinas de Boyeruca*, Región del Libertador Bernardo O'Higgins, abril de 2015. *Boyeruca salt pans*, Libertador Bernardo O'Higgins Region, April 2015. Edición de / edited by: C. Medina & V. Aguirre. © LOFscapes

The frames act, therefore, as temporary media for the represented landscape, subscribing as well to the contemporary disciplinary vision that establishes the *longue durée* as its intrinsic condition: landscape cannot be captured in a single moment because it is always becoming something, collecting its ideation, formulation, development, memory and decadence processes (Dixon Hunt, 2012). And although the long duration of landscape is recognizable in its spatial, programmatic and material transformations over time, one of the main difficulties today is precisely formulating mapping techniques – or image production – capable of accounting for the complexities of landscapes-in-process.



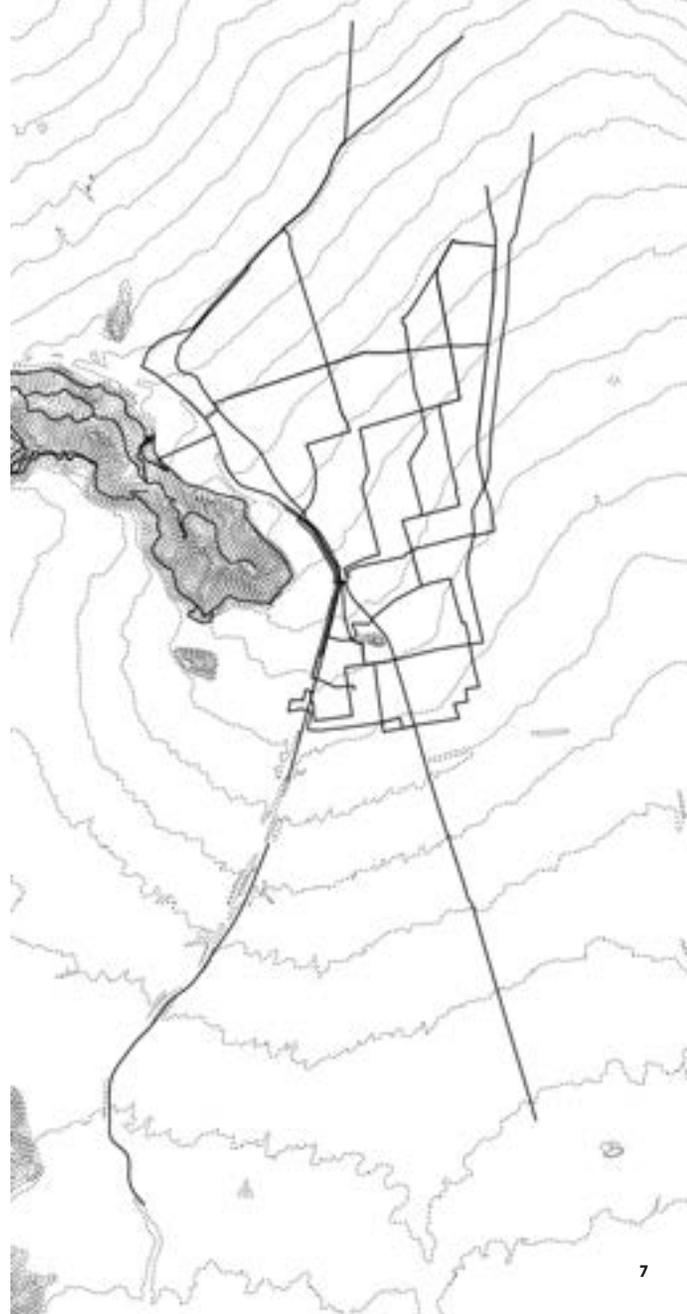
4 Camila Romero.
Plantación de Nogales en Parral, Región del Maule, octubre de 2015. / *Walnut plantation in Parral*, Maule Region, October 2015.
Edición de / edited by: C. Medina & V. Aguirre.
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5 Camila Romero.
Plantación de Arándanos en Parral, Región del Maule, octubre de 2015.
Cranberry Plantation in Parral, Maule Region, October 2015.
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Consequently, the identification of an order – that is the result of a process – abstracts the temporal condition into a rational form, recognizable to the human eye from a distance that reveals mostly invisible elements. At the same time, by masking its location's features, these speculate about new forms of landscape that, once territorial references have disappeared, are visible in the new possible relationships established between the parts. **ARQ**

Bibliografía / Bibliography

DIXON HUNT, John. *A world of gardens*. New York: Routledge, 2012.



LOFscapes

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LOFscapes is a space for critical discussion on the transformation of Chilean landscape. Our goal is to disseminate that landscape is the result of a combination between nature and human settlements: landscape is an idea, landscape is constructed, landscape is represented, landscape is transformed. The group was formed in March 2015 by Verónica Aguirre, Bachelor of Visual Arts with a degree in engraving and photography at the Universidad Finis Terrae (UFT), 2009; Postgraduate in Visual Arts Photography UFT, 2010; Master in Landscape Architecture, Pontificia Universidad Católica de Chile (UC), 2014; Dominique Bruneau, Architect and Master in Landscape Architecture UC, 2014; Romy Hecht, Architect and Master in Architecture UC, 1998; Ph.D. in History and Theory of Architecture, Princeton University, 2009; Camila Medina, Architect and Master in Landscape Architecture UC, 2014; Camila Romero, Architect and Master in Landscape Architecture UC, 2015; and Francisca Salas, Architect and Master in Landscape Architecture UC, 2014.

6 Camila Romero.
Dronescape, Plantación de Arroz en Longaví, Región del Maule, febrero de 2016. / *Dronescape, Rice Planting in Longaví, Maule Region*, February 2016. Edición de / edited by: C. Medina & V. Aguirre. © LOFscapes

7 Francisca Salas.
Ciclorutas LOFscapes 2015-2017, julio de 2017. *LOFscapes cycle path 2015-2017*, July 2017. Edición de / edited by: C. Medina & V. Aguirre. © LOFscapes