Architecture's Discursive Space: Photography

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ACKNOWLEDGEMENTS

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Marc Goodwin, Helsinki, June 2016
ABSTRACT

This research asks the simple question: Do images make buildings? More specifically, it asks how. The research question is addressed via four articles, published in peer-reviewed journals from 2013 to 2016. Each looks at a different aspect of the question: visual conventions, visualising atmosphere, photography as visual data, and the repeatability of these experiments. In addition, the dissertation includes extensive photography section that both illustrates the texts as well as dialoguing with them.

A brief description of each article follows.

'Nine Facts About Conventions in Architectural Photography' published in the Nordic Journal of Architectural Research (NJAR 1/2014). This study is one of the first to use content analysis of images as a means of interpreting architectural discourse. Nine facts were extracted from a detailed analysis of images that appeared in 3493 pages of the Finnish Architectural Review (ARK) between 1912 and 2012. Close attention was paid to the types of images used repeatedly in order to focus on key editorial and photographic decisions. Editorial decisions consisted of type, size, chromatic scale and number of images. Photographic decisions consisted of human presence, weather, depth-of-field and camera orientation for interior and exterior photographs. Data, which quantifies the frequency of each type of image, indicates that there is a strong reliance on visual conventions in ARK. When considering the limited range of images used in the publication, it becomes clear there is little correlation between the complexity of architectural language and environments and the simplicity of its depiction. That discrepancy suggests there is a need for research and development in the field of architectural photography in order to better inform readers about the diversity of architectural practices.

'A Hinge: Field-testing the Relationship Between Photography and Architecture,' in the Journal of Artistic Research (JAR 3/2013). This article seeks to share the methods and preliminary results of an artistic research project in the field of architectural photography. A central concern is the representation of atmosphere in place of the standard depiction of objects. Important also is an attempt at co-design through an interview process with architects based on the notion of the dialectic. This aspect of the study is important not only for this experiment itself but is also crucial for analysing the scalability of practices pursued in this investigation. Findings include excerpts from interviews and examples of photographs. More than just a project about photographic practices, however, this study is part of a larger investigation into the relationship that has developed between photography and architecture, focussing especially on Finland and Denmark, and the institutional practices of architects, publishers and photographers working in collaboration.


As mentioned in the article on atmospheres, it was important to test the repeatability of this research. Could others use atmospheres as a system for classifying images? Is it useful to look at conventional photography as one such atmosphere? Could the classroom be used as a research lab to test the viability of non-conventional atmospheres in the world of architecture. The second phase of the nine-month course ended in a highly successful exhibition and talk at the Finnish Museum of Architecture. The course and exhibition were called Grey Matter because images sought to reflect the lived experience of autumnal Helsinki, testing claims that good architecture must be shown in good weather.

Findings in this research challenge received wisdom about 'objective' photography of architecture. They suggest the need for scrutiny of conventionalised practices and argue for an expanded field of architectural photography. That new architectural photography would be informed by the notion of atmosphere and its categorisation into a panoply of responses to site conditions.

The architectural atmosphere sine qua non, known as objective photography, is taught in schools and enforced through repeated global publication. This research suggests that interdisciplinary courses between photography and architecture departments might disrupt the current beliefs and practices of educators and publishers alike. This dissertation argues in favour of such a disruption.

Ultimately, I conclude that conventional architectural photography is reliant upon one atmosphere — the blue and white of eternal summer that has replaced the black and white photography that came before it. A simple system of visual categorisation through grids became my working method for dealing with terabytes of data in the form of photographs. The grid, it is argued, is at the core of architectural depiction, with origins in Renaissance treatises. As a contemporary editing system, however, grids make it easy to spot patterns in purchased/published images, and cross-check statements made in interviews and in writing with photographic statements.
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LIST OF ORIGINAL PUBLICATIONS

9 facts About Conventions in Architectural Photography (NJAR 1/2014)
http://arkitekturforskning.net/na/article/view/481

A Hinge: Field-testing the Relationship Between Photography and Architecture.
(JAR 3/ 2013)
http://www.researchcatalogue.net/view/30884/32384

Architecture’s Discursive Space: Photography (Intellect Books)
Chapter in Visual Methodologies in Architectural Research

Towards grey matter – by bridge or tunnel? (IJETA 12 / 1 2016)
http://ojs.library.ubc.ca/index.php/ijeta/issue
PREFACE

The desire to undertake this study took root thirteen years ago on a train. It was roughly an hour's journey from Goldsmiths University in South London to my sister's house, and I had brought one book with me for the weekend — *Privacy and Publicity*, by Beatriz Colomina. I knew very little about Le Corbusier or Adolf Loos at the time, but found I couldn't put the book down. Not for the journey or the weekend. By then, I was spending most of my time reading about architecture or photographing it with a large format film camera. But little did I realise how the story Colomina told about these key figures of modernism — and their filial or phobic relationships with photography — would presage my own experience with architects for the years to come.

I finished my MA, spent a year putting together my portfolio, then finally got my first big job. It was for the regeneration of an entire city centre, and I was terrified. Toby, the managing director of the firm, gave me some advice that has stuck with me to this day. He told me to give them exactly what they were looking for, only better. I have been shooting with that in mind ever since. I love my work and consider each and every commission a privilege — at times of the sort so exhilarating you can't eat or sleep. But the meanings behind Toby's, comment together with several other questions, have built up over time.

The first came with the transition from large format film to digital capture. Excited by the potential of this new medium, I experimented with several means of capturing and depicting time-lapse in a single image and the unfolding of spaces, such as the surfaces of a building or the facades in a square, on to a single plane. Upon showing these images to my best client's PR manager, I was told they were not photorealistic and that the company wouldn't purchase them. That response was repeated everywhere. What was meant by photorealistic and what was causing this resistance to change?

Some time later I pitched a project to the publishers Thames and Hudson, who agreed to do a book based on these new concepts of light and space. Suddenly all of the architects I contacted were interested. Publicity — of the sort that comes with no strings attached — had apparently altered the private prejudices of this conservative practice against a new sort of image. Why the change of heart? Perhaps risk was the decisive factor in opening up a space for experimentation. Here was a finding worth investigating.

Before long I realised clichés were part of the vocabulary of photorealism. I have trudged around more half-finished buildings with architects holding tree branches than I care to think about. The same goes for watching the weather page for sunny skies, picking dates for shoots like a gambler placing bets on a horse. And of course flowers, personal items and people have no place in the empty world of architectural photographs.

Most of all, however, I found I wanted to know why there was so little dialogue between architects and photographers. Commissions were of two sorts. Either you were given an incredibly detailed brief with explanatory texts, plans, renders, indicated vantage points, focal points and camera angles to shoot very specific aspects of a site. Or you were told to "work your magic". Either way, there was no interaction, even with
established clients. In the former case, you were essentially ticking boxes in a wish list, in the latter you often got nasty surprises upon meeting with the client to see what the “magic” had produced. I think the reason for this lack of interaction was summed up nicely by Manfredo Tafuri when he said it showed a “wish to contain all the problems within the architectural discipline, to avoid well-founded outside examination” (Tafuri 1980: 103). He claims the problem has been around since the 1930s and is a result of an out-dated but tenacious belief in the avant-garde. Perhaps then, there is little hope for change? Perhaps also, there is no need for it. My research has given me the chance to test those questions.

Roughly four years after my MA, I began teaching on a weekly basis. Doing so took me back to a relationship with photography that I had by then forgotten. On the one hand, students were eager to try new things and full of references I had never seen. On the other, many of my colleagues espoused ideological beliefs about photography which bore no relationship whatever with my practice, or anyone’s in my field. Here was another finding: for better or for worse, education exists in a bubble, even where vocational training is the order of the day. Here again I site an early motivation for this study, albeit a nebulous one at that point in time.

Years later, I can’t help feeling like a traveller with a foot in two different countries. I grew up mid-Atlantic, and have subsequently lived in five other countries for years upon end, so perhaps it is only natural. The result is that you start to wish you could pick the best from each place and share it with everyone. The coffee is better in one, the smoked salmon in the other. One place is organised, the other beautiful. If only it were possible to have it all or at least find a way to share what each place is good at. Perhaps it will be, eventually – at least in this metaphorical sense. In the meantime, my goal is to work as a translator between discourses and practices. It is all too easy to get carried away whilst writing, and succumb to delusions of grandeur. For though this research has been of all-clarifying importance to me for the past four years, I realise it will neither save the world nor change the state of affairs it addresses. The reach of a doctoral thesis is extremely limited, and the voice of its author typically carries little weight. But in addition to being an enriching technical exercise, it is an opportunity to share early findings with others. However small the circle of readers, I value and look forward to their feedback in order to take many more steps towards bridging the gaps between architects and photographers, industry and education.

PHOTOGRAPHS

I include the following selection of my images to demonstrate the importance of light and colour when reading the atmosphere of an image. In the case of the architectural photograph, this experiment is crucial because, as this study will show, all countries around the world, is more or less the same. Many of architectural photographs are shot under similar meteorological conditions, at similar times of the day which aim at producing a kind of non-atmosphere: a timeless, placeless image of clear blue skies and uninhabited spaces. Retouching finishes the process of homogenisation.

Finally, weather is a very literal application of the word atmosphere, so crucial to this investigation

This image selection has thus been made in order to question the notion that photographic rules of thumb are imperatives. What makes conventional moves best practices? If they are rules that cannot be broken, then they will produce the only kind of images suitable to the purpose of showing and promoting architecture. However, conventions whose only reason for being is familiarity through repetition, should be looked at, tested and critiqued as discursive spaces. They should not be considered optical truth.

For all of these reasons, practice based research through photography has been crucial to this investigation. It has produced three sorts of engagement with the topic not possible through other research methods. Firstly, it has produced visual material for interviews specific to the project of each architect. These images were produced subsequent to any other photography of their work, and done at the time of research. Secondly, it has allowed a practitioner the space and time to reflect on their practice in ways not formerly undertaken. Thirdly, it presents new visual material for the reader to contemplate together with the text. A few more words about the third point are needed.

This photography section is offered with multiple aspirations. It can act as illustration for the text, just as the text can help to elucidate the images. However, beyond that particular perspective, the one of the author, it is hoped they will give rise to reflection about the status of the architectural photograph and put into question its ontology. Such images can be photographic or designed on a computer. The distinction between the two grows ever smaller. Photographs are retouched extensively and computer renders of images are seamlessly fitted into backgrounds captured with digital cameras. The diminished boundary between computer and photographic images (both digital) suggests new frontiers for the architectural photograph. Unless of course architecture will be different from all other forms of photography, and cease to alter. In which case perhaps we should call it de Stijl, or better yet, International Style.
black & white

As the first (architectural) photographs were black and white, these images represent an investigation in that historical way of seeing. Suitable subjects were sought to falsify the claim that certain kinds of buildings are ideally matched with a certain kind of image. What is the atmosphere of the future passed?
There appears to be a penchant for certain colours in architectural photography. Is there a rule imposed on those who would publish, insisting blue is best? Has blue & white replaced black & white in architectural photography? How might that influence our perception of atmospheres in these images? How might the repetition of such practices influence design?
Much of architectural photography is nocturnal, exteriors in particular. That is because it is easier to appreciate the interior and exterior in one photograph at night. With the lights on inside you can combine these spaces once the light goes down outside. Many people also find the mixture of light beautiful. However, you won’t often find black skies in these images. They are nearly always blue. And black interiors are equally rare in the modern world of the white cube.
white

This colour of colours is everywhere in architecture, but rarely does one see a high-key photograph. White walls under blue skies are common. White walls under white skies are not. This series seeks to test that hypothesis. The Nordics proved to be a particularly rich testing ground with its snow covered winter settings. Such images do find their way into publications, but are still quite rare.
This highly respected colour of woollen suits and silver rarely finds its way into the architectural press. The reason would seem to be obvious: no one likes bad weather and dark rooms. But can it really be that simple? Is there no place for grey buildings under grey skies, especially when each are the norm in certain parts of the world, such as northern Europe? Again, the Nordics provided a rich panoply of grey skies to photograph throughout the year.
The presence or absence of people is crucial to the atmosphere of an architectural photograph. It has become a tedious commonplace to discuss emptiness. Yet the fact remains that architects like people in their texts but not their photographs. And when people are used, they are often stiff, forced, artificial, transparent, smeared or blurred - anything but human. We see the same gestures and tropes repeated. You could do anything with people. Show, stage, confront - is a nude descending a staircase as shocking as it was in Duchamp’s time?
This series is as much about elimination as it is about imposition. Colour fields are used to interpret architectural space in a way that aspires to the spirit of de Stijl. In other images, captures are layered, night and day are compressed. But mainly this series aspires to recognise the fact that there is already a great deal of heavy-handed intervention in architectural photography. The conventions of the practice keep you from seeing them, but here there is no slight of hand.
1 INTRODUCTION

This study seeks to add a photographer's voice to the somewhat private conventions of architectural photography. In theory and practice, architects are extremely reliant on photography as a visual aid for talks, publications, and the decision factor in competition entries. Images—principally photographs—are at the centre of an architect's work and education. Yet rarely are they treated as photographs: constructed views achieved through choices conditioned by ingrained rules, preferences and technical practices. Instead they are often taken for transparent windows onto the real work—the architect's. Some of the blame for that no doubt goes to the star system of architecture and its modernist myths about polymaths running the show. However, as so many commercial practices, photographers have absented themselves from the discussion, and their silence has meant that the understanding of their practice has been defined by others. By choosing to write, I hope to bring not only a new perspective to any architects who might read this, but also suggest an inroad to photo-architectural studies.

1.1 Ground for Research

Inherently interdisciplinary, this study sits on the periphery of two different practices and fields of enquiry: photography and architecture. By photographing to look at architecture and architecture to look at photography. In this way, I hope to bring a voice to the often taken-for-granted photographic rulebook since the invention of photography. It is not my intention to enter into normative thinking about conventional photographs themselves, but rather to reveal and articulate such conventions, speculate on the rhetorical mechanisms behind them, and argue for a research-driven, polysemic photography to explain architecture through photographs and differentiate architects from one another. My research looks at how the conventions of architectural photography stereotype its reading, utili-
The next question was how to test such a hypothesis. Initially, it occurred to me to contact a small number of experts to interview on the matter. I met with ten architects in Finland and the same number in Denmark before arriving at six firms to partner up with for my research. I wasn’t long into my fieldwork, however, before I discovered the question was not at all provocative, nor was it simple. ‘Images’ might refer to illustrations, technical drawings or photographs. Architecture is about more than just designs made with photographs in mind. Are buildings built to be photogenic? The process of partnering with architects was ultimately the most complicated part for it could be taken to refer to several things including:

- An image’s role as a model for something to be made (the assumed role of technical drawings) rather than as simply a document of something already made (the default belief about a photograph’s ontology and function).
- The use of images in marketing, determinant in ‘making’ a career in architecture.
- Photography’s role as a source for design and a testing ground of design. Are designs made with photographs in mind? Are buildings built to be photogenic?

Much to my great surprise, experts were unanimous in agreeing that buildings were often built with photographs in mind. This was no discovery; it was taken for granted. Architects were polarised on what that relationship with photography meant, as Beatriz Colomina (2000) revealed in her portrayal of the media friendly vs. the media phobic architect. Photograpy was either good or bad for architecture. But ‘make’ was ultimately the most complicated part for it could be taken to refer to several things including:

- What would a photographic interpretation of ‘atmosphere’ mean, and how would architects receive it?

The process of partnering with architects was ultimately the most complicated part for it could be taken to refer to several things including:

1.2 Research Questions

This research started with what seemed like a simple though provocative question:

Do images make buildings?

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1.3 Aims & Methods

For the sake of clarity, it seems worthwhile to repeat a couple of points here. The main aim of this research is quite simple: to analyse the history and current state of commercial architectural photography. In order to do so, I have focussed on conventions and the notion of atmosphere. Each topic has been looked at by experts in the field. Each has much to do with extant practices in architectural photography.

My methods are equally simple. Following standard academic practices, I have looked at what academics have written about both topics and consulted contemporary experts. From there, I have conducted practice-based research through photography and interviews. To better understand the relationship between photography and architecture, I have centred my attention on five principle objectives:

- Articulate and assess the conventions of architectural photography
- Seek categories of visualised atmospheres and critical/commercial responses to them
- Test for disconnects between visual and verbal architectural discourses
- Create a tool for the direct visual understanding of those findings
- Test validity and repeatability of atmospheres model in site-specific architectural photography

Critical uses of photography offer a concrete example of what might be meant by an expanded field of architectural photography, instead of one which is currently bound by the perceived limits of promotion, persuasion and documentation. Photography, I will argue, is a good medium for analysing architectural beliefs and practices, and is an undervalued research and development tool both for design practices and theoretical systems. It is a means for sharing ideas and works. Yet it is bound by false beliefs. I will demonstrate that notions of transparency are based on false premises about objective truth. Optical truth will be poised against the notion of atmospheres. I shall avail to make the transparent a little more opaque, colouring the water so as to make it visible. All of this can be done without sacrificing photography's established roles in marketing and illustration. It is not an either/or situation.

An expanded role for photography within architectural design might look like this:

1.4 Structure

That role is needed because of the current lack of information between commissioning architects and photographers. That disconnect falls into two main categories, illustrated below in figure two. The remaining four categories summarise two positions I have argued for during the course of the thesis (imagined states c & d) and a synthetic compromise which I see as a workable solution at this stage.

<table>
<thead>
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<th>Assumption</th>
<th>Metaphor</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Architect to Specify all Photographs.</td>
<td>Shopping List</td>
<td>Extant</td>
</tr>
<tr>
<td>b. Photographer to 'work their magic'.</td>
<td>Prayer</td>
<td>Extant</td>
</tr>
<tr>
<td>c. Commission viewed As research opportunity.</td>
<td>Feedback loop</td>
<td>Imagined</td>
</tr>
<tr>
<td>d. Dialogue to create new images, opening up dialectic. Producing third space.</td>
<td>Bridge</td>
<td>Imagined</td>
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<tr>
<td>e. Lists should come from Ongoing learning process through dialogue and analysis.</td>
<td>Classroom</td>
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<tr>
<td>f. Work must be produced through open, critical, analytical methodology.</td>
<td>Laboratory</td>
<td>Synthesis b + d</td>
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This tri-part division into thesis, antithesis and synthesis is of course familiar. I do not suggest that the synthesis of extant and imaginary states would necessarily result in the method of communication listed. Rather, it is a direction which my analysis of the extant states suggests would be worth pursuing, one which I take as more easily put into practice than the imagined states listed in the antithesis.

This is a compilation thesis, a term used in Nordic countries for a thesis by publication. It is not a collection of previously published articles, written prior to the undertaking of doctoral research, however. Research was planned as a series of articles right from the beginning, and I have received feedback from supervisors all along. The articles form completed sections of the research project. In this sense, the dissertation is scarcely distinct from a standard monograph.
Rather than write a monograph at the outset, I have chosen to publish the chapters of this dissertation as articles in peer-reviewed journals (prior to submitting the dissertation for examination) for three main reasons. Firstly, I am eager to share my findings and receive feedback from the academic community. The formulation of a thesis is a lengthy process, and since years pass between commencement and conclusion, the academic milieu to which the research questions belong will inevitably alter during that period. Publishing articles is a way to be active within that world during the process of research and writing. Secondly, the notion of a peer review has meant a kind of learning-while-doing means of conducting research. It has been by far the most challenging aspect of this research. Academic writing standards are specific and rigorous — a kind of gateway to publication where one must have the correct passwords. It seemed wise to develop these fundamental skills prior to submission of a manuscript. Lastly, as stated earlier, there are four interconnected questions addressed within this dissertation that seek to answer the research question: do images make buildings? Hence it seemed only logical to break the research up into four different parts and treat each article as a separate but interconnected research project. I hope the end result is as coherent and cohesive for the reader as it is for me.

Ultimately, the initial research question has been re-framed into one about the ontology of photography according to different actors operating in different networks. What you think photography is, it turns out, is highly dependent on what you want from a photograph, what you do with it and what you do in general. For all of those reasons, this thesis is comprised of a series of articles that addresses different perspectives remaining consciously and overtly situated in my own perspective — one conditioned by my practice. What I want from photography, and from this research, is to identify, analyse and question gaps between practices which I believe I am ideally situated to observe.

1.5 Materials

The dissertation is divided into three parts and split across two forms of media. The first two parts appear in print: a body of texts and a small series of photographs. The two dialogue with each other, but I hope each can be appreciated separately. The final part, submitted as online content, is designed to add to as well as reveal strengths and weaknesses of printed material. I was not eager to publish a thesis exclusively online because I know many people share my preference for reading the printed page and losing oneself in a library. Furthermore, the visitor is a filtering and sorting technology for looking at images in books rather than on a screen. However, flexible categories and a search log. In the new site, however, the project is presented as a series of grids and selected images in print. But they are a filtering and sorting technology for looking at images on the basis of atmosphere, architecture, type of building, location. The website was essential in order for images to be available as a tool — a true paratactic aggregate — and not merely a fixed means of exhibition (hypotactic). I hope to have expanded the range of what is normally considered architectural photography via the printed grids. But they are still a fixed presentation, albeit a whole made of parts. With the website I wanted to let visitors choose various ways of comparing images, ideally in the future, it will be possible to expand on that starting point and let visitors make their own comparisons between any and all images, devise their own categories, create pdfs according to their needs and even

http://marc-goodwin.com/atriomospheres/

Atmographs are a filtering and sorting technology for looking at Archmospheres critically. Here the full 81 images per grid can be viewed in isolation or in comparison with other images. Further, a grid represents a different proposition, a response to a unique problem. Each grid is a brief statement that offers some insight should that be needed. In addition, a selection of images from each grid has been made. These small portfolios are included so that the reader can examine the photographs in their original formats. The grids force a crop which creates a sense of uniformity. It is important thus that the reader have the opportunity to make their mind up about the assertions behind each grid by viewing some of the images.

As stated earlier, the development of 'Archmospheres' as a new means of conceiving of and visualising architecture has been a key outcome of this research. An interest in atmosphere amongst architectural theorist was an early finding. The lack of atmospheric variety in commercial architectural photography was discovered during the interview process and via analysis of images in the architectural press. The 'Archmospheres Or Atmographs' is the name of the blog I used as a research log. In the new site, however, the project is presented as a series of grids and selected images in print. However, flexible categories and a greater number of individual images are offered via the following website: http://marc-goodwin.com/atriomospheres/
alter images through cloud software. It may be instructive to compare it with the archmospheres tab of the site:

http://marc-goodwin.com

Additionally, the blog, documenting ideas and key advances in the research from September 2011 to September 2014 can be viewed here:

http://archmospheres.wordpress.com/

1. Definitions

For the sake of clarity, I will attempt to take a stand on certain key terms and issues that are used in several different ways by practitioners and theorists. These may be taken as a crucial subset of terms specific to both my practice and the present research. Words are crucial. It is less their etymologies that concern me here than an attempt to clarify the way I understand certain terms. These working definitions are given to convey those meanings to the reader, in the hope that doing so will be helpful.

— Architectural photography: by this term I mean commission-based photography appearing in trade magazines such as El Croquis and the Finnish Architectural Review, the popular press such as Mark or Wallpaper and occasionally in research journals such as the Nordic Journal of Architectural Research and Architecture and Culture. The Phaidon Atlas of Contemporary World Architecture is perhaps the best example of all because it demonstrates how the conventions I have identified are followed all around the world, amounting to a sort of universal style. I am not referring to independent publishers (covered at the end of the ‘discursive map’ section of the dissertation) or fine art projects.

— Documentation: this convenient term for expressing the belief that a style of photography, often opposed to Pictorialism (Naef 1978, Rosenblum 1984), can provide objective visual evidence. Documentary style exists as a photographic practice that is well researched and has been reinvented on several occasions (Fritz 1994, Hostetter 2000). However, I take issue with the notion of transparency or objectivity in architectural discourse when referring to documentation. To create such a visual document is to remove the creator, eliminate interpretation, and simply present things as they are, via an image. That is impossible because the sense data stored as information content in a photograph is transmitted via a visual language (Kress 2000). That language is a convention, loaded with cultural baggage.

— Interpretation: Interpretation is the ‘how’ of the ‘what’ that is normally called presentation. The medium can never be irrelevant because every picture you see is mediated. The medium not only is the photograph but also the techniques used to produce the thing that is a photograph. The medium shares another person’s view with a viewer. Hence the act of looking at a photograph has an aspect of inter-subjectivity which takes place via constructed objects — photographs, in this case of other constructed objects. A photograph presents a certain way of seeing, a set to which the reader belongs.

— Promotion: what normally takes place when a photograph is commissioned. Nearly everyone on Earth can now produce photographic pictures. Technology has made that possible. Paying for a professional means a different, better sort of picture is required for the purpose of promotion. But on that basis of what paradigm is one picture better than another? That question is a central concern to this research and further afield. See discursive map.

— Representation: the default definition of architectural photography. These photographs present architecture anew via the medium of a photograph. Representation via two-dimensional imagery is an integral and relatively straightforward part of architecture often divided up into classes such as: section, plan, elevation (Perouse de Montclos 2011: 24–49). Unfortunately, cultural theory from Althusser and Foucault to Horkheimer and Benjamin suggests there is more to consider when using this loaded word. See documentation.

— Transformation: To capture an image (with a camera, pen and paper, the eye, radar, spectrograph, thermostat reading, etc.) and render it into a final version that re-presents a particular place and time is to transform: to change an image from a limitless number of possible ways of perceiving a place. Just as seeing is selective and determined by beliefs, showing seeing — photography — is anything but the whole truth. A whole truth would an infinite thing, whereas photographs are clearly finite. Transformation takes place whether we recognise it or not. See interpretation.

— Taking place: I offer this term as a way to replace the above terms by describing what architectural photography is and does. The idea is a simple one: you ‘take’ a picture of a place. Equally, by doing so, you take a place and make it yours, taking a visual aspect of the world and transforming it into a smaller flatter object. The practice is not objective or neutral, and photographs are not transparent windows. Studies of architectural photography are rife with neologisms. It has been referred to as: building with light, constructing a legend, camera constructs, shooting space, constructing worlds, and so on. So perhaps adding another new notion to the pile will not be very useful. Certainly this term is not the only way to rightly see the practice. Rather, in keeping with the notion of paratopic agglomerates, it could be seen as one of so many parts which adds up to a picture. Taking place, building with light, constructing a legend — may the reader decide.
The following section is part literature review, part practice review. While central to historical surveys of architecture, architectural photography is often overlooked by histories of photography. Similarly, architectural scholarship is often insular, ignoring photographic, fine art and philosophical insights which might challenge the architectural way of seeing architectural photography. Each oversight evidences the need for a reconceptualization of the practice of knowledge within the histories of photography and architecture. Each has much to gain from taking the other into account. This review will look at literature on architectural photography with that need in mind. The review starts with traditional scholarship — books written on the subject of architectural photography. From there, to dialogue with literature, interviews with experts in the field of architectural photography have been included together with examples of written rules published by architectural institutions dealing with photography. Finally, this section will end with the most contemporary publications to date.

The title of this discursive map is derived from what is arguably the most influential architectural treatise of all time: I Quattro Libri Della Architettura. The nine rules I will develop here are a direct reference to the nine rules of 'grammar' Palladio developed in that book. They also facilitate the emergence of key arguments embedded in a large cross-section of literature, which I shall present. By adopting this structure, I wish to point out how historians of architectural photography have created rulebooks for the practice of such photography. I take Feyerabend's position of the Sapir/Whorf Hypothesis that languages are not merely instruments for describing events they are also shape them; their "grammar" contains a cosmology, a comprehensive view of the world (Feyerabend 2010: 14). Significantly, Palladio believed his nine rules amounted to the grammar for architectural design. I will return to that notion too at the end of the review.

The organisation of literature into these different categories has been done to facilitate their summary and analysis. It is hoped this will make the section easier to read, as well. It has proven one way to group ideas and discuss the content of certain books. However, it should not be taken as a definitive position on any of them. Aspects of each book spill over from one category into another. They could have been grouped differently.

Whilst the general tone of the literature covered is critical and negative, there is reason for optimism — a kind of light at the end of the tunnel. It comes in the form of three publications. Independent curator, Elias Redstone, has just released two books: Constructing Worlds and Seeing Space. These will be considered together with his long-term project for alternative architectural seeing: Archizines. Additionally, recent publications developed from conferences on the topic of architectural photography suggest that a critical apparatus for its reappraisal exists. Collectively, such publications point to new directions in the interpretation of architecture through images. Significantly, they have done so in a way that has attracted both expert and public attention. That Redstone in particular has been able to achieve this by eschewing the other eight rules set forth here is probably no accident.

Rule one is that the camera is the frame through which architecture is most often seen. I present as examples of that argument in the writings of Beatriz Colomina, KesterRattenbury, Antti Ahlava, Laura Iloniemi and Petra Ceferin. Each argues how and why architectural PR is done first and foremost through photography.

Colomina's critique encompasses architecture, gender politics and media — each forming an integral part of the built environment and media space. I will focus on just two books here: Sexuality and Space (Colomina 1992) and Privacy and Publicity (Colomina 2000). In each she offers examples of how photography is the source for what architects see and build. Her exhaustive research centres on two archetypes: Adolf Loos, the perennial Grinch who insists that his spaces cannot be translated into images, and Le Corbusier, the media friendly, media savvy architect.

Adolf Loos gave generations of architects their battle cry: 'ornament is crime!' While many know the saying, few remember his buildings. In addition to decrying the use of ornamentation, Loos thought photography was unneeded and unsuitable as a tool for architectural seeing (Colomina, 2000: 43), especially his. Loos' furry, cave-like interiors were designed for the sense of touch (ibid 64). More tellingly, he denounced his competitor, Hoffmann, for making 'interiors that look good in photographs' (ibid 64). Perhaps it is for this reason that his ideas remain part of the zeitgeist while his buildings do not. Citing Walter Benjamin, Colomina points that Loos' opposition of the senses of sight and touch is a false binary: 'Buildings are appropriated in a twofold manner: by use and by perception — or rather, by touch and light' (ibid 74). In this the painter's and architect's points of view differ. Colomina argues vision triumphs. Modern architecture is conceived as a battleground and technologies of communication are the weapons (ibid 73). And those technologies are image and text — both grasped through the eye.

Windows — frames that fix or sequence the world — are crucial. Le Corbusier turned the vertical, single-moment, porte-fenêtre frame into the horizontal fenêtre-en-longueur, or strip window. According to Colomina, he did so upon seeing a strip of 35mm film. To grasp the significance of this is to be told that images are passive or rather, by touch and light (ibid 74). In the eye both the snapshot and Colomina points that Loos' opposition of the senses of sight and touch is a false binary: 'Buildings are appropriated in a twofold manner: by use and by perception — or rather, by touch and light' (ibid 74). In this the painter's and architect's points of view differ. Colomina argues vision triumphs. Modern architecture is conceived as a battleground and technologies of communication are the weapons (ibid 73). And those technologies are image and text — both grasped through the eye.

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Le Corbusier's use of text and image, Colomina concludes that for him 'to inhabit means to inhabit a picture' (Ibid: 115), and that he is not so much interested in 'site' as 'sight' (Ibid: 119). Different locations are, she argues, just different pictures (Ibid: 119 - 120), 'a space whose limits are defined by a gaze' (Ibid: 124). Le Corbus-
A book, **This is Not Architecture: Media Constructions** (Rattenbury 2002), evolved out of Rattenbury's doctoral thesis, and offers an intersection on the interaction between architectural, photographic and editorial practices. Rattenbury crucially underlines the influence of other art forms on architectural photography. Two key principles are developed. The first is that the conventions of architectural representation that were adopted by photographers in the nineteenth century came from earlier illustrations (Rattenbury 2002: 27). Rattenbury writes: following powerful and strict conventions of architectural drawings, architectural photographs display structures devoid of human traces, often captured under fair-weather conditions, in a pristine state untainted by their everyday use (Ibid 129). So strong are those conventions, in fact, that they resist technological change. A basic principle from the early history of architectural photography is that ‘modes of representation are not significantly altered when new techniques are discovered, but that they perpetuate pre-existing conventions’ (Ibid 34).

The second principle is that ‘representation itself is not a reflection of some ‘reality’ in the world about us, but is a means of casting into that world a concept—or unconscious sense—of what reality is’ (Ibid 30). So whilst the Architectural Photographic Association was founded in 1851 for ‘procuring and supplying to its members photographs of architectural works absolutely correct representations’ (Ibid 26), correct representations should not be mistaken for neutral or objective ones. Conventions involve mis-re-presentation as well as re-presentation (Ibid 28). For example, photographer Charles Negre said he took three different types of photographs for three different types of client: general views for architects, details for sculptor, picturesque views for painter (Ibid 30). This point is so important that Rattenbury repeats it much later in the book, citing an important watershed moment in the history of architectural photography: Julius Shulman’s famous Case Study House 22. For the general public Shulman produced the iconic ‘Two Girls’ image, for which actors, props and dramatic lighting were used. For architects the image was made dull, grey and flat. One has the impression of looking at visualized data when staring at this image. The point is not to tell a story but focus on space—line and plane—without distractions. According to Rattenbury, this approach for photographers is ‘Coolly contrived & aesthetic stereotype’ (Ibid 132). Shulman claims that producing this reliable, repeated stereotype is the architectural photographers’ job, because they: bring a consistency of visual representation on which architects capitalise. Photographers craft a pictorial homogeneity among dissimilar spatial configurations’ (Ibid 129).

**Architecture in Consumer Society** (Ahlava 2002) is a close look at Baudrillard’s reading of simulacra, myth and space. People congregate myths in consumer society through consumption (Ibid 10). ‘Myth’ is defined as fundamental relationship between object and thought, where persuasion has great importance (Ibid 16). Consumer objects are coded to seem objective but hide obligations (Ibid 41). The lexicon of society is a language of signals: full of signification but empty of meaning (Ibid 43). Hence, it is not content but appearance image and ambiance that become the merchandise when one talks about architecture (Ibid 97). Ahlava combines the many arguments from The Society of the Spectacle (Debord 1967) with Baudrillard’s early work. System des Objets (Baudrillard 2000). To this he adds the media discourse of Walter Benjamin to arrive at a general theory of consumption, applied to the field of architecture. Meaning becomes replaced by meanings that are embedded in specific cultures. Cultural beliefs and practices are reflected in architectural sites or environments. System des Objets has much to say about the creation of ambience in architecture. Meanings are multiple, movable and uncertain because the separation of structure and content becomes difficult when they take form in an overwhelming atmosphere (Ibid 40). Baudrillard concludes that public is meaningless and valueless (Ibid 212). However, ‘like all heavily connoted systems, it is self-referential, we may safely rely on advertising to tell us what it is that we consume through objects’ (Ibid 179). It provides us with meanings via the definitions it supplies. These definitions are derived directly from consumers’ (Ibid 212). Status is acquired not from birth or accomplishment, but through endless consumption of significant objects (Ibid 214). In such an environment of relativistic meaning, a culture invariably takes shelter in myths which are created in part through images.

**Is it all About Image?** (Iloniemi 2004), written by an architecture PR expert, stresses the importance of images and offers a toolkit to architects interested in improving their media profile. Whilst self-promotion is involved in the endeavour, Iloniemi sees the mechanics of publicity in the field of architecture makes it a key text for this review. Her book offers six publicist case studies, six project case studies, eight analyses of the work of architecture critics, picture editors and publishers, as well as general reflections on the symbiotic relationship between architecture and the press. The section ‘What the Media Say’ states that the press wants ‘clear images, clear facts, not gobbledegook’ (Iloniemi 2004: 14) and claims architecture will always be about images because it is rooted in visuality. Without images, architects would have no way to communicate their ideas. Architecture is the key marketing tool used in pitching for new business (Ibid 164). Architectural Photographer Peter Cook states that the best way to become an architectural photographer is to study to become an architect, since you don’t need to know much about photography to do the job (Ibid 176). The technical aspects are few and easily acquired, he claims, hence what is left to learn are the demands of the client, which are best understood through the press. Cook is a well-known name in architectural photography and his website is a well-known name in architectural photography and his website is a

Iloniemi remarks, computer renderings are a bit samey (Ibid 187) at the moment if architects are quick to dismiss the work of the image-makers they commission as Cook has done. It might also explain why brands in architecture are largely internalised and not understood by their consumers (204). If a simple recipe for the making of a standardised image is all you need to do architectural photography, it supposes that image makers themselves (photographers and renderers) have nothing to add and no important contribution to make to the development of such images. The important knowledge resides in the architect’s office. Iloniemi ends the book with the most important lesson she has learned along the way: the
job of a PR agent working for architects: ‘you are here to feed ... [architect’s] vanity and get us published’ (2009). That quote suggests my suppositions are correct.

Constructing a Legend (Čeferin 2003) is a look at how Alvar Aalto, the Museum of Finnish Architecture and the Finnish Architectural Review created a brand of Finnish architecture. Photographs are conventions previously established by graphic artists (Čeferin 2003: 26), and architects learn from photographs hence from a representation constructed upon decisions of inclusion/exclusion, style, tone — in short, a frozen gaze at a building, not the building itself (ibid 27). She believes that reliance on photographs effects the very thinking about architecture, making it superficial (ibid 27). Čeferin is not interested generalisations in the effects of established norms, however. Her focus is on the specific the creation and exportation of Finnish Architecture as a brand during the period of 1957 to 1967. She argues that it was constructed chiefly by Alvar Aalto, the Finnish Architectural Review and the Finnish Museum of Architecture. This connected group of influential agents chose to create a particular image of Finnish architecture based upon mythological rhetoric that informs notions of Finnish identity. Photography is the principal medium through which architecture is shared with the public (ibid 28) and it contributed to the spread of modern architecture from Europe to America (ibid 26). Exhibitions and printed media are the site where specifically Finnish architecture was constructed (ibid 26). Finnish architects sought to become a part of the international Modernist movement, and adopted many of its tropes: white unadorned buildings, simple geometries, etc. The museum was the main source of photographs sent to foreign curators, architects, critics — it was the ‘gatekeeper and guardian’ of the identity of Finnish architects and architecture (ibid 27). Before long, the self-referential language of critics established a standard vocabulary for writing about and photographing buildings (ibid 143), this vocabulary is stereotyped and repeated on end by critics and scholars who often have no first hand experience of the architecture in question. The same has happened, I argue, in the visual language of architectural photography.

2 Anaesthesia

Rule two is that photography is bad for architecture. The second group is comprised of Roger Connah, Neil Leach and Juhanai Pallasmaa. Whilst as interested in PR as the previous group, the argument made by these writers is that too much attention has been paid to marketing, resulting in the detriment of architecture.

In his book, How Architecture got its Hump (Connah 2004), Connah asserts that conventionalism in photography confirms the sentiment within architecture (Connah 2006: 49 – 50), that the mores of optical truth we now read as objective photography were fixed somewhere around 1920 (ibid 50), and that what is really needed is a critique of the pact between architects and photographers (ibid 50–51). At present, there are just four types of the architectural photo, he claims; general shots which show the entire building, a conventional frontal shot (elevation), detail shots, and shots of something that happens by chance (ibid 53–54). These images rely upon cliché and lack the potential of comparative photograp-

3 It is important to state for the record that Alvar Aalto was not interested in the same mythology as his forbearers — architects such as Lars Sonck or Gesellius, Lindgren, Saarinen — whose National Romantic style he dismissed as ‘arch bark architecture’ (Griffiths 2004).


Anaesthetics of Architecture (Leach 1999) is still more critical of the use of images in architecture. His book was written to spark controversy. Predicated largely on the work of Walter Benjamin and French post-structuralists, he argues that aesthetics intoxicate and numb the senses. We are ‘inundated with images’ (ibid 1), a surfeit which causes information overload (ibid 7). The real world no longer exists, having been replaced by Disneyland (ibid 3), aesthetics impedes judgment about the world (ibid 6) where we stagger about drunkenly laughing in a superficial dreamland. Aesthetics in architecture leads to Fascism. Ethics are replaced by aesthetics and social issues swept under the rug when the credo of art for art’s sake is applied to life (ibid 18–19). Dictator and architect are likened through their ‘insensitive’ treatment of the masses subjugated to their self-indulgent whims (ibid 29). The use of computers, navigated by powerful avatars, is likened to a pilot loaded with bombs on his way to destroy lives (ibid 27). ‘The intoxication of the image leads to a lowering of critical awareness’ (ibid 56) — this is the eponymous anaesthetics central to his argument: ‘aestheticization leads to anaestheticization’ (ibid 54). We are alienated from ourselves because we live in a world of images (ibid 56). In turn, images are used by capitalism to sell things, and sex is one of the main tactics em-
Anaesthesia, like the focus on form and surfaces that he labels aestheticics, is useful if judiciously applied where needed. Secondly, is the fascist architect Leach attacks perhaps the man in the mirror? This book re-"... nicent of the dogmatic writing that was often employed fascists in the 1920s and 30s: the manifesto. The obsession with aesthetics is his casus belli; he writes to declare war on those who would cheapen architecture by making it two-dimensional and photogenic. But no one seems more obsessed with aesthetics than he. Thirdly, in this and every other book written by Leach, he uses images to make his argument. The Embodied Image (Pallasmaa 2012) is a collection of five essays interested in the relationship between architecture and images. The first covers a range of topics that by now will sound familiar to the reader: hegemony of the image (ibid 15–16), the demise of imagination (ibid 16–17), the rejection of architectural image production and the feasibility of architecture (ibid 17–19), architecture and the spectacle (ibid 19–20), images of control and eman- cipation (ibid 21–22) and the sense of the real (ibid 22–24). He argues that we are being manipulated by images in order to perpetuate the global economy and formulates an argument for a poetic alternative, as envi- sioned by Gaston Bachelard. Poetic images are ‘embodied’ because they are ‘an evocative and meaningful sensory experience that is layered’ and ‘gives rise to an imaginative reality’ (ibid 41). Successful artwork ‘always maintains a tension between the two realities’, (ibid 92). In contrast, the production of what often passes as beauty is simply cynical (ibid 114). However ‘the task of architecture is not to beautify life, but to reinforce and reveal its existential essence, beauty and enigma’ (ibid 115). The chief role of an architecture, according to Pallasmaa, is to create meaning (ibid 119). Commercial images, on the other hand, shut down the imagination and implant messages in our heads instead of serving as launch pads for creative thinking. Enigmas are important, as is the periphery of our vision. These obscure aspects of seeing are Pallasmaa’s instructions for a poetic architectural image, which might replace the conventional image we are accustomed to seeing.

3 Atmosphere

The third rule is that architecture is about more than just buildings because they are surrounded by and filled with atmosphere. The third group consists of architects and philosophers that focus on the topic of atmosphere: Gernot Böhme, Mark Wigley, Christian Noberg-Shultz and Peter Zumthor. Juhani Pallasmaa has also written on the subject and could equally be included here.

Gernot Böhme is a philosopher, writing only occasionally about architecture and rarely at all about images. His writing is so central to the subject of atmosphere, however, that he cannot be overlooked here. It is not architecture but scenography which Böhme uses as a testing ground for thought experiments. In a text titled ‘The art of the stage set as a par-...ag for an aesthetics of atmospheres’, (Böhme 2013) he writes: It is the art of the stage set which rides atmospheres of the odour of the irrational: here, it is a question of producing atmospheres. This whole undertaking would be meaningless if atmospheres were something purely subjective. For the stage-set artist must relate them to a wider audience, which shall experience the atmosphere generated on the stage in, by and large, the same way (Böhme 5).

In short, Böhme is certain that atmospheres can be produced, not just encountered, in given spaces. Additionally, he argues that they are in-ter-subjective, not private visions or experiences. They can be created and shared, like a statement or a mood. This understanding of atmosphere has been central to the photographic work I have done as well as the interviews I have conducted for the past four years.

Mark Wigley writes as if to engage Böhme: ‘A long tradition of architectural theory assumes architecture is never more than [...] theatrical effects’ (Wigley 1998:20). Theatrical effects are taken as a bad thing — words like theatrical and scenographic are typically pejorative terms when used by architects. Wigley’s rejection of atmosphere is not completely divorced from its etymological roots, ‘atmosphere’ is still often taken to mean foggy landscapes or candle-lit rooms (ibid 20). How- ever, far beyond that narrow definition, atmosphere is everywhere. Wigley suggests the point is rarely lost on practicing architects, though it is often covered up: ‘those who loudly proclaim their disdain for atmospheric ef-fects carefully construct and atmosphere with their drawings’ (ibid 27).

Peter Zumthor is not such an architect. As though in response to Böhme, Zumthor lays out a set of rules for the production of atmospheres in a book titled Atmospheres: Architectural Environments — Surrounding Objects (Zumthor 2000). The book was in fact published the same year as the original German edition of Böhme’s book on atmospheres, so a conversation between the two is not out of the question. Zumthor argues that ‘we perceive atmosphere through our emotional sensibility — a form of perception that works incredibly quickly, and which we humans evidently need to help us survive’ (ibid 13). The point is that if atmosphere is in the way we experience places, we need rules for the way places are made places are given meaning by visualising and symbolising them (ibid 17). He explains that we have a tendency to create maps: images of the world that we can navigate and grasp that which is beyond our immedi-
Alfred Stieglitz and Frederick Evans were two early exponents of person-on as a response to the standardisation of architectural photography. In photography, both professional and amateur, the notion of atmosphere is nearly as old as the practice itself. Pictorialism arose early in architectural photography. The central elements of artistic work are: contrast, repetition, his word for 'artistic work', which he tells us is his main interest as a photographer. The fourth rule is that this field requires great technical skill — the etymological root of the word 'art'. Unfortunately, this section also reflects photographers' overall iconoclastic presence in this forum of ideas. In Architecture and Photography Eric de Maré states that 'visual sensibilities have become so dulled and atrophied', that he has taken it upon himself to spread 'propaganda for a more direct enjoyment of the visible world' (De Maré 11). Photography can aid people to look more closely at buildings and appreciate the world around them (ibid 12-13). If people are taught to care about the built environment, they will ask more of that great divide. I point this distinction out because it might explain the surprising tone of Shulman's final book. His career is far more compelling than his writing in Architecture and its Photography (Shulman 1999). Shulman's first words are in praise of himself. He explains that this book is a celebration of his sixty-two-year career, one spent working in 48 of America's so states (ibid 15). He goes on to state that the greatness of mankind is reflected in the arts, and that studies of architecture would be 'vacuous' without photographs. For the remainder of the book, Shulman recounts the story of his career over the course of three hundred pages filled with anecdotes interspersed with images. We are told, for example, that upon receiving the first set of images from Shulman, Frank Lloyd Wright proclaimed: 'at last someone understands, in a photograph, my statement — you have penetrated the spirit of my design!' (ibid 122). The reader is also told how Shulman gave Richard Neutra a lesson: 'Do not expect a photographer to undo a construction blunder' (ibid 137). Much of the book reads this way. In it, he shares the kind of stories one tells at parties in order to be charming, and some are clearly more rehearsed than others. Another book, Constructed View: the Architectural Photography of Julius Shulman (Rosa 1994), is far more recommendable a means of learning about the life and work of Shulman. Both the images and text are better here, and the study of this last book is important because it contrasts with his first. In it he claims the right to interpret a scene with his camera, rather than merely faithfully documenting it, as encountered at the time of each photograph. That claim contrasts greatly to the stance taken in a much earlier book published by Shulman, to which I shall now turn. In The Photography of Architecture and Design (Shulman 1977), Shulman writes as a teacher. He explains how to take pictures, and produce each. The first two are the basis for most commissions. 'Picture' is his word for 'artistic work', which he tells us is his main interest as a photographer. The central elements of artistic work are: contrast, repetition, balance, climax and cohesion (ibid 30). He sites Ruskin and Brandt as two experts who rule it impossible to set rules for composition. Then he proceeds to give us those impossible rules. This process of self-contradiction is enacted a third time when he states that architectural photography is concerned with form not romanticism (ibid 31) and that upon receiving the first set of images from Shulman, Frank Lloyd Wright proclaimed: 'at last someone understands, in a photograph, my statement — you have penetrated the spirit of my design!' (ibid 122). The reader is also told how Shulman gave Richard Neutra a lesson: 'Do not expect a photographer to undo a construction blunder' (ibid 137). Much of the book reads this way. In it, he shares the kind of stories one tells at parties in order to be charming, and some are clearly more rehearsed than others. Another book, Constructed View: the Architectural Photography of Julius Shulman (Rosa 1994), is far more recommendable a means of learning about the life and work of Shulman. Both the images and text are better here, and the study of this last book is important because it contrasts with his first. 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keeping in mind) reveals a very different Shulman. When analysed in light of statements made in the 1999 publication, we come across a seeming paradox. He clearly states in the later publication that his role is that of an artist interpreting a scene. He claims that conversations about objectivity are meaningless, and he is surprised they continue to have currency. How can this be? Is he contradicting himself? Did he change his mind over the years? Is this contradiction indicative of the central dilemma of an architectural photographer: navigating the role as artist entrusted with visualising another’s art. A few statements reveal his enthusiasm for the practice of photography: ‘this night scene is vividly impressive. It expresses the interior design better than a daylight view—and has the potential of whetting the editorial appetite of an art director of a magazine!’ (ibid 16). In a still clearer example, he writes: ‘the cue for the photographer was not the house alone, but rather the rare beauty of the atmospheric effect of the distant mountains, which could only be captured during twilight’ (ibid ‘13). ‘If you don’t take such liberties, you are guilty of not using your imagination!’ (ibid 36). ‘Remember that visual qualities of an area differ considerably from photographic ones, especially when a wide angle lens is used’ (ibid 37). ‘I couldn’t resist this playful abstract expression of the architect’s design’ (ibid 40). In all of these statements, the value of the photographer’s ability to interpret the scene, not just document the building is clearly voiced.

A paradox is in the making; a photographer must have the skill to create a compelling image but must not aspire to become an artist, over-interpreting or distorting the work of the architect. The career of the author needs to be factored into the equation. Books about architectural photography written by architects are often a form of self-promotion in which photography is used as a tool. The photograph is only a means to an end — the advancement of an architect’s work. The all too rare photographer’s voice underlines the obvious but easily overlooked fact that the photographers also engage in creative practices and operate in a market where self promotion is the order of the day. They make images are under two conflicting pressures. On one hand, they must provide a service to the client and modestly claim to put forth the great work of the architect in its true light, without distortion. On the other hand, they must somehow distinguish themselves from the herd in order to compete. Yet the subject matter — architecture — must not be overshadowed by the photograph. To what degree are architectural photographers simply skilled artisans in the service of a visualisation of architectural discourse, and to what degree are they expected or allowed to be artists who use architecture in order to make images? If this work is a conventionalised system, it reinforces the accurate documentation of architecture, why are there any star photographers at all? To misquote Orwell, all photographers are equal and ‘factual’ to define each kind. The terms are clumsy and potentially misleading. The ‘experiential’ photograph is in fact almost completely devoid of facts. The messiness of life and ‘factual’ to define each kind. The terms are clumsy and potentially misleading. The ‘experiential’ photograph is in fact almost completely devoid of facts. The messiness of life and the photograph is in fact almost completely devoid of facts. The messiness of life and the photograph is in fact almost completely devoid of facts. The messiness of life and the photograph is in fact almost completely devoid of facts. The messiness of life and the photograph is in fact almost completely devoid of facts. The messiness of life and the photograph is in fact almost completely devoid of facts. The messiness of life and the photograph is in fact almost completely devoid of facts. The messiness of life and

It was a decisive step in the photographic way of seeing architecture: ‘This fresh sensitivity to juxtapositions made photographers more aware of the building as a whole rather than individual components, and more aware of the influence of the artist on the building as a whole. The same applied to the structure of their pictures—that is, to the elements that might compose them and to the manner in which these could be combined’ (ibid 112). This visual communication technique allowed for both narrative and judgement.

Talbot juxtaposed a foreground litter of clumsy, sail-powered lighters or river barges that appear to have been abandoned in the mud. Whatever the reality of the situation being photographed, the contrast depicted in the image makes the statement that the bridge is a revolutionary piece of technology...which has left behind the picturesque but inefficient traditional means of crossing the river (ibid 32).

Architectural photographers taken thus are not technicians operating instruments for the purpose of documentation, but rather are seen as storytellers with a variety of narrative devices at their disposal. The point is significant not only for an understanding of photographic practices but also as a means of measuring their impact on the representation of architecture. However, it is developed no further. Robert Elwall’s position as director of the RIBA photography library no doubt gave him a privileged vantage point from which to ob-

The fifth rule is that you must know your history and be condemned to repeat it. The fifth group consists of three historical surveys of architectural photography by Cervin Robinson and Joel Herschman, Robert Elwall, Robert A. Sobieszek and Clare Zimmerman. Each provides an impressive visual catalogue of photographs as well as excellently researched essays on the history of their creators. However, each suffers from the historian’s need to appear distanced and objective, creating certain missed opportunities for critique of the practice. However, bits and pieces of critical thinking seem through the cracks in the façade of impartial objectivity. That will be my focus. Architecture Transformed (Robinson and Herschman 1990) is significant not only for an understanding of photographic practices but also as a means of measuring their impact on the representation of architecture. However, it is developed no further. Robert Elwall’s position as director of the RIBA photography library no doubt gave him a privileged vantage point from which to ob-
serve the community of its contributors. His book Building With Light is filled with scintillating quotes from experts and practitioners. Pointing to the strange role of photographs he states that ‘architectural historians often treat photographs as if they were the buildings themselves’ (Elwall 2004: 6). The point is driven home via architect HS Goodhart–Rendel’s quip: ‘The modern architectural drawing is interesting, the photograph is magnificent’. What if the building is an unfortunate but necessary stage between the two’ (ibid 8). The Architects Journal went as far as to claim: ‘to no other profession is a proper understanding of the whole creative and revelational scope of modern photography more important than our own’ (ibid 120). The idea is repeated just five pages later: ‘Without modern photography, modern architecture could never have been put across’ (125). Photographs were crucial ‘as visual stimuli for Modernist architects’ (ibid 127) providing information about building practices and styles throughout history and around the globe. Photographs were not a transparent slice of reality objectively and scientifically reproducing the built environment, but an artificial construct built up by choices (ibid 128). The point is crucial and one wishes Elwall were around to write an entire book about it.

The Edifice is Colossal (Sobieszek 1996) focuses entirely on nineteenth century photographic architecture. Sobieszek begins by stating that the first photographs were of architecture, and that many of the "techniques are still in use today, the earliest tricks have become conventions" (Sobieszek 2). The point is so important he repeats it five pages later, this time linking it also to the Beau–Arts style of rendering elevations. It was during the mid nineteenth century that the first architecture journals, such as the Revue générale de l'architecture et des travaux publics were formed and the first photographs appeared (ibid 4). From the outset architects and editors of these early publications suffered the same anxieties espoused by Leach, Connon and Pallasma: the possible usurping role of the camera. Might the eye of the photographer take away authority and control from the architect and supplant direct experience of the building with second hand experience via an image of it? (Ibid 7). The anxiety is amusingly paralleled to a fifteenth century mason worrying that Guttenberg’s invention of moveable type might replace direct experience with words (ibid 14).

Claire Zimmerman provides an update to this topic with her book Photographic Architecture. This is an update not only because it was published much more recently than other books on the subject, in 2004. It also introduces a new idea. In her book she presents two key concepts: architectural photography on one hand, the impact of photography on architectural design on the other. She unites them in the term "photographic architecture" and sees the circulation of architectural photographs and photography’s impact on design as two sides of the same coin. Images appear on the surfaces of buildings. At times they are quite literally photographed printed on surfaces, at other times they are designs reminiscent of photographs. Equally, buildings become more and more photogenic as the univalued importance of photography for conducting the business of architecture becomes a given. Additionally, this book is important because it adds the subject of German architectural photography, notably absent until now in the English-speaking world. Finally, her analysis of images pays unusual attention to the process of photography, recognizing the many steps taken in the production of architectural photography and analyzing photographs with a discerning eye. All of this information adds much to the store of knowledge about architectural photography built up by her predecessors.

**6 Power**

The sixth rule is that power is placed in the hands of very few photographers. Dennis Gilbert and Richard Bryant had nearly exclusive relationships with most major British architects for decades; the same is true of Jussi Tiainen and recently Tuomas Uusheimo in Finland, Hisao Suzuki, Duccio Malgamba and Jesus Granada in Spain. In May 2012 I discussed the power of the image with Denmark’s foremost photographer, Adam Mark. I repeated the interview in March 2013 with PR agent Martta Louekari, the sole person representing Finnish architects in China. Interviews were presented here as an update to the writings of Shulman, De Maré and Iloniemi with a focus on the Nordic context.

Adam Mark trained and worked as an architect before going on to become a photographer. Sources quote a follower of Adam Mark, he told me ‘you can create a mood and you can guide [viewers], you can create a key for how to access a building - in a good way.’ This is true, he claims, because ‘a lot of people see images first, and then [the] building.’ He made statements that divided architects from ‘others’. ‘The general public, when they look at photos of architecture… look, I think, at pretty pictures first, and buildings second.’ Mark is convinced that the photographer plays a key role in determining how a building is experienced: ‘you choose what is the spectator sees; and if you choose to enhance the building; you can cut away the weaknesses in architecture; you can add an extra layer to the building or how it is perceived.’ However, when I asked him if he thought photography could influence architectural design, he immediately responded ‘no!’ Then he reflected for a moment and changed his mind, coming up with an example of how photography has made such an impact. He said that in the nineties everyone looked at Hisao Suzuki’s images in El Croquis, and that when working on competitions those photographs had a lot to do with what kind of submissions one might imitate what they saw in that publication. So in that sense, he concluded, photography can have an influence on design. Architects versus the general public were just one of the binary divisions that emerged in our conversation. Key topics also included conservative vs. progressive publishers, and image vs. text. Mark stated:

I never read the press releases before I photograph the building. I can sometimes read the project description. I talk with the architect. That’s better. Because the written words about the project...the way we are communicating has been taken over by professionals. 10 years ago it was more architects that were doing everything. But as soon as the companies are more like 5 or 6 persons, they have a PR department. It is often not architects who are in those departments. The good ones understand architectural photography. The bad ones are more attracted by images that are normally in the annual report of a company. Smiling people. That is the way they have been trained to communicate.

Publicity, publication, and public space were all topics addressed by
Martta Louekari. Architects use a kind of visual jargon that comes from architectural training. The problem, however is the audience: ‘They assume that the person who will see it is another architect, which is totally insane. It is difficult for many people to relate to the kinds of images normally used. When asked what might be a workable solution to this problem, she gave the example of architect Tuomas Toivanen’s wife wearing a bear costume in a series of photographs inside a house designed by him. ‘Humour helps you to relate, bringing everything closer instead of pushing things away.’ ‘That creates a really good image for the office because it makes it look like you care.’ Another key problem with the use of PR, as she saw it, was the lack of differentiation from office to office. It would be easy, she claimed, to add differentiation hence brand value because of the current lack of diversity in terms of externally communicated office identity, and because behind the scenes offices are more diverse than their PR would have you believe. At present, she stated, there are two types of images. ‘The huge mega-company that makes buildings like machines. Or the super-stiff, awkward, cold, artist offices.’ There are differences between offices, she thinks. However, they all employ similar images and buzzwords (such as sustainability) to the effect that those differences are not communicated effectively. ‘It would be so easy to make them more alive some how’ according to Louekari. ‘Viewed from the outside they all seem dead. It would be really easy to change that but no one kind of dares to do that in Finland.’ A concrete solution she suggests is for architects to work more like ad agencies. Just what she means by that is likely to raise a few eyebrows: ‘What advertising companies do is make a big theatre show, where the try to convince the client that this yellow circle that they did is the most genius thing ever. It is a process of kind of like fooling, almost, the client.’ One might think the idea of fooling a client is a purely negative one, but Louekari, thinks ‘there are some good things as well: more discussion, more feeling for doing something for the client.’ At present she believes the case is quite the opposite: ‘I don’t know how much they respect the client in reality. And I think that can be seen in the way they present the work.’ There is little attempt made to listen to the client or present an image to that is readable to a non-specialist: ‘In Finland architects think they are the ones who can decide. Compared to China, they have a lot of power. In China the architect is kind of like a waitress.’

7 Transparency

Transparency is the seventh rule of architectural photography. The topic is best summarised in Camera Constructs: Photography, Architecture and the Modern City (Higgott & Wray 2012). Reviewed both by Valeria Carullo in the Journal of Architecture in 2013 and Pepper Stetler in the Journal of History of Photography in 2014, it is an all too rare case of trans-disciplinary interest in an inherently interdisciplinary medium. It is also the first book I come across that considers architecture and photography equally as its subject matter.

The book developed from a conference on architectural photography that was held by the editors, some years prior. Conference papers are expanded into chapters. Each of these addresses topics ranging from modernism to models of reality, interpretation through art, and finally photography as a means of conducting design. The book is a tour de force in terms of subjects tackled, as well as the variety of contributors. Articles come from architects, academics and photographers. The contributors are on the whole more cautious than the editors, however. Many examples given deviate only slightly from conventional photography, a point which is made clearly by recent publications by Elias Redstone which I shall address in the final section of this discursive map.

Editors Higgott and Wray are bolder in their introduction. They state in no uncertain terms that "the narrowness of photographic vision has had a powerfully negative impact upon the way architecture is understood and developed” (Higgott & Wray 2012: 2). This narrowness, they claim has produced a conventionalised image which fails to harness the creative potential of the meeting place between architecture and photography (ibid 3). Art practices are a clear means of breaking from convention and providing new and different interpretations of architecture (ibid 3, 10–16). Still more telling is their conclusion that architects (editors and editors) have resisted change in lieu of myths about architecture (ibid 4). Articles come from architects, academics and photographers. The editors state: "Image quality relates to persuasion. You aren’t merely documenting your work but are actively trying to convince other people that yours is the best of its class.” They go on to claim: ‘Images play a major role in defining how we come to know architecture and interior spaces. Because photography is pivotal in understanding the built environment, choosing a professional to photograph your project is a most important consideration.’ The full set of guidelines

8 Rules

The eighth rule is that you must know the rules and follow them. Whilst many are presented as helpful guidelines, or suggestions, I claim that they are in fact rules. This is for the simple reason that failure to follow such guidelines results in failure to publish. So they are not guides or suggestions but gatekeepers. These gatekeeper rules differ greatly from the ones presented by academics.

The American Institute of Architects and ASMP have jointly developed documents ‘to describe today’s best practices for architectural photography’. They claim their ‘purpose is not to prescribe any particular actions, but rather to establish a set of shared expectations and a common vocabulary so that the professional goals of both architects and photographers can more easily be met.’ The content and tone of the advice given is vastly different from the rhetoric repeated by architects that write about photography. The guidelines state: ‘Image quality relates to persuasion. You aren’t merely documenting your work but are actively trying to convince other people that yours is the best of its class.’ They go on to claim: ‘Images play a major role in defining how we come to know architecture and interior spaces. Because photography is pivotal in understanding the built environment, choosing a professional to photograph your project is a most important consideration.’
provided by the American Society of Media Photographers on Commissioning Architectural Photography can be found in the appendices section of this dissertation.

The Finnish Architectural Review also provides architects with a set of guidelines for submitting photographs. 2009 Guidelines state:

- Attention should be paid to vantage points and atmosphere.
- For interiors, the inclusion of fireplaces, flowers, and living environments is suggested in lieu of empty spaces.
- For exteriors, photos taken from all sides, during different times of day and throughout the year are requested in order to give readers a complete picture.
- Detail shots are additionally requested.
- Images should be submitted without cropping where possible, so as to give more options for the editorial images.

All submissions comprised of several images are requested, but the architect is welcomed to suggest which images are preferred.

Many of these guidelines are not followed by the journal itself. I will address this point in the first article presented in this dissertation. A set of rules comes from the UK based agency that represents my work. It describes itself as "the leading global image, stock photography resource for all aspects of architecture, interiors, and design." In their submission guidelines for what they call the world's most prestigious architecture photography awards, they write: The Arcaid Images Architectural Photography Award aims to put the focus onto the skill and creativity of the photographer. We ask the judges and the viewers to look beyond the architecture to the composition, light, scale, atmosphere, sense of place and understanding of the project." Doing so is necessary, they claim, because although 'the experience of architecture for the majority of people is via images. The architecture itself is the focus and the image regarded only as the medium.' How can it be possible to focus on the skill of the photographer if architecture itself is the focus? They claim the awards is an opportunity to do so — to get beyond standard practice. However, a review of the successful competition entries suggests this has not been the case for the Arcaid Awards. The next project, a book entitled Shooting Space (Redstone 2011: 22), looks at 'the changing influence of architecture on photographic practice, and the influence of artists on how architecture is read and understood' (Redstone 2014: 7). It consists of the work of 50 artists spread over five chapters. Unlike the Arcaid project, the focus is largely on celebrated artists. However, what sets this book apart from other books about architectural photography is its focus on the reciprocal relationship between photography and architecture and the influence that each practice has on the other. This is a clear, direct means of redefining that relationship as normally understood by the architectural press and its practitioners. It is this lack which I highlighted in the introduction of this text; it is for that reason I claim Redstone is bringing about a sea change through critical mass and the contamination of categories that is long overdue. As Redstone himself puts it "The power to photograph architecture and broadcast it to the world has, at least in theory, shifted from professional to the pedestrian. Together with Alona Pardo, curated an exhibition at the Barbican in London in 2014 entitled 'Constructing Worlds'. The exhibition and its 250 page catalogue unite different strands of architectural photography to present a richer, more complex understanding of that photographic practice. The exhibition and book are comprised of four genres of work: the rise of modernism, the 1960s-70s celebration of the vernacular, reflections on architecture made by architectural photographers such as Helene Binet who do not fit the standard mould of anonymous but promotional documentation, and lastly photography of cities in change by photographers such as Nadav Kander and Iwan Baan. So, to sum up, architectural photography is a universal style based on mythologies of optical truth that are enforced as rules of professional practice. There is no room for interpretation, innovation or diversity. At least, that is the impression one gets when reading grammar books of the Académie de la Langue of architectural photography — the rules for conventional, commercial architectural photography. I Quattro Libri Della Architettura, containing the nine rule sets for the grammar of new ways of seeing were discarded in favour of older pre-photographic traditions (in terms of vantage points, line and form) and correct photographic practices (such as shooting clean, empty spaces under clear skies) which were codified to meet with architectural discourse. But perhaps we are once again in a similar moment, where artistic practices of the sort argued for by Higgot and Wray are beginning to achieve critical mass in the architectural world. That achievement is due in part to the work of Elias Redstone. Redstone, independent curator, editor and writer, has recently produced three highly influential projects that purposely alter the centre of focus by mixing genres or by bringing marginal practices to the attention of viewers and readers. The first of these, Archizines (Redstone 2011) is a print and online compilation of zines about architecture. Some of these 'alternative' publications, such as Mark or Appartamento, have gone on to become mainstream. All have no doubt benefited from the numbers and the value of publicity. Archizines was based on a desire to discuss what is happening now in periodicals that 'share a common interest in documenting and discussing the spaces we occupy in ways not found in existing mainstream or professional publications' (Redstone 2011: 12). The next project, a book entitled Architectural Review or featured by Arcaid on their website.
architectural design which Palladio invented, is probably the foundation of that Académie known as architectural photography. Tellingly, Palladio’s nine rules are for parametric equations, the same equations which have inspired the only recent architectural manifesto to surface: Parametricism. Hence there is a nice circularity, here. Contemporary ideas about the correct way of seeing architecture have their basis in Renaissance texts about perspective: contemporary software¹ has created a new kind of image and a new kind of architecture based on the ability to create parametric curves. Put academic rules together with photography and contemporary software and you come up with a new set of rules for the right way of seeing architecture — rigid and developed from the centre as ever.

But other ways of seeing exist. By looking at marginal practices in the world of architectural publishing and mainstream practices in fine art, Elias Redstone points out the significance and sheer number of those other ways. He is also creating new centres. In both the conventional architectural image and the kind put forth by Redstone, WIT Mitchell is proven right once again — the ontology of an image is defined by what you want from it. That there are default behaviours and beliefs that inform any form of language or communication goes without saying. Ultimately a language shapes its users just as its users shape it. The earlier mentioned Sapir/Whorf Hypothesis posited that reciprocal relationship to language. For that reason, it is clear that conventions are neither bad nor good, nor are they avoidable. However, pretending that they are axiomatic truths is avoidable. It seems timely to question the use of doing so and also ask who needs such truths to exist.

¹ Grasshopper is a powerful plugin for the 3d rendering program Rhino famous for the parabolic curves it allows a designer to create. This sort of design has been called Parametricism by Patrick Schumacher and popularised by Zaha Hadid.

3 RESULTS

Because this is an compilation thesis, the results are spread across four articles. It would be misleading and confusing to fuse them into a single set, as in the case of a monograph, for the sake of simplicity. However, some general remarks can be made in terms of results. As stated previously, the overall aim has been to understand conventions and atmospheres, in theory and in practice, where they concern the production and use of architectural photography. Beliefs which inform best practices are the result of taste, not a means toward objective representation. They are a style. The research put forth in each of the four articles has contributed toward that conclusion. However, the results are specific to each. In a sense, each can be said to answer a separate research question. Hence, each article must be dealt with separately.

I will both summarise the articles I have published and engage with them here. What one can actually say in a journal article is rather limited due to the space provided. Hence this introduction is an opportunity to add certain things that were omitted at the time. Additionally, there are things I wish I had thought of writing at the time but didn’t. It is here I shall do so where needed in hopes that it will improve the research, clarify some of the writing, and provide a solid ground for each of the articles.

3.1. One: What would a short-list of conventions in architectural photography include?

The obvious place to start my research was with the Finnish Architectural Review (ARK). Newly based in Finland, I was eager to immerse myself in the traditions of local architecture and learn about its long-running journal. It was perhaps also serendipitous that ARK is an ideal place to learn about conventional practices in architectural photography. Decades of images blurred into each other. I spent some weeks browsing the period from 1912 to 2012 looking exclusively at the photography until categories suggested themselves to me. Eventually I decided upon a nearly even split between when I recognised as editorial decisions — size and number of photographs per page or per journal — and photographic decisions such as composition, depth of field, the weather and the exclusion or inclusion of people. Of course, each of these could be the result of editorial decisions made from a selection of photographs. Equally the photographs might have been conditioned by the editorial decisions. But what I was interested in was how many of each appeared in the journal over time. Were there any patterns, trends or changes that could be extracted from the data?

The application of Grounded Theory was a crucial first step for the development of the research shared in this article. This method for working with open coding and moving to selective and finally theoretical coding meant it was possible to work with images without a hypothesis (Corbin & Strauss, A. 2008). Rather than seeking to prove or falsify a hypothesis, Grounded Theory states that you should spend timely becoming familiar with the subject at hand — in this case images published in a journal. From there, codes, concepts and categories will suggest themselves. Only then comes the hypothesis. But how to test it?
The methodology arrived at is content analysis, developed at great length in the Handbook of Visual Analysis (Van Leeuwen & Jewitt 2001). Content analysis is applied exclusively to the images of the first century of the Finnish Architectural Review. From that data I will produce nine categories of images with charts visualising the frequency of each image. From this work emerges a rather strong claim: the only significant change in the history of architectural photography is the shift from black and white to blue and white photography. That claim is developed further through practice-based research (Barrett & Bolt 2007) explored in subsequent articles and in the photograph section of this dissertation.

Grounded theory and content analysis meant that starting from a blank slate was possible. I was able to eschew assumptions about the framework employed by the editorial team (Goffman 1974), letting conclusions emerge later from purely photographic evidence. This naïveté was important in order to let the evidence form the hypothesis and not the other way around. As a spectator to Finnish society and new arrival to Finland, this position enabled me to engage critically without having to first undertake extensive sociological research into the culture of the country and company I was about to study. It allowed me to focus on my work as a practitioner, viewing photographs through the lens of an architectural photographer.

3.2 Two: What would a photographic interpretation of ‘atmosphere’ mean, and how would architects receive it?

I was unaware of the prominence atmosphere as a subject of debate in contemporary architectural theory before starting this research. It cropped up repeatedly in the reading, particularly in the work of Mark Wigley, Gernot Bohme, Peter Zumthor, Jean Baudrillard and Juhani Pallasmaa. These theoreticians and their work is covered in the Discursive Map.

Academic architects write extensively about ‘atmosphere’, and commercial architects use the word liberally to discuss their work. Yet the visualisation of atmosphere through photographs as part of the human condition, and the experience of architecture appeared to be completely unexplored territory. One atmosphere was seen to suffice in commercial publishing: the clinical atmosphere of conventional photography. With an idea of conventions clearly established, it was time for fieldwork into the visualisation of atmosphere through photographs as part of the human condition and the experience of architecture, hence this was not information I could derive from previous research.

A central concern of the fieldwork is the representation of atmosphere in place of the standard depiction of objects. Important also is an attempt to co-design through an interview process with architects based on the notion of the dialectic, not only for this experiment itself but is also for analysing the scalability of practices pursued in this investigation. Data includes excerpts from interviews and examples of photographs. An early finding is the lack of atmospheric variance in architectural photography. More than just a project about photographic practices, this was an attempt at co-design through an interview process with architects working in collaboration.

Much remains to be extracted from the interviews, and I will attempt to correct that problem now. Firstly, the overall process is perhaps not made entirely clear in the article. Secondly, a simple analysis of formal aspects of the first interview is needed. Those aspects should include: duration of the interviews and time spent answering each question, lexicon, frequency of keywords, tone and body language (recorded at the time but not shared in the article). Lastly, an analysis of the answers to the questionnaire which served as a follow-up to the preliminary interview and subsequent photographs is lacking from the article.

First Round of Interviews – Face to face

All participants were given the same semi-structured interview, found in the annexes section of this dissertation. My principle references for this stage of the research were handbooks on qualitative research (Denzin & Lincoln 2005) and papers written to clarify practices and define terminology when conducting these kinds of interviews (DiCocco-Bloom & Crabtree 2006). Interviewing was done partially to amass quantitative data shown in the chart below, this chart being followed up with field notes. Additionally, it served as a means of meeting these professionals face to face and cementing their partnership in this project. Doing so meant I was able to observe each individual as a whole person, studying their body language and particular linguistic idiosyncrasies. The following table is a breakdown of the interview with definitions below.

| With Vesa Oiva at A4A, Samuli Metinnen of JKMM, all three partners of K2S, Kim Nielsen of SMN, Torben Hjort of PLH and Mikkel Beedholm of KHR |

With Vesa Oiva at A4A, Samuli Metinnen of JKMM, all three partners of K2S, Kim Nielsen of SMN, Torben Hjort of PLH and Mikkel Beedholm of KHR
<table>
<thead>
<tr>
<th>Interview</th>
<th>Duration</th>
<th>Lexicon</th>
<th>Keyword Freq.</th>
<th>Tone/B.L.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>44:32</td>
<td>Concept, complex, spatial, floor, basic value, angle, design, faster, time</td>
<td>11,0,11,10,5</td>
<td>Technical, uneasy due to language &amp; suffering from a cold</td>
</tr>
<tr>
<td>B</td>
<td>1:12:05</td>
<td>Web, media, light, material, space, feeling, spirit, life, documentary, story, renderings</td>
<td>29,0,70,82,4</td>
<td>Friendly and engaging (one of three had a language barrier)</td>
</tr>
<tr>
<td>C</td>
<td>32:02</td>
<td>Yeah, clients, media, people, motion, audience, weather, light, diversity, scale</td>
<td>7,0,10,19,2</td>
<td>Business leader in a hurry</td>
</tr>
<tr>
<td>D</td>
<td>34:31</td>
<td>Aims, language, diversity, background, target, substance, questions, discussion</td>
<td>3,0,17,19,6</td>
<td>Friendly and thoughtful, but slightly uneasy due to language</td>
</tr>
<tr>
<td>E</td>
<td>1:40:07</td>
<td>Nice, horrible, views, caves, window, brick, glass, colour, layer, volume, height, façade, stairs, cosy</td>
<td>5,0,62,32,0</td>
<td>Friendly, engaging, and passionate about his building</td>
</tr>
<tr>
<td>F</td>
<td>34:22</td>
<td>Concept, complex, spatial, floor, basic value, angle, design, faster, time</td>
<td>6,5,4,34,0</td>
<td>Friendly at first; mildly hostile and bored by the end</td>
</tr>
</tbody>
</table>

- **Keywords** (in the following order):
  - Atmosphere/Ambience/Environment
  - Conventional
  - Building/Architecture
  - Photography/Image/Picture/Shot
  - Magazine/Publication

Keywords are clustered into thematic groups where possible for the sake of concision.

- **Lexicon**: particular words other than keywords characteristic to the person interviewed.

- **Tone/B.L.**: terms combine notes made about vocal and body language Atmosphere/Ambience/Environment

---

With this interview I was hoping to compare responses in relation to my research question and test the frequency of words like ‘atmosphere’ and ‘convention’ in order to judge the relative importance of each. As can be seen from the chart, architects speak mostly about architecture and photography. This comes as no surprise in an interview about architectural photography. However, the frequency of ‘atmosphere’ ranging from 3 to 29 instances per interview suggests the interest in the notion varied from architect to architect.

Significant also is that fact that only one architect used the word ‘conventional’ during the interview. My analysis of the information presented in this table is hence that keyword frequency shows that atmosphere is a central concept in architectural discourse but is often left out in the day-to-day running of commercial practice. It is perhaps not on the tip of everyone’s tongue at the moment of commissioning, but comes out at the right moment: for example when prompted in an interview. Prior to such prompting the words were less frequent. By that I do not mean to imply the use of leading questions. The questions were open-ended. Rather that the inclusion of the word atmosphere in the question acted as a kind of prompt to switch into that mode of discourse. I think this is particularly significant because it suggests that image and text are operating as different discursive spaces on the literal level. However, as I will later argue, that does not mean that atmosphere is not an operating principle in commissioning practices. It is used to determine what is right and wrong: there is a predictable repeated atmosphere – received as the neutral atmosphere. In this way atmospheres remain an operating principle, albeit a tacit one. But more of that anon.

After the first round of interviews was completed, I began the process of photographing six sites for the duration of one year. Half of this work took place in or near Helsinki. The other half was photographed in Øresund, a near suburb of Copenhagen. For the purpose of shooting I moved there on three separate occasions for periods ranging from two weeks to two months.

Architectural photography normally takes place over the course of one to three days, hence this was an opportunity to try out a completely different way of working and see what would emerge. This was important as I was trying to learn about photography through photography – discover my own default beliefs and conventional practices, challenge them through new practices, and hypothesise about their origins. This process is discussed further in the article itself.

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**Second Round of Interviews — Questionnaire**

Upon completion of shooting, architects were sent a questionnaire. The design for the questionnaire benefitted greatly from the insight of Professor Joaquin Roaldan, at the University of Granada, who has done research into the practice of photoelicitation. Explained the methodology and directed me to key reading (Margolis & Pauwels 2011, Roaldan 2011, Harper 2002, Van Leeuwen & Jewitt 2001). Photo elicitation is ‘based on the simple idea of inserting a photograph into a research interview’ (Haper 2002). The reason for doing so, claims Harper, is that people respond differently to images than to questions framed through words – the standard vehicle...
through which most interviews are conducted.

Responses to images were recorded instead of responses to texts. Therein lies the key difference between the first and second interviews. The questionnaire included images. However, it was not purely image based as respondents were also asked simple questions regarding which images they preferred and which images they would purchase. Another means of testing the importance placed on certain images was to ask respondents to select a number of images (first six, then four, then two) in order to tell the story of their building. A sample of a completed questionnaire can be found in the annexes section. There it will be seen what is meant by terminology, apart from the definitions provided below.

<table>
<thead>
<tr>
<th>Interview</th>
<th>P/P agreement</th>
<th>conventional</th>
<th>atmosphere</th>
<th>± feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>2</td>
<td>5</td>
<td>6</td>
<td>left blank</td>
</tr>
<tr>
<td>B</td>
<td>2</td>
<td>5</td>
<td>7</td>
<td>positive</td>
</tr>
<tr>
<td>C</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>positive</td>
</tr>
<tr>
<td>D</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>positive</td>
</tr>
<tr>
<td>E</td>
<td>4</td>
<td>7</td>
<td>7</td>
<td>positive</td>
</tr>
<tr>
<td>F</td>
<td>5</td>
<td>6</td>
<td>0</td>
<td>negative</td>
</tr>
</tbody>
</table>

- P/P agreement: frequency of correlation between images selected as ‘purchase’ and ‘preference’
- Conventional: number of images coded as ‘conventional’ selected as purchases.
- Atmosphere: number of images coded as ‘atmosphere’ selected as preferences.
- Feedback: participants were asked to comment on the notion of atmosphere as a successful or unsuccessful means of producing architectural photography based on the fieldwork they participated in. The negative feedback was from the editor of an architectural book publisher who was asked to substitute for one of the three Danish architects who did not manage to return the questionnaire due to technical problems. 11

Outcomes of this research are several, seeping into subsequent articles. Significantly, a binary similar to the Pictorialism / F64 debate which pitted two styles of photography against each other emerges (Heyman, Alinder & Rosenblum 1992). The Pictorialist tradition came from painterly conventions supposedly transferred to photography through the use of props and conventionalised poses together with soft focus and diffused focus printing technique. The F64 school argued that photography had not added for these conventions and should seek its own rules on the basis of photographic technology. The name derives from the maximum depth of field achievable at the time in large format lenses, with the idea being that maximum sharpness should be sought in opposition to Pictorialism.

This article represents a synthesis of former results and shares a break-through in visualising data. As stated, this research starts with the question: do images make buildings? From there the research underpins how this making might take place. An opposition between conventional — ‘neutral or transparent’ — images and ‘atmospheric’ images is offered as the answer. This article seeks to show a range of atmospheres, situating the conventional approach to architectural photography and its black and white antecedent within a range of potential atmospheres. For that reason, this article is central to the dissertation and shares its title with it.

This article clearly invokes a dialogue with Rosalind Krauss, whose famous essay is referenced in the title and throughout. As that territory is covered within the article itself, I would opt to further develop the link to Feyerabend. The notion of Paratactic Aggregates developed in Against Method (Feyerabend 1992) 12 is instructive here in two ways. Firstly, Feyerabend takes hold of epistemology to challenge Whorf’s idea that the ‘grammar’ of each language is not merely a reproducing system for voicing ideas, but rather is itself a shaper of ideas, the programme and guide for the individual’s mental activity, for his analysis of impressions, for his synthesis of his mental stock in trade’ (ibid 164). I have applied this idea to the notion of visual communication, the rules of professional, published architectural photography being its grammar. Secondly, this theory is appropriate to the use of grids because they produce an image composed of parts. Feyerabend claims that archaic pictures are paratactic aggregates, not hypotactic systems (ibid 200 – 208). They represent a world-view made up of parts, later replaced by a unified belief. This transition is historicised in the move from pantheism to monotheism. Significantly, the repetition of stereotyped conventions is a key characteristic of paratactic aggregates. Lastly, it is important to note these two kinds of worldview is incommensurate and incompatible. Feyerabend uses the example of perspective drawn on a piece of paper to illustrate this final point: the same drawing can be taken alternately as three lines meeting at a central point or as the representation of the corner of a room, with the lines of the floor converging to meet the corner of the two walls.

Photography was used as both warp and weft: the visual groupings of photographs by kind were used to reveal gestures directed by architectural discourse. The photographs and categories were of my
own making, unfamiliar territory for a commission-based photographer. I discovered the emergence of values not clearly legible through individu- al images through the process itself. I learned that the visualization of multiple images can be used effectively to show gaps between image and text which point towards a certain inconsistency in text-based and pic- torial communication. Equally this process of selecting organising a years worth of images revealed my own default practices, unknown to me and heretofore unanalysed. Photographs are used in this article to argue that photography might have an extended role within architectural practice were practitioners to demonstrate the value of that role.

Data was equally divided across images and the patterns their categorisation revealed. Taxonomies of atmospheres visualised in grids have been presented as a means of doing practice based research. In order to see the taking place that is architectural photography, repetition and contrast of typologies can be achieved by placing images in a grid. In doing so, taxonomy is revealed visually as well as textually. An idea is repeated which reveals the idea named. Credibility is achieved through re- peated investigation and demonstration of categories - visually or physi- cally constructed. Buildings thus become an area of enquiry; photography, the method of investigation. Using the metaphor of statistics, images can be taken as the sample, the grid its analysis and visualisation. Last- ly, these grids are unique because they concentrate on the atmospheric envelope around the building as a key but under-interpreted part of the story of architecture that photography can tell.

In short, the outcome was an analysis of architectural dis- course together with an exploration of photography’s role in the creation of that discourse revealing a gamma of rejected colours and scenarios.

3.4 Four: Why do practice based research, and can such re- search be repeated and generalised?

This final article is both summary and verification of my earlier articles. Here I shall cover three reasons for that claim, which went beyond the journal’s remit. The first of these reasons is to question a disconnect: why teach architectural photography in parallel courses in two separate departments? What would happen if this subject were as interdisciplinary as my research? The second reason was my interest in the Nordic model — why I chose Helsinki over London. The final reason was to apply what I had learned about atmospheres to the ‘Grey Matter’ teaching exercise: local rather than international-style photography of place.

Could others use atmospheres as a system for classifying images? Is it possible to apply notions of learning while doing to course design? Could this experimental course not only as an oppor- tunity to apply notions of learning while doing in a classroom but also as an opportunity to test the validity of my own practice based research. I wanted to see if it could be scaled up, with a team of students testing my hypothesis and a variety of experts judging the final products. I was asked for information and input about the projects photographed, however, the students were asked to consider that information as a starting point to explore and develop further. All of this could equally have been done in London but I was interested in taking money completely out of the equation. In Finland education is free. Furthermore, I was able to se- cure funding which meant that none of the partners were asked to con- tribute to the project. This would have been significantly harder to achieve in the UK.

Finally, I saw this experimental course not only as an opportu- nity to apply notions of learning while doing in a classroom but also as an opportunity to test the validity of my own practice based research. I was asked for information and input about the projects photographed, however, the students were asked to consider that information as a starting point to explore and develop further. All of this could equally have been done in London but I was interested in taking money completely out of the equation. In Finland education is free. Furthermore, I was able to se- cure funding which meant that none of the partners were asked to con- tribute to the project. This would have been significantly harder to achieve in the UK.

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and promoting contemporary architecture. The outcome was confirmation of the validity of atmospheres as epistemological device for understanding architectural photography as well as a verification of the potential for unconventional atmospheres within the market place. This might be a teachable moment.

For the reader's convenience I have repeated the table from page sixteen here.

<table>
<thead>
<tr>
<th>Article</th>
<th>Theory</th>
<th>Methodology</th>
<th>Data</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Grounded Theory</td>
<td>Content Analysis</td>
<td>9 Charts</td>
<td>Insight into Conventions</td>
</tr>
<tr>
<td>2</td>
<td>Phenomenology</td>
<td>Interviews &amp; Photography</td>
<td>6 Case Studies</td>
<td>Insight into Atmosphere</td>
</tr>
<tr>
<td>3</td>
<td>Modernist vs. Postmodern</td>
<td>Photography &amp; Edition</td>
<td>9 Grids</td>
<td>Visualisation Method</td>
</tr>
<tr>
<td>4</td>
<td>Effectuation &amp; Existentialism</td>
<td>Teaching &amp; Curating</td>
<td>Coursework &amp; Exhibition</td>
<td>Applications of P.B.R.</td>
</tr>
</tbody>
</table>

4 DISCUSSION

4.1 General Remarks

In this research, I have worked to clarify what fits into the frame of architectural photography, and what is left out. By doing so, it has been my goal to add a missing perspective to an interesting discussion, as well as study the validity of practice based, interdisciplinary studies. Because architectural photography consists of the work of two distinct but imbricated disciplines, it requires research and publication from each side.

The belief that one sees a building, rather than an architectural discourse, when one looks at a photograph in an architectural publication is counterproductive to the understanding of architecture and photography. In making photographs less transparent and more visible, this research was partially based on my own practice, but it is as hybrid as it is interdisciplinary. Thus its design required inputs from disparate sources in order to incorporate established methodologies from distinct disciplines into an emergent set of research practices. But this is not hybridity for the sake of novelty. As Edward Tufte would say, it is content-driven rather than form-obsessed (Tufte 34, 51, 64, 90). There were certain things I wanted to know, each stage of research being dependent on the former. I applied whatever method of investigation seemed most appropriate for the knowledge I sought. Each article was treated as a separate project with unique and specific questions. Overall this research is qualitative, relying heavily on interviews and the reflective practice of image making. Yet the quantification of data did prove useful and necessary early on for the analysis of images appearing in the Finnish Architectural Review. The methods employed for that investigation were later useful for the classification and content analysis of my own photographs. This is a perfect example of how research cycles from one step to the next, and how separate methods wind up creating feedback loops in a sort of productive contamination. Whilst it is clear that the most concrete contents of this research are the many hours of interviews and hundreds of photographs selected from thousands, a new view of architectural photography, with conventional practice classified in a system of atmospheres, is the most significant finding.

This study was predicated the following assumptions that contradict default beliefs about architecture:

- Architectural photographers work with physical, three-dimensional spaces to produce flat images; architects work with flat images to design three-dimensional spaces.
- Architects have defined photography in such a way that limits its role within their practice.
- Architects say very different things with words and pictures: eidos and logos are at odds and often contradict each other on the same page of a publication.

These points are important because they cause problems in the reading of architecture for specialists and non-specialists alike. Equally, it has emerged during the course of this research that photographic studies have been:

- articulated mainly by people with little commercial experience as practitioners
- centred on fine art and snapshot images
- operating on the assumption that the commercial photograph comes under the remit of media studies

This second set of assumptions is crucial because it adds to confusion about photographic practices of the sort I am conducting. A more com-
plete understanding of photography “will require a rich and thorough understanding of the myriad decisions that precede production [...] ranging from the conceptual and obtuse to the mundane and pragmatic” (Bedford 2007: 11). This sea change will not occur if architects, artists and academists, not architectural photographers, do most of the thinking and writing about architectural photography. This fact emerged first through gaps in the literature, which were the starting point for my research. They were also indicated certain deficiencies in commercial photography, discovered through fieldwork and my analysis of architectural photographs. My final assumption was that research and development conducted in academia – but connected to industry – is the best way to fill some of those gaps and investigate ways to bridge the several divides causing practical and theoretical disconnects.

4.2 Theoretical Implications

I said in the introduction that the knights of faith and resignation might emerge as a model or leitmotif for this study, where no one unifying theory is put forth. I would like to quickly return to that notion. Creative capital is one of so many terms that make up business jargon that often sounds meaningless. The idea is that there is money to be made in art. Alternately, it is the ideal that everyone is an artist – with untapped creative abilities that should be developed. I wish to suggest neither. Rather, I choose to look at Kierkegaard’s knights as an example of the wasted opportunity in the move from personal to professional creative work. Fine artists, the knights of faith, are obsessed with their work and compulsive in their drive to produce it. Famous examples abound and are the stuff of legend. Total devotion is the common denominator amongst artists. All the money in the world couldn’t buy that dedication, which is why commercial artists so rarely have that quality – at least, not by the time they are successful. For that reason I have chosen to call them knights of resignation, keeping with Kierkegaard’s schema. Resigned to their existence, they carry on as believers in what they do but without the divine madness that energizes the knight of faith. There is an enormous loss of creative capital there.

Beyond that theoretical ground, I hope to have make my contribution in the still emergent field of practice-based research. It is here that I believe I have participated in current developments in scientific enquiry and will continue to do so in order to make a small contribution to the work of the scientific community in years to come. There is currently very little practice-based research in the literature on architectural photography. Hence, I hope my contribution there is obvious. Theorists have written extensively about phenomenology and embodiment through the notion of atmosphere, all which calls for research into new modes of seeing architecture through photography. I hope there too to have made a contribution. I believe this sort of research will sit well alongside previous research, which has come largely from architectural historians, many of which are specialised in the subject of architectural photography. A more complete picture will emerge when photographers and architects research the field, equally.

4.3 Practical Implications

Existing discourses within the architectural community suggest there is good reason for doing so. Interest in atmosphere can be traced back to the late 1970s and has been frequently voiced during the past fifteen years (the main focus of the literature review of this thesis). Yet that interest cannot be seen in architectural photography, which relies, I have argued, on one atmosphere which is continually repeated around the world, like a song stuck on repeat for a century. In this way, practice and theory suffer a disconnection. But there is a gap also at the other end of the spectrum, where marketing must be considered. The need for brand identity is taken as a given. However, several architects interviewed during this study voiced concern for the fact that architects (in Finland) have neglected to share qualities and beliefs unique to their practices. Architects seem eager to appear more similar than they really are. This is nowhere more apparent than through the kinds of images they commission and publish.

The success of architectural conventions for conveying architectural works and discourses to members of the architectural community is evidenced by hundreds of publications. However, only a small number of which reach a far greater audience than journals, will mean that audience will change. How those changes will alter the editorial practices of print journals and hence photographers remains to be seen. Photography and architectural practice are inextricably intertwined, with commissioning practices of many editors and architects, hence also by many architectural photographers. This oversight has created a gap between word and text, one of the motivations for this study. Additionally, in an economy increasingly geared towards selling experiences over objects, the practice of beautified documentation of architectural form must come into question as the sole means of seeing architectural visions.

For architects there are three main implications from this research. Brand differentiation might be had by a reappraisal of architectural photography as standardised technique for objective documentation. The notion of atmospheres increases the experiential range of choices that can be contemplated when architectural commissions are set. Specificity would also emerge through attention to the multiple possibilities that atmospheres present. A spectrum of atmospheres could be used as a form of Pantone in order to determine the right project specific photograph in line with both the program and the mood of an architectural creation.

For photographers these findings imply the opportunity and the need for an expanded role of skills both practical and critical. Whilst architectural photography is a highly skilled, demanding practice, it is not as difficult as it once was. The conventional sort of image which emerged in part due to the technical demands of large format film photography are
not longer present. The style of image they produced, however, continue to be the benchmark for successful publication. That might change if photographic methodologies and values which produce images currently are based on false premises about objective truth – instead of being an existing convention in photography is better than any alternative. In the hypothetical case of a commission brief or section of text from a publication that discusses a Nordic building, the human scale, the presence of nature (all common elements in Nordic architectural discourse) answers might be as follows.

- What element/s should be preserved or unchanged?
  - Required views of the building (elevations and corners of exteriors / interiors, significant elements, etc.)
  - Actual weather conditions at the time of shooting could replace the perennial Mediterranean blue skies.
  - What new element/s could be added?
  - Sensitivity to overlooked atmospheres also created by: time of day, daily life, particular events and curious idiosyncrasies.
  - Any clichés that are not specifically needed but held on to for the sake of conventional beliefs and practices

These four questions are fundamental when looking at the design of an object, he claims, but they can just as easily be used to test whether or not an existing convention in photography is better than any alternative. In the hypothetical case of a commission brief or section of text from a publication that discusses a Nordic building, the human scale, the presence of nature (all common elements in Nordic architectural discourse) answers might be as follows.

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  - Any clichés that are not specifically needed but held on to for the sake of conventional beliefs and practices

There are, moreover, cases where the atmospheres method should not be applied. An example of the former would involve a misreading of my critique of conventions. The work of architects Aires Mateus, for example, and many of their Portuguese counterparts is the epitome of a certain Mediterranean ideal which arguably has evolved from a long vernacular and sacral tradition, and is a reflection of common atmospheric and cultural conditions to which that architecture continues to respond. Hence the blue and white photography I have written about is not so much a cliché or myth as a reflection on local traditions, values and the experience of being there. Seeing such work in the rain, snow or under grey skies would be an interesting alternative, not a discursive convention with little basis in physical reality. I am not advocating the replacement of one set of conventions with another. One of the purposes of this research is simply to question the validity and effects of such conventions. I am offering a
critical look at architectural photography and examples of alternative practices. I am not suggesting we replace a blue world with a grey one, or an elusive but pervasive quality of fashion photography suggests that there just as my focus on atmospheres over objects has done. That beauty is an
point was that they could be different, but still needed to satisfy notions of quality and beauty. Where I was not myself convinced of these (because they were not my points of interest in the photographic experiments I was conducting) I did not convince the architects either. And a more literal notion of convincing is also worth mentioning here. In the course of conducting) I did not convince the architects either. And a more liter-
al photographs and 3d renders from the nineties shows clearly that the
additional research needed both to falsify certain claims and extend nascent methods of enquiry. Additionally, there are questions that arose which I had to put aside for fear of taking on too many subjects with too many methods. However, I would like to start off by mentioning them here, as I am certain that experts in those fields would have much to offer this research question.

Research into conventions of beauty suggests three such fields. Studies in fashion may reveal existing work and a new perspective, just as my focus on atmospheres over objects has done. That beauty is an elusive but pervasive quality of fashion photography suggests that there would be good reason to collaborate with experts in this field in order to further develop an understanding of conventional beauty in the architectural photography. For similar reasons, feminist studies would be of great value in order to better understand the connection between hegemonic discourses and conventionalised ideas about beauty. The Beauty Myth (Wolf 1990) is perhaps one of the more famous of such studies. Lastly, cultural studies on marginalised communities and practices, such as Queer Theory, African American and Chicano Studies, for example. All have considered the power of the centre and expulsion to the margins. Each brought those margins into focus and argued their validity. Some of the arguments I have made here are tangential with arguments made by researchers in those areas, hence my research would benefit greatly from insight from those areas.

Extended research into global publications in print and online is needed. The method for analysing architectural photography (ARP) offered here could be extended to global publications. An obvious can-
didate for such an analysis is a deeper study of The Phaidon Atlas of 21st Century World Architecture. The look into one Finnish publication is deep, but does not reach the scale of these journals relative to their national margins. Another candidate is its focus on a small country at the edge of Europe, albeit a significant one. A look at global publications to do content analysis of architectural photography around the world is a worthwhile research project for a dedicated team. I have taken the first step, I hope. However, in doing so, I realised that for a sole researcher it is too much to take on. Equally, blogs are im-
portant and fell another story, at times. They have the advantage of daily publications without the limitations of page number dictated by the costs of print. The world of Finnish architectural press is a good example of how new architectural press, both online and in print. Further research in this direction will become increasingly valid.

Along similar lines, further study into iconic vs mundane images would shed much light on the history of architectural photography. Yet the methodology for doing so remains unclear at present. How to test the impact of each? Upon whom? At what period of time via which publications? I was criticised by a peer-reviewer for not considering the greats in the course of the analysis. To respond to this, I decided to put my focus in order to focus on the other side of the equation: the mundane, the conven-
tional, the standard. This is because I wanted to look at standard operat-
ing procedures and their impact on my work. But also because the story of the greats has already been told. A study that would measure the impact of each and weigh their relative strengths and weaknesses has not.

Additionally, technological changes have made possible representational changes not looked into. A cursory glance at natural photographs and ad renders from the nineties shows clearly that the former has altered little whilst the latter has changed to the point where it is difficult to consider them both the same kind of image. 90s CGI looks like primitive product photography of architectural models; currently it looks like images of buildings in the world. Strangely, though, architectural renders feature a great variety of moods and settings, extreme vantage points from above and below and vast crowds of semi transparent people. Architectural photos look like blue and white versions of their nineteenth century predecessors. Yet photography has gone through the same tech-
nological revolution in that period as computer software. In the 1990s...
Development of online technology is essential for this suggested method of image analysis to become a useful tool for architects, photographers and educators. To make the extant website more than just an online portfolio but a tool as well as a means of exploring critical visual thinking would require sophisticated coding. The ability to manipulate images and create layouts for the sake of comparison and contrast are two obvious functions that are currently lacking. The development of such tools are a first and necessary step, as the world is increasingly about transparency and sharing, even if intellectual property remains important to legal and creative industries.

Finally, developing the university as a site of R & D, not in the service of industry, but rather through the implementation of the feedback loop, is a crucial goal for the future of education in this field as I see it. Architecture departments of universities do not embrace photography as a means of conducting research and development in architectural design — this is a missed opportunity. At present photography is still often viewed as a form of documentation (albeit one which adheres to clear visual codes), which is used at the very end of the design and build process in order to show the architect’s work. This view overlooks the fact that photography is seminal to the design process from the beginning — before a project has begun, in fact. Because every architect looks at images, and many of those images are photographs, photography is the means through which buildings are shared, the language through which architecture is most commonly expressed. It is for this reason I have identified photography as architecture’s discursive space. But will the architectural community take the imaginative leap required in order to do so well? Likewise is there an opportunity for photography departments to explore commercial training. Vocational training in photography is at an all time low because the focus is on educating photographers to become artists. But how many artists can find work? Alternative careers in photography are thus wanted and needed, indicating an opportunity for the (re)development of such studies within photography departments. In short, both architecture and photography departments have the opportunity to develop theory and skills training and it remains to be seen whether or not they will do so via interdisciplinary programmes such as the course described in this thesis, or as separate entities. Connectivity between practice-based research, work done in creative industries and education needs further development. Architectural historians or theorists. If I have something to add to existing studies of photography as an art form or are we educating tomorrow's knights of resignation? Both will emerge, but what is the discourse behind the way we work, research and teach photography is architecture’s discursive space, what do we want the atmosphere of that space to feel like?

5 SUMMARY

It is now finally time to return to the research question and the four points it rests upon. Images make buildings from a certain point of view. This idea was established in the discursive map presented at the beginning of this study. But it soon emerged in the literature that photography (as a practice) and photographs (as products) are mostly understood and defined by observers, not practitioners themselves. As a result, photographers look at the history of iconic images and architects often write about photographs of buildings as though they were the buildings themselves. Historians have fanned to filter out the bulk of images produced over the years, thereby overlooking the conventions underlying the construction of photographs of genius, the high points, the exception rather than the rule. The architect’s analysis often treats photographs as a means to an end — they are windows for looking at architecture. Hence the words ‘architecture’ and ‘photography’ are conflated, co-opted.

I have attempted to offer a different point of view upon this subject. A fascination with architectural imagery and theory brought me from the marketplace to the halls (and mostly libraries) of academia. However, it struck me as wrong from the outset to pretend to be an architectural historian or theorist. If I have something to add to existing studies on architectural photography, it is a different point of view. A practitioner must I am objectivistic about the first trial I have run. But for conclusive evidence that this model can and should be scaled up. It would need to be tried elsewhere and by others. To do so is not only important for the sake of falsification, but also for the sake of education. The amount of literature signalling the need for a rethink in the education of art, photography and architecture, together with the ongoing demand that practice based research justify its existence and clarify its ontology indicate that this is so. But there is yet another, final reason. The loss of creative capital: the Knights of Faith and Resignation.

I have interpreted Kierkegaard in a way that is neither about religion or ethics or logic. Love, vows, calling are the central topics which make a discussion of his theory relevant to arts education. A natural progression from love to resignation informs default beliefs about maturation and professionalism and explains the separation between work and play without recourse to economic perspectives. I believe Kierkegaard’s binary provides the opportunity to consider a different sort of transition from love to vocation. Answering to a calling, even in the face of evidence that it is not practical to do so, is the way to devote all of your energy to it. That is what I mean by creative capital. Letting people do what they love and viewing the classroom and the workplace as spaces for developing that vocation means the shift from a world of Knights of Resignation to one populated with Knights of Faith. It is equally important in order to question what direction we are heading in art schools. Are we educating for boldness, collaboration and innovation or are we educating tomorrow’s knights of resignation? Both will emerge, but what is the discourse behind the way we work, research and teach photography is architecture’s discursive space, what do we want the atmosphere of that space to feel like?
**The first answer**

Images make buildings by following a tiny rulebook. By applying grounded theory and the methodology of content analysis I was able to use the images appearing in the Finnish Architectural Review as a means of understanding architectural photography and categorising some of its practices. This was an important first step needed. In my work, this meant learning from both architec-
ter and architects to use repetition and structure. Taxonomies of atmospheres visualised in grids were presented as a means of doing practice based research. Colour-coded categories refocused the architectural photograph as a gamma of atmospheres instead of a window upon the world of buildings. In order to see the taking place that is architectural photography, repetition and comparison of typologies was achieved by placing images in a grid. In doing so, taxonomies were revealed.

Repetition was an appealing option as methodology, because I was able to use certain repetitive practices here in order to critique other repetitive practices. I had earlier established that architectural publishing relied on the constant repetition of a limited number of tropes or conventions. It is in that way that meaning was established. By repeating these conventions, other visual modes could eventually be forgotten or discarded, allowing for claims of neutrality about what would be better described as styles or techniques for the deployment of a single atmosphere. By repeating atmospheres created by or located in my own practice, I was able to similarly create meaning through repetition. Credibility was achieved through repeated demonstration of parts, which formed whole categories: the set of atmospheres shown at in the image section of this dissertation.

In fact, research suggested that these two means of communication were often at odds with each other, quite frequently in the same page of a given text. This was also an investigation into publishing and photographic practices, which could be applied elsewhere. The very notion of classification was essential for arriving at a visual, grid-like coordination of images according to different variables such as colour and atmospheres they present. However, as this was also an investigation into publishing and photographic practices, it was not without problems.

A focus on atmospheres revealed that words and images make buildings — define the ontology and metaphysics of buildings — in different ways. In fact, research suggested that these two means of communication were often at odds with each other, quite frequently in the same page of a given text. This is not an entirely rare phenomenon considering the media and publication of varied means of communication simultaneously [examples from elsewhere?]. But it is one that demonstrates the importance of raising fundamental questions in the representation of a given set of atmospheres shown at in the image section of this dissertation.

**The second answer**

A focus on atmospheres revealed that words and images make buildings — define the ontology and metaphysics of buildings — in different ways. In fact, research suggested that these two means of communication were often at odds with each other, quite frequently in the same page of a given text. This is not an entirely rare phenomenon considering the media and publication of varied means of communication simultaneously [examples from elsewhere?]. But it is one that demonstrates the importance of raising fundamental questions in the representation of a given field. Prior to the methodological scrutiny of linguists in the eighteenth century, words were regularly spelled with in a variety of different ways on the same page. No one minded because no one, presumably, had ever questioned this inconsistency. Similarly, I found in interviews and reading that architects and publishers would often say the same thing in different or contradictory ways when communicating through images and texts. Human scale was mentioned in the title of a book in which no people appeared in the cover shot, thereby making it difficult to judge that scale (Tiainen 2011). Examples of this sort were plentiful in my reading and fieldwork. Hence it became clear there was room for continued research here. The methods of reporting in this article were limited and problematic, but those problems have already been addressed in the introduction. Importantly, however, the results, which the article produced, were semi-
ancient societies. Compared to this, conventional photography might be likened to monotheism. In short, have you got one god or many?

The fourth answer

Teaching was an effective means of both scaling-up practice based research and repeating some of the experiments of that research. Bridges and tunnels were formed through an adjusted view of what teaching is for and how it should be undertaken. That is not to say that this was arrogantly posited as a new model for all teaching. Rather, this specific juncture of two different disciplines provided the opportunity for a different way of teaching the specific subject of architectural photography in the specific location of my university.

Due to the large, ever-increasing number of students studying photography and architecture, it is important that at least some of these students receive exposure early on to real-world (meaning commercial) practices. Some students will prefer to pursue exclusively fine-art practice, others may choose to go into theory or various careers in the cultural sphere. But at the moment, photographers are trained to become artists and architects are trained to think of architectural photography as independent of photography studies. This gap provides an opportunity for an update where this juncture connects the two areas of study. Photographers can learn about architecture and architects can learn about photography. They have everything to gain from working together.

In this article I did not imply that architects should cease to resist hierarchies which privilege theory or practice and place photographers as service-providers for the commercial sector. The idea is not that architects must become photographers to be urbane. Rather, I argued that the creative impulse, which leads photographers and architects alike to university studies need not be cast off completely once it is time to join the workforce. Within the marketplace the use of images is extremely conservative, within academia more so, yet the bridged space might offer a way out.

A final word on conventional norms

In 1960 the Compañía de Santa Teresa de Jesús published a slim volume titled simply Urbanity. It is a rulebook for urban people. The table of contents comes as some surprise. It lists duties to God, including entering the temple, genuflexion, postures, during mass, of the sacraments, other religious solemnities, song and prayer, and ministry to God. Is this what it takes to be urban? Further reading raises eyebrows higher. For example, the section on rules of conduct at school:

> Upon entering, you will kiss the hand of the Mother Superior and will respectfully explain the reason for your visit. Upon finishing, you will thank the Mother Superior for her time and you will once again kiss her hand. Upon seeing the Mother Superior you must stop to greet her, let her pass and do not continue on your way until she has passed.

Clearly, this book grants a glimpse at another world — one which teaches the obvious lesson that rules change. The conventions of one time and place are not necessarily those of another. Take the following admonition:

> “You will take care to ensure your underwear is in perfect order [...] you will change it frequently, every day if possible.” If possible? This is no longer an option for the urbane.

Books of this sort abound, make one laugh and put us in mind of that well-worn saying: the past is a foreign country. But what can they show us? To begin with, it seems, a book such as this might induce us to look critically at some of our own social conventions. Religious differences are regularly discussed in contemporary society as key components of culture, but what about artistic and commercial practices? Are they less a part of the world we live in? How long have the default beliefs that inform such practices been around? Have any become outmoded or appear absurd when viewed from through foreign eyes? Who is the mother superior in this scenario? Is the atmosphere in their school conducive to learning or must we still bow our heads to kiss their hand?

Rather, I argued that the creative impulse, which leads photographers and architects alike to university studies need not be cast off completely once it is time to join the workforce. Within the marketplace the use of images is extremely conservative, within academia more so, yet the bridged space might offer a way out.
FACTS ABOUT CONVENTIONS IN ARCHITECTURAL PHOTOGRAPHY

Abstract

This study is one of the first to use content analysis of images as a means of interpreting architectural discourse. Nine facts were extracted from a detailed analysis of images that appeared in 3493 pages of the Finnish Architectural Review (ARK) between 1912 and 2012. Close attention was paid to the types of images used repeatedly in order to focus on key editorial and photographic decisions. Editorial decisions consisted of type, size, chromatic scale and number of images. Photographic decisions consisted of human presence, weather, depth-of-field and camera orientation for interior and exterior photographs. Data, which quantifies the frequency of each type of image, indicates that there is a strong reliance on visual conventions in ARK. When considering the limited range of images used in the publication, it becomes clear there is little correlation between the complexity of architectural language and environments and the simplicity of its depiction. That discrepancy suggests there is a need for research and development in the field of architectural photography in order to better inform readers about the diversity of architectural practices. This argument will be unfolded in this paper and supported both by data and practitioner insights.

Introduction

Research in architectural photography is often focused through the lens of cultural theory favoured by architects who write. Whilst such writers have done much to contribute to the study of a specialized branch of architectural representation, they have often done so to the detriment of photography’s ontological status as a practice in its own right. In doing so, they have frequently obfuscated the analysis of photographs by treating them as transparent windows via which the subject matter — architecture — can be seen. Such accounts fail to consider the steps taken to construct a photograph and disregard the conventions that determine those steps. Therefore, architects’ observer based analysis of images made by photographic practitioners has led to the development of a debate about the use of photography without sufficiently considering photography as a practice. The debate centres too often on normative thinking about photography en masse instead of adopting methodology for analysing the form and content of photographs themselves. Arguments are often overly reliant on binary oppositions — the positive and negative aspects of photography within architectural practice — lacking a nuanced interpretation of photographs.

In order to look at both the discursive practices of architects and the effects of commission and publication standards on photographs, an analysis of images could provide a fruitful source of information. Such an analysis would not only recognise the constructed nature of photographs but would also take a step towards increased dialogue between architects and their commercial partners. Architectural photography is recognised as a constituent part of architectural practice, yet it is poorly understood as a practice in itself. Less still is known about the ways in which commission and publication practices have led to the development of conventions in architectural photography. Steps taken to analyse the content of images used, the frequency of publication of certain images, and the discursive practices and values those statistics reveal would replace the current black box scenario with an information rich area of enquiry. If, in addition, more information were obtained from photographers about their practice, then judgment could be based on image content and participant testimony instead of cultural theory and observer speculation. Such an analysis is needed both for the

Keywords: architectural photography, content analysis, editorial practices, conventions, Finnish Architectural Review
colder reading and understanding of architecture through photography as well as to provide a means for better understanding the collaborative nature of architecture with other professions.

The Finnish Architectural Review (ARK) has proven a useful source of data for this type of analysis. This is so not only because of the countless charts, sections and plans published in the pages of the journal; its photographs can also be mined. They say much about the photographic and editorial decisions made by the Finnish sector of the architectural community for approximately one hundred years. In addition, a brief interview with the current editor and chief of ARK, together with research done by editorial staff, provide a response and counter-balance to the independent research conducted.

This paper was written to identify the editorial and photographic decisions and the conventions that inform them. The paper will first address some previous literature on architectural photography. Then the focus will narrow to Finnish architecture and the specific material provided by ARK. Key concepts will fall into two categories: the first consists of editorial decisions, the conventions they establish and their potential effects on the variety of architectural images published; the second will look at the limited role photographers have played in the establishment of conventional practices. Ultimately, this paper induces nine facts about photographic conventions, questions the current role of architectural photography in the understanding of architecture, and argues that a rethink of its convention-based limitations is overdue.

Literature review

Before moving further into the specific research in this article, a brief overview of salient publications on the subject of architectural photography is provided. As stated already, most of the publications about architectural photography have been by architects. A chronological shortlist of significant publications may help to situate the reader in this field of enquiry before arriving at the research question.

1. Anaesthetics of Architecture (Leach, 1999) is a direct attack on the use (abuse, misuse, oversuse) of imagery in architecture. Professor Leach, himself an architect, claims images have a mind numbing effect on their viewers. This short book is a vitriolic outburst from cover to cover, designed to associate imagery with the death of grey matter and good architecture. A product of its time, the book relies heavily on Baudrillard’s notion of the simulacrum as support for its many assertions.

2. Privacy and Publicity (Colomina, 2000) is a seminal work on the use of images by two celebrated architects. The focus of Professor Colomina’s critique ranges from gender studies to media theory, but is heavily weighted on two architectur-al archetypes: the anti-image architect and the image-friendly architect. This is a product of its time, the book relies heavily on Baudrillard’s notion of the simulacrum as support for its many assertions.

3. In 2002 Kester Rattenbury, reader in Architecture at University of Westminster and Architectural Critic, edited This is Not Architecture: Media Constructions. It evolved out of her doctoral thesis, offering reflection on the intersection between architectural, photographic and editorial practices.

4. Constructing a Legend (Čeferin, 2003) looks at how Alvar Aalto, the Museum of Finnish Architecture and the Finnish Architectural Review constructed a brand of Finnish architecture based on a carefully crafted image used to promote Finnish architecture internationally in the 1940s and 50s. The work of architect Petra Čeferin focuses specifically on architecture and its photography in Finland. The museum was the main source of photographs sent to foreign curators, architects, critics – it was the ‘gatekeeper and guardian’ of the identity of Finnish architects and architecture (Čeferin, 2003, p. 37). Before long, a self-referential language emerged in the press, which established a standard vocabulary for discussing buildings seen only in photographs (ibid., p. 143), this vocabulary soon became stereotyped and repeated on bloc by critics and scholars. Crucially, Čeferin points to arguments constructed by professional writers (journalists and critics) on the basis of established professional conventions rather than through personal analyses derived from first-hand knowledge. In order to appear professional, conventional language must be used. The critic has no idea about the veracity of certain statements they make. The purpose of writing becomes to follow established norms, not reveal new information. Tellingly, Čeferin argues that architects and the state supported this constructed and confined way of seeing in post-war Finland (ibid., p. 143).

5. Is it all About Image? (Iloniemi, 2004) is intended as a toolkit to be used by architects rather than as a critical analysis of their practices. However, Laura Iloniemi, PR specialist, offers first-hand accounts taken from her personal experience as a PR agent for various architecture firms. This practice-based reflection provides critical insight into industry uses of images.

6. Building With Light (Elwall, 2004) is a work of a celebrated RIBA historian of architectural photography. In this work, Elwall repeatedly argues that architecture would not exist in its current form without photography. The book is heavily reliant on historical, ‘iconic’ architectural photographs to tell the story of architectural photography, though the texts are also critical and engaging.

7. How Architecture Got its Hump (Connah, 2000) makes a similar argument to Elwall’s, but nuances it by saying that the architectural photograph is limited in terms of what it shows and how it is used. His book is a product of its time, the book relies heavily on Baudrillard’s notion of the simulacrum as support for its many assertions.

8. Architect and theorist Juhani Pallasmaa ended a fifteen-year exploration of the subject with the publication of The Embodied Image in 2011 (Pallasmaa, 2011). His point is similar to Connah’s; however, the distinction lies where Pallasmaa opposes the commercial image to the poetic image, arguing in favour of the latter. Like Leach, he believes that a cold image is bad for architecture. However, Pallasmaa’s argument is centred around Gaston Bachelard’s notion of the poetic image.

The general tone of these books is one of dissatisfaction. Architects argue that over-reliance on images has had a negative impact on architecture. Some think the type of images used need to change. But none of them seem ready to consider that well-intentioned criticism by architects is not an effective means of opening up this debate. If architects wish to reach a broader public with their work and ideas, perhaps they will also need to consider a wider range of voices to listen to, outside their community.

For more on this topic, see the Canadian Architectural Archives: http://caa.ucalgary.ca/bibliography.
Photographers have had little to say about the work they do or how it is used by other industries, and architectural photographers are no exception. Typically, photographers write manuals explaining certain procedures commonly followed, but rarely do they take the time to analyse their practice or how their work fits into a larger context. Exceptions are as follows:

1. Photography and Architecture (De Maré, 1961) is the work of a celebrated architectural photographer of the fifties and sixties Part of the book is a manual for aspiring photographers which explains some of the basic technique and equipment required. Most photographers stop there, in terms of writing. In the introduction, however, Eric De Maré states that his purpose is to raise the general public’s appreciation for architecture. He argues that the practice of photography is a good way to develop an eye for seeing architecture.

2. Julius Shulman published several books about his career and one about architectural photography: The Photography of Architecture and Design (Shulman, 1977). He is the most detailed and forthright photographer writing about his own thoughts and practices, and thus is important to the topic for far more than the influence his name has brought to it. Photography and Its Architectural Vantage shows a response to De Maré’s book, was released by Taschen in 1999. It is essentially a celebration of Shulman’s long, successful career, offering neither a reflection on architectural photography nor a critical review of Shulman’s photography.

3. Architecture Transformed, A History of Architectural Photography from 1839 to Present (Robinson and Herschman, 1990) offers a comprehensive photographic history distinguished by textual arguments about key components of that history similar to Elwiss’s more recent work. Cervin Robinson is a celebrated photographer, though he refrains from any reflection on his own practice, nor does he choose to offer insight into the industry in general. His task in this book is clearly that of a historian.


Research Questions
The research discussed in this paper is one of four sections of a doctoral thesis currently in its final stage. The thesis analyses the role of photography in architecture by identifying conventions, addresses the theme of atmosphere in architectural and photographic discourse, visualizes each in practice led research, and finally tests the assumption that architectural communication is increasingly reliant on images, as is asserted by all of the writers in the literature review. The experiment involved tracking the number and size of images used in the journal, as explained in greater detail below. This quantification allows for qualified assertions about the rhetorical devices routinely used by that publication.

When considering the limited range of images published, it becomes clear that there is little correlation between the complexity of architectural language and environments and the simplicity of its depiction. That discrepancy suggests there is a need for research and development in the field of architectural photography in order to better inform readers about the diversity of architectural practices. Hence it is also the goal of this research to question architects’ reliance upon a small set of conventions as the metrics for determining the viability of architectural photographs for purchase and publication.

Research Method
Research employed content analysis of images appearing in the Finnish Architectural Review (ARK) — one year per decade from 1912 to 2012. From a sample of 1/10 of the overall material it may seem difficult to draw conclusive evidence, yet the number of pages and images, and of Shulman’s success at least the beginnings of ARK. The Reuve ceased publication in 1870 and ARK is still active.

Research centred on ARK for several key reasons. It is one of the oldest publications of its kind (appearing for the first time in 1903), after Deutsche Bauzeitung (1864) and the Architectural Record (1903). (Jetsonen,2003, p. 25) The first photograph was published in the first journal of the sort in 1854, the Revue générale de l'architecture et des travaux publics (Sobieszek, 1996, p. 4), which places it some forty years earlier than the beginnings of ARK. The Revue ceased publication in 1870 and ARK is still active. ARK was immediately one of three candidates for the study. The other two journals are produced by large, populous, culturally diverse countries, whereas the case with ARK is just the opposite. Finland is a small, young, somewhat homogeneous country — it is no exaggeration to assert that ARK is produced by Finnish architects, for Finnish architects.

Not speaking Finnish was a decisive factor in choosing ARK for a case study. Strange though it may seem. During the process of content analysis there was no temptation to correlate images with text, because I was not able to do so. Content analysis was therefore focussed entirely on images. This focus provided an ideal limitation of variables needed for a controlled research environment. However, upon completion of the image-data mining process, short summaries in English provided at the end of the journals were used to provide historical information to check assumptions derived from content analysis. Additionally, the 100-year Anniversary issue of ARK 3/2003 and the master’s thesis of ARK’s graphic designer, Leenamajia Laine, were invaluable companions later for cross-referencing this method with more conventional historical evidence about editorial practices at ARK.

From the research conducted it was possible to formulate nine separate facts. The following analysis provides a look at the data used to support each of these facts as well as a brief exposition of that data. Facts are the product of original research conducted entirely via the method just explained. The photographic parameters chosen — human presence, weather, depth of field, composition and orientation of the camera — reflect key decisions taken by an architectural photographer at work. Of course, a limitless number of decisions could...
be addressed and discussed. However, Stephen Shore parsed photography into four aspects in his seminal work (Shore, 2007), Szarkowski chose five (Szarkowski, 2007). Hence, four to five were taken as a guideline with significant precedents in photography theory.

The editorial decisions — type, size and number of images, black and white vs. colour — were chosen as the minimum number that might correlate with photographic decisions to produce a total number of key facts. Keeping the number under ten was important to avoid saturation. The resultant number was nine, creating a near balance between the two types of decisions surveyed without forcing the number for the sake of symmetry. It was also a happy coincidence that nine rule sets are established by Palladio in his famous book, Quattro Libri dell’Architettura (1570). Coincidentally, architect Peter Zumthor also discusses exactly nine atmospheres in his seminal treatise Atmospheres: Architectural Environments – Surrounding Objects (2006).

Analysis of images in the Finnish Architectural Review 1912–2002

Fact 1. Images occupy progressively more of the journal over time

The earliest journals were essentially comprised of written articles illustrated by small images. In contrast, visual culture features more prominently than writing in current editions of ARK. That shift is illustrated in figures 2 and 3. Figure 1 shows a general rise over time in the number of images featured in the magazine. The trend towards image over text is not without fluctuations, but the chart clearly marks the rise in the use of images by ARK from 1912 to 2002. Since 2002, it will be seen that the trend has reversed. However, if there are fewer photographs in the journal since then, it is mainly because it features large images that take up entire pages, or spread across two pages. The overall trend for the century analysed has clearly been for increased reliance on images to tell the story of architecture.

Fact 2. Large images become prevalent in the journal over the same period

Images become not only more numerous but also larger over the course of the period analysed in the present study. The presence of true, single-image, full-page bleeds and double-page spreads comes particularly late in the history of the journal, and is essentially a contemporary phenomenon.


*According to Laine (2003, p. 24), the size and number of images in the early 1900s was often determined by the amount of space left over after the space text was calculated. She also writes that because of a shortage of other material, they started to give more space to plans in 1918, and that in the 1950s greater attention was paid to international publications, and their layout conventions were often followed. Photographers Simo Rista and Heikki Havasken are quoted as saying that black and white presents a more harmonious image but also requires more work from the photographer (Ibid., p. 27, 50, 77). One year per decade.

*One year per decade.
Earlier publications opted for a combination of image and text on most pages, or a mosaic of smaller images used to fill the pages with considerably more empty space around images than currently found. An example of this is the 1932 page layout seen in figure five, where small images are tiled and large borders are left between images. This passe-partout style of image presentation is used until the 1990s. Pages in the journal were filled with text and small images for the first three decades; that format later became far less common as larger and more numerous images made their way into the publication. A notable exception is 1972, however, which proved a reversal of this overall trend.

Fact 3. Photographs become the images of choice in the journal

Images have been divided into three categories for this study: technical drawings, illustrations and photographs. At the outset, photographs were the smallest and rarest of images used. That relationship with other images clearly inverts over time. Production and reproduction costs had much to do with the change. It became cheaper, faster and easier to make photographs and print them in journals like this.*

It seems fitting to point out here that ARK does not commission photographs, but receives a selection directly from architects. However, they do have suggested guidelines they ask contributors to follow.* So whilst the editorial team of the journal is to some degree at the mercy of the architects in terms of submissions, they both request a certain type of image and of course have the final word on what makes it into print. At the outset of the journal’s history, the low incidence of photographs meant illustrations were often the means of rendering buildings to the reader’s imagination. Photographs and photo-realistic renders have almost entirely replaced those drawings, as can be seen in figure seven. The data-centric world of 1972 is clearly revealed in that chart, where both the number of photographs and illustrations drops whilst the number of technical drawings increases. Moreover, during that year photographs were reduced to the quality of line-drawings, having their grey-scales removed in favour of ultra-high contrast black and white images.

Fact 4. Black and white is replaced by colour in the 1980s*

* In 1880 the half tone-process became economically viable, and the new technology was fully exploited by many journals in the 1890s (Robinson and Herschman, 1990, p. 2).

* In 1880 the half tone-process became economically viable, and the new technology was fully exploited by many journals in the 1890s (Robinson and Herschman, 1990, p. 2).

The quality of technical drawings went into decline in the 1930s; hence other mediums gained popularity (Laine 2003, p. 35).

* The 2009 Guidelines include: attention paid to vantage points and atmosphere. For interiors, the inclusion of fireplaces, flowers, and living environments is suggested in lieu of empty spaces. For exteriors, photos taken from all sides, during different times of day and throughout the year are requested in order to give readers a complete picture. Detail shots are additionally requested. Images should be submitted without cropping where possible, so as to give more options for the editorial images. Submissions comprised of several images are requested, but the architect is welcomed to suggest which images are preferred. The last point is telling, for many of the guidelines are not followed according to the data produced by this study.

* The first colour photograph I came across in this study was in 1982, other than advertising photographs in colour in the 1972 editions. However, Laine (2003, p. 24, 49) points out that occasional colour illustrations were included as early as 1906 and a rare colour photograph was printed in 1956.
ginning, and that they were replaced by colour photography at a later date. It might, however, surprise some to see that change does not occur until the 1980s. It was technically feasible though more expensive to reproduce colour much sooner than that. Laine (2003, p. 24, 49) points out that a colour illustration was featured once in 1906 and a rare colour photo appeared in the review in 1956. But in addition to budget, there is reason to believe resistance to change and architecture’s alignment with fine-art practices are also reasons for the late arrival of colour into the pages of the journal. It was not until the late 1990s that galleries started exhibiting colour photography. Prior to that, only black and white images were considered artistic.

Equally interesting is the small but significant rise in the use of black and white images in the 21st century after 40 years of a constant decrease in number. Likewise, it is important to mention that the journal has always featured small black and white portraits of architects in a directory at the end of the publication. Were the instances of these removed from the data sets, the number of black and white photographs would be reduced by at least 25% from the 1990s onwards.

Fact 5. People come and go in this publication

There is no clear evidence to suggest a trend towards putting more people into photographs. The graph fluctuates over the hundred years analysed. However, human presence peaked in 1992 and has been on the rise for the past decade. This fact parallels textual references to ‘the human’ in this and other architectural publications: human scale, a sense of place, user-friendly design, etc. However, photographic conventions established in the 19th century are still being followed today. This is due in part to the technical nature of equipment used and partly to the established visual conventions of drawing and painting discussed in the literature review. As a result, people are almost never included in architectural photos. But when they are, it is as a blur, a smear, or a swarm of ants. This issue is often discussed. Indeed it receives as much attention as the values of human scale.

Yet with the exception of the work of Iwan Baan, whose work can be seen in the ARK 1/2012 edition, as well as in most architectural publications, few photographers feature people in their photos. Again, as mentioned in section four, black and white portraits shot in studios were included in the tally for this data set. If those photographs were removed from the data, the incidence of people would drop almost to zero.

Fact 6. Finnish weather is not represented in the journal

Charlotte Cotton writes in The Photograph as Contemporary Art: “it was not until the 1990s that colour became the staple of photographic practice” in the fine art world (2004, p. 12).

Large, cumbersome cameras holding glass plates with low sensitivity, causing long exposure times which effectively removed pedestrians from pictures. It could be argued that technical cameras such as the Alpa, Cambo WDS or Arca Swiss used by some architectural photographers, are nearly as heavy and difficult to use. None allow you to look directly with a viewfinder, and they have to be focussed with a laser. However, many are now using DSLR cameras with Tilt/Shift lenses. Moreover, ISO is no longer a problem, and shutter speeds only need to last several seconds for nocturnal photography.

Many of those people appear in portraits and travel photography, not as actors in an architectural setting. The 10–20 portraits found in the directory at the end of the journal which potentially give a misleading view of the number of black and white images in the journal do the same with data regarding human presence.

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Fact 6. Finnish weather is not represented in the journal
As with the vast majority of architectural publications, ARK publishes images of buildings and urban settings almost exclusively under ‘Mediterranean skies’. For half the year, Finland is cold and dark, and during much of that time it is pelted with rain or covered in snow. That kind of weather is not represented in the journal by the architectural photographs selected, which opts almost exclusively for fair-weather photographs with the occasional picture of a snow-covered building under blue skies. Architects say much about the need for strong shadows to give the impression of volume and bring out surface detail and colour saturation. However, does that mean that fine photographic work more representational of the countless places around the globe where architecture is envisioned and depicted is not possible? One look at fine art, documentary photography of the built environment will provide an answer.

Fact 7. Interiors are shot with very limited compositional variation

Architectural photographs can be divided easily into two basic categories: interior and exterior. The logic behind this division is both architectural (the design of indoor and outdoor spaces) as well as naturally photographic (weather and vantage points for exteriors, lighting and composition of people and elements such as furniture and props for interiors). A goal of this section was to determine the number of interior shots typically in use. It became evident from looking at repeated images that a subdivision into two main shots was possible: the centre shot and the corner shot. The third category — ‘other’ — was not statistically significant, on the whole.

In short, from a compositional point of view, there are only four shots: axial images which centre the corner of a room or joint of two façades, or axial images which place the camera in the centre of that interior wall or façade. The majority of interior shots do not deviate from that pattern during the 100 years examined. Here is an example of a stylistic reduction that reduces the way space is perceived. It is another example of limiting discursive possibilities to a very small number. Figures 17 and 18 show how this technique of depiction spans the decades, eroding to some degree one’s awareness of the passing of time when looking at such images.

Fact 8. Exteriors are shot with more compositional variation

13 Notable exceptions are 1952, 1982 and 2002. However, on the whole it was clear that particularly interior but also exterior photographs featured compositions centred...
on the corner or centre of a building. Numbers do not reflect a similar bifurcated set of images with a negligible third category when exteriors are scrutinised with the same method. Any shots which did not satisfy the requirements of the four specific categories were placed in ‘other’. If the camera was not level with the vertical plane and either parallel with the horizontal plane of a wall or aimed at a corner (internal in courtyards) it was placed in ‘other’, for example. Equally, if there were people or objects placed in front of a building in such a way as to confuse the matter in a given image, it was placed in ‘other’. The same is true for aerial shots and street photography seen in figure 20. Hence it is not surprising that a large number of images fall into the third category. Rather, it was the number of images that still fit perfectly into the binary opposition of corner and centre shots that was a source of amazement to this researcher.

Fact 9. Depth of field is maximised in this type of photography

This set of data suggests that architects like things in focus. One of the main characteristics of architectural photography is sharpness and maximum depth-of-field. The practice of applying selected focus through the use of fast lenses, tilt/shift lenses, and techniques is a source of amazement to this researcher. As before, one of the main characteristics that Tigges notes in his book on 19th century architectural photography, This Edifice is Colossal, that photography appear to have provided a clear, satisfying system for the realistic depiction of buildings that deploys a code from one architect to another.

Perhaps, as Čeferin (2000) observed of architectural journalism, it is simply quickest, safest and easiest to follow established conventions. Robert Sobieszak asserts in his book on 19th century architectural photography, This Edifice is Colossal, that this set of data suggests that architects like things in focus. One of the main characteristics of architectural photography is sharpness and maximum depth-of-field. The practice of applying selected focus through the use of fast lenses, tilt/shift lenses, and techniques is a source of amazement to this researcher. It is not surprising that a large number of images fall into the third category. Rather, it was the number of images that still fit perfectly into the binary opposition of corner and centre shots that was a source of amazement to this researcher. As before, one of the main characteristics that Tigges notes in his book on 19th century architectural photography, This Edifice is Colossal, that photography appear to have provided a clear, satisfying system for the realistic depiction of buildings that deploys a code from one architect to another.

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Mukala was in agreement that architectural photography has not changed much over time. He believes that pictures taken of Aalto’s works at the time of completion would be published if submitted to contemporary journals today. Not only has the photography altered little, he went on to say, “The way journals use photography have not changed much. Maybe architecture tries to give a concise description: landscape, exterior, main interior spaces – and that’s it.”

With regard to the kind of photographs one seems to expect, he said: “The problem is we try to give a kind of neutral, objective kind of photo. Expressive photos are too expressive.” When pushed on the meaning of words like expressive and objective, he recognised that: “Objectivity is one expression. For me objectivity is not real. It’s a style, absolutely – the architectural review style.”

As with many cultural practices, the implementation of conventions over time creates a sense of what is natural and real. Art historian WJT Mitchell discusses the idea of the natural versus the conventional in his book Iconography. He writes that Ernst Gombrich, one of the most notable art historians of the 20th century, tried to argue the existence of a dichotomy of natural signs (images) versus conventional signs (language). Mitchell concludes in opposition to Gombrich that the natural is elided with the conventional — they are one and the same (Mitchell, 1986, p. 88). As Blaise Pascal once said, custom is our nature; hence, any assertions about objective, optical truth must be placed in doubt.

The belief that certain images are objective rather than conventionalised styles has serious implications, both societal and commercial. Firstly, because it raises an obvious question: what are the effects of this limited vocabulary of images on design? Mitchell’s question about the designers of the built environment is worth serious consideration. For when asked a different way, the question is whether or not standardised images with little variation limit the number of design concepts that are eventually built. Secondly, there is the question of brand identity. One wonders why this is important and whether the architecture community is saying so little as separate companies through the photography they commission and publish. What is it about architects that make them favour similar, undifferentiated images — a practice that appears to span a century of trends and economic, sociological, governmental and technological changes?

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Clearly, we are privileged here to a glimpse at another world. It is one that teaches an obvious lesson: rules change. That fact is key because it means that what seems like optical truth today becomes tomorrow’s flat earth. When the book was written, Spain was governed by a dictatorship, and society’s rulebook was written largely by the church. Things have certainly changed since then. Countless rules have been done on both the mechanisms and results of such change. Whilst I prefer not to stretch the dictatorship comparison too far, I do see the architecture community’s use of photography as limited by its adherence to a short list of conventions. I think photography could serve architecture very well as a means of doing research into these sorts of conventionalised practices, contributing to the reading and appreciation of architecture by specialists and non-specialists alike.

Conclusions

Content analysis of the images in ARK has served as a means of addressing the broader issue of conventions in architecture and some of the default beliefs that have helped to establish such conventions. Words like as ‘objectivity’ are often used by architects to explain and justify those conventions. Hopefully this paper has caused the reader to question the objectivity of statements about objectivity.

Equally in doubt, perhaps, is the methodology of this study. Sample size and scope are significant limitations, amongst a host of others. Future research would require an increase to the number of issues analysed. By doing content analysis of a whole year of ten, one can only speak with certainty about that year. Each year does not necessarily represent the other nine years of each decade that were omitted from study. However, continuity across the decades in several areas suggested this was less
of a problem than a future challenge. In terms of scope, this is a regionally specific study, and it would be equally worthwhile to correlate or falsify these findings in other regions. If this analysis of ARK can be taken as the vertical component of a study, deep in time but narrow in scope, an architectural encyclopaedia such as the *Phaidon World Atlas of Architecture* falls naturally onto the horizontal axis. Applying similar methods to that publication would produce a fuller picture about the editorial practices of a broader architectural community. It would be interesting to the resultant data about a global publication. A cursory glance suggests the *Phaidon World Atlas of Architecture* erodes the sense of place via its selection of photographs in the same way ARK does.

It is of course tempting to end on a strong statement like that, but it paints an unfair picture. This paper is not an attack on ARK or the broader architectural and publishing communities. An architectural photographer myself, I think it worthwhile to point out the obvious: that photographers have absented themselves from the debate and bear much of the responsibility for the problematics discussed here. However, accountability is surely less at issue than which steps are viable and suitable to address the problem and improve the current state of affairs.

Investigation into the reasons behind the conventions followed in architectural photography as well as the success or failure of other options are two obvious directions to follow. Increased dialogue between editors, architects and photographers will address the elephant in the room by asking whether or not uniformity and repetition are really the best way to get a sense of place. Furthermore, it will expose the problematics of several default beliefs raised in this paper which can only create new opportunities for architects, academics, critics and photographers alike.

Photographs are frequently treated as transparent windows on the world. But it is easily argued that they are actually constructed via the application of specific decisions to do one thing and not another. What those things are can be intuitive and unconscious, as in the case of the snapshot, or specific, conscious and codified through training and experience. The nine facts selected here are a way of identifying some of those decisions in order to make them visible to the reader.

Editorial decisions are subject to the range and number of images supplied by the architect and/or photographer. Photographic decisions are conditioned by the current brief supplied during the job, as well as by prior commissions, by current and past publications the photographer has seen. The point here, however, is that editorial and photographic decisions have much to do with the appearance of architectural photographs and those images have much to do with the comprehension of architecture. The decision to follow conventions is a decision. Architects, photographers and editors alike have agreed to do so for over a hundred years with little deviation from established norms, as evidenced by this study of one of the world’s oldest architectural reviews.

To make that point has been the first goal of this paper. The second is to postulate some of the potential causes of that decision. A third, more idealistic one, would be to ask the reader to consider effects of that decision. What does it mean to represent the world in such a narrow way? What does it do to architecture? Architectural photographs and the journals they are published in are not neutral documents; rather, they must be taken as part of the design process that ultimately shapes not only the world of the media, but also the built environment we live in, due to their role as the source book and rule book for the way things look.

\[\text{Space Occupied was a key issue, and it proved one of the hardest to determine because conventions in graphic design changed drastically over time. Full-page bleeds and double-page spreads are a recent invention. But what is to be made of pages where images do indeed cover a double page spread, but with ample empty space around each, as seen in Figure 1? Ultimately, it was decided that mosaics of images would be counted as full pages of images. Early use of orthochromatic film renders all skies overcast in early publications. This problem means some degree of guesswork is at times required. It was not possible to determine the weather with any degree of accuracy for the period from 1912 to 1932 or in 1972, due to poor image quality. Images from those years were not counted in the weather section. In order to minimise the problem, of human error, images were itemised four times: twice by myself and twice by an assistant. For the most part numbers corresponded, but where this was not the case the discrepancy was never more than ±5 images per category.} \]
Marc Goodwin is a doctoral student at Aalto University School of Art, Design and Architecture where he also teaches courses in architectural photography.

He is an architectural photographer with ten years of experience working with architects and publishers in Finland, Denmark, Spain, Italy and the UK.


In addition to his dissertation, he is currently working on an extensive, interpretive, photographic project for a book titled Event Space by Professor Dorita Hannah (Routledge, 2014), is co-editing an anthology of photographic essays with Professor Merja Salo and Doctor Mika Elo, and curated a recent exhibition at the Finnish Museum of Architecture titled Grey Matter (May 2014).

Marc Goodwin
Department of Media, Photography
Aalto University School of Art, Design and Architecture
Address: Hämeentie 135 C
00050 Helsinki, Finland
Tel: +358 465 860 566
www.archmospheres.com
www.marc-goodwin.com
E-mail: marc.goodwin@aalto.fi
A HINGE: FIELD-TESTING THE RELATIONSHIP BETWEEN PHOTOGRAPHY AND ARCHITECTURE

Abstract
This article seeks to share the methods and preliminary results of an artistic research project in the field of architectural photography. A central concern is the representation of atmosphere in place of the standard depiction of objects. Important also is an attempt at co-design through an interview process with architects based on the notion of the dialectic. This aspect of the study is important not only for this experiment itself but is also crucial for analyzing the scalability of practices pursued in this investigation. Findings include excerpts from interviews and examples of photographs. More than just a project about photographic practices, however, this study is part of a larger investigation into the relationship that has developed between photography and architecture, focusing especially on Finland and Denmark, and the institutional practices of architects, publishers and photographers working in collaboration.

Introduction
Atmosphere might be compared to the genius loci, a benevolent spirit who has been demoted over time. Can it protect us if we cease to believe in it? What will happen when the jinn is forgotten altogether, vanishing into thin air?

This question is posed to the reader regardless of his or her background, and is hence ironically placeless. Ironic, for it will soon become clear that place is a crucial issue addressed within this exposition: the representation, consumption, production and reproduction of particular places seen in photographs (loci qua foci, to be more concise). Architectural practices are particularly central to the author’s perspective on photography. Of interest also are photographic practices and what they have done to construct the way we see architecture. Of course, perspective is an old trick used to reduce points of view to the singular – but in this case that singularity is bifurcated and the author is stuck in the middle.

The mechanics of such tricks, it will be seen, are perhaps more important still for an understanding of the broader issues addressed here. What, I have availed to ask, are the conventions (received as correct, professional practice by a particular clique) used to deploy spaces and places? Those conventions and the spaces they connect to, will be addressed together with the notion of place – a particular nuance of space. But first it must be stated at the outset that this research question (which the patient reader will find articulated clearly at the end of this introduction) was not directed to or from a supposed universal. It was initially aimed at people in one profession and constructed from the specific perspective of another. I am referring to architects and photographers, as the reader will no doubt have realised, six of the first and one of the latter (me). But first we must look at another pair of practitioners, as historical context and background must be established before present specifics can be addressed.

Architects and philosophers have examined the notion of atmosphere as a communicable aspect of the phenomenological experience of space, a social construct and a means to an end in the design of spatial experiences. Their work forms much of the context for this study and informed to a large extent the content of the interviews conducted. Atmosphere, it is hypothesised, allows for a shift in the focus of the architectural photograph.

Jean Baudrillard addressed atmosphere in his early work, The System of Objects. The work looks at the world “no longer given but produced constructed” and asserts that, acting as an “engineer of atmosphere” mankind has converted space into a system into which cultural meaning is projected. The bourgeois engineering of one sort of space is central to his argument. Atmosphere is defined as the “systematic cul-
ural connotation at the level of objects” [a]. This notion of atmosphere has proved an important part of the background for this study – a means of questioning the principal concepts and a possible explanation for the uniformity of architectural space as found in publications.

Another key component to the enquiry is Gernot Böhme’s understanding of atmosphere. In addition to depicting material objects removed from their context, photographs act as a method to explore and represent Böhme’s term “space of moods” [a]. His discourse is particularly a propos as it addresses the subject “both from the side of subjects and from the side of objects, from the side of reception aesthetics and from the side of production aesthetics” [4]. Aside from being expressed in terms strangely Cartesian for a phenomenological discourse, the production/reception binary opposition is significant for the representation of space. It is not architecture but scenography which Böhme uses as a testing ground for thought experiments into atmosphere. He writes: “It is the art of the stage set which rides atmospheres of the odour, of the whole frame. The odour of the frame, the space, the space the odour would be meaningless if atmospheres were something purely subjective. For the stage-set artist must relate them to a wider audience, which shall experience the atmosphere generated on the stage in, by and large, the same way” [5]. The idea that you can create and receive atmospheres in a way that is intrapersonal and reliable he says; as proof he offers the work of scenographers. Could the same be said of architects and photographers?

An architectural vision of atmospheres is provided by Peter Zumthor, Finnish architect, Juhani Pallasmaa has recently addressed the subject as a fusion of commission-based art practices with artistic research practices. Commercial practices are significant to this study – this is not fine art work but rather a means of exploring the atmospheres the architect indicated as relevant and significant in the first interview. Furthermore, this will require a rich and thorough understanding of the myriad decisions that precede the production of the photographic image, ranging from the conceptual and obtuse to the mundane and pragmatic” [12]. Indeed, it is difficult to think of anything of critical substance written by architectural photographers since Eric de Maré and Julius Shulman’s expositions of their work in the 1960s and 1970s [13]. All the while and to this day, architects and photographers continue to ostensibly distinct atmospheres and deploy them successfully. The results to an audience (implying interpersonal agreement in reception) is the second motivation for this experiment. You can make and receive atmospheres in a way that is intrapersonal and reliable he says; as proof he offers the work of scenographers. Could the same be said of architects and photographers?

Atmospheres: denotation and standard architectural photographic tropes are employed here but the focus has shifted somewhat. Might it not be possible to centre the photographic less on the material object depicted and more on the atmosphere the architect indicated as relevant and significant in the first interview? The intention of the architect is relevent here because their commission-based art practices with artistic research practices.

Finally, are we really stuck with one type of photograph or the other? Or can we synthesize the photographer’s and the architect’s propositions to create a third? Can we perhaps extend the working relationship extant between client and commissioned artist by applying this method? Might it prove possible to create a new sort briefly influenced by the method of the dialectic?

Field-testing was conducted on the basis that such a brief can be creat-
ed — but not without dialogue. Interviews took place before and after photography in search of thesis, antithesis and synthesis. Whilst far from falling neatly into each of the three categories, images were produced with the hope that a half way point between photographic and architectural practices might produce new sorts of images, some atmospheric and some not. Amospheres, surprising to client and artist alike. This idea of a dialogue between architect and photographer, where propositions are synthesized to produce unanticipated images instead of the standard proposition of the commercial brief where novelty, innovation and surprises are anathema to good commercial practice, is the second idea offered here. I introduce the terms dialectical interview and feedback loop in order to discuss that idea, which will be returned to later. Before that, there is a very present need for a roadmap.

This study is not a view from nowhere - the sort proffered by science – yet as we are still within the confines of academic practice, the standard structure one expects when reading this sort of document has not been all together eschewed. A section on materials and methods follows this introduction. In it one will find a brief description of the concerns behind the medium of experimentation (photography) and methods of photography (interviews and photography) as well as commentary about certain unanticipated national conventions (customs) encountered due to the fact that fieldwork was conducted in two countries. Findings take the form of interviews and photographs. They are each presented as separate artefacts that turn the reader into viewer or listener, thanks to the (multi) medium through which this article is accessed. Discussion assesses the value of both (dialectical interviews and an attempt to produce images with a focus on atmosphere), findings (the work produced and industry response) and the future viability of each. It is there that some value may be found. For it asks what the specific applications of this work outside of this experiment might be. Can research lead to new practices?

Lastly, though it may seem like several questions are being asked in the short space of a few pages, I believe they can all be condensed down to just two: one specific and small, but acting like a centre of gravity, such as the nucleus of an atom, and the other larger large and gaseous like a cloud, in which electrons orbit that nucleus – in ways difficult to pinpoint but not impossible to predict. The tiny lump at the core of our concerns is the understanding of whether atmosphere might replace material objects as the focus of architectural photographs. It was the specific point of departure in all discussions, the concept at the back of my mind when making images [16], and the concept to which I now return when trying to articulate practices and analyze results. The gas, to use Van Helmont’s great metaphor, could be described as that cluster of questions whose orbits all describe conventions and practices. Asking questions through photographs and interviews, releases a sort of gas into the atmosphere. We learn much about two practices – photographic and architectural – which have more in common than might at first be thought, and have been locked together since the invention of the former, which might be said to account for the reinvention of the latter.

Materials and Methods

To field-test the dialectical process, photographic experiments were conducted over the course of a year in order to articulate questions in a visual form and interview architects and publishers about their response to these new techniques. The contact points between photography and research are several, but crucial to the work is the desire to produce questions via photographs. In this way, photography is used as a method to enquire into conventional practices within three intertwined industries: photography, publishing and architecture. The method of investigation combines artistic and ethnographic research with discourse analysis. All of those terms require some unpacking to make sense within the context of this study.

In this project, photography plays three roles: photography as a research object, photography as research method, and photography as research result.

1. Photography creates a focal point to allow for discussions about conventional practices in the architectural press, versus an atmosphere-centred alternative at the earliest stage of field work: interviews with experts. The advantage of using images to this end has been demonstrated by advocates of photo elicitation. In practice, it facilitated discussion, especially where the person interviewed was not comfortable speaking in English.

2. Photography is also used as a research method. The idea is that there is important knowledge stored in artistic practices, knowledge that can be shared through a close study of methods and practices. In order to prove this, new work was produced. As commission based photography is the concern, it was understood that the interviews would act in place of standard photographic briefs which stipulate under normal circumstances the number and type of images to be taken by the photographer. The interview enacts the dialectical process normally lacking in commissioned photography. Hence, both the process of commissioning and that of producing commissioned work is altered by the dialectical process. A feedback loop of ideas and interests replaces the one-way street of client/artist commissions.

3. Photography is also an important nexus between artist and viewer at the final stage of the project. In order to continue the process of dialogue with a great audience, an online gallery, which is currently under development, will allow readers to view the photographs and judge for themselves whether or not they agree with assertions made about the value of atmosphere and the validity of its refication through images produced. The images will be shared both in printed publications and via an interactive website. The link to the website in its current, preliminary phase is: www.archmospheres.com. Fine art exhibition is neither relevant nor sought.

Ethnography is crucial to the study in order to gain additional knowledge about one half of the field of enquiry: architecture. Not an architect myself, the interviews act as method to gain insight from working experts. Ten years of work as an architectural photographer allow me to understand what is expected as a commissioned artist, but do not allow a similar understanding of what is expected of architects. Reading is a useful means of understanding architectural concerns, but is often unsympathetic to photographic practices, as in the case of Juhani Pallasmaa and Neil Leach [16]. In the end, it is the interviews that have proved an invaluable method for enriching mutual understanding of practices and points of focus. In order to set them up, an email with a link to a Prezi presentation was sent to approximately ten Finnish and ten Danish architects. Six case studies were eventually selected out of the twenty initial contacts. Finally, discourse analysis plays a crucial role in the process [17]. Frequently, one encounters differences between what is asserted through text and the images that support them. One cogent example is the frequent discussion of people-centred buildings and the human scale in architecture, illustrated by images without people in them. In this sense too, interviews with architects were a valuable tool to sketch out a map of their work and compile a wish list of ideas about how to represent it. Simultaneously, it was hoped that the sort of rhetoric they were influenced by would emerge
in the course of discussions. In short, it appeared meaningful to ask: what do you believe and how would you show it? The second round of interviews involved questions that would solicit responses to both sort of images: archmospheres (illustrations of asserted interests and wants) and atmographs (images not asked for but possibly of interest). In this way, the client might serve to test the aspirations and the rhetorical field in which the photographer works, and vice versa. It was also hoped that methods to develop a third way might emerge. Ultimately, these factors had much to do with the selection process.

Images result from two interviews with Finnish architects AOA, KaS and JKMM and Danish Henning Larsen, 3XN, KHR and PLH. The first round of interviews was conducted before any photography took place, the second after one year of visiting and photographing the chosen site. The first round consisted of four main questions with a series of sub-questions connected to each. They were as follows:

- Do images make buildings?
- What is an atmosphere?
- What was the role of architectural photography in the birth of modernism; what is it now; what do you predict it will be in the future?
- What images of your project would you specifically like to see?

The second round of interviews involved looking at photos of each project and discussing the results. The first part used photo-elicitation techniques for looking at photos of each project. The architect was asked to do the following:

- Choose the preferred image in a category or theme of architecture from a atmospheric options.
- Potentially distinguish between images they liked and images they would purchase.
- What is an atmosphere?
- What images of your project would you specifically like to see?
- Show a favourite image of architecture (not from this project and not from a project of their own).

It is here where attempts are made to analyse potential slippages between the subject’s voiced opinions and their, perhaps ingrained, business sense of what is suitable. Drawing attention to preferences versus purchases, it was hoped some light might be cast on common associations about the use of images, thereby problematising them and raising awareness about decisions that result from those beliefs.

The interview also included an evaluation of the effectiveness of key concepts: dialectic, conventions and atmosphere.

One such interview is included at the end of this article (appendix 1).

Click on the image to open interview in separate tab

Before moving on to the results section, it seems worth saying a word or two more on the experiences of this process as than follow in Finland and Denmark. In the case of the former, it took nearly a year of phone calls and emails before it became possible to speak with anyone from any of these three offices. In the end, it was only through personal contacts used as a form of reassurance that meetings eventually became possible. However, once the initial meeting took place, all architects were extremely open, helpful and dedicated to the project. They were thoughtful and insightful in the interviews and eager to help in any way possible to make the project possible. The experience in Denmark was diametrically opposed.

After a one week visit to Copenhagen, I managed to meet with all of the major architects there: BIG, 3XN, Henning Larsen, SHL, Dorte Mandrup, CF Møller, PLH, KHR and COBE. All were very interested in the project and agreed to collaborate with me. Then they all disappeared. BIG and COBE eventually took the trouble to email saying there had been a change in their policies, after several inquiries from me; Henning Larsen had a shake up in their staff, Dorte Mandrup and SHL simply vanished. In the end I did half a shoot of Henning Larsen’s IT campus, half a shoot of KHR’s school (because the staff forbade me to shoot after the architect had agreed) and a great deal of time was spent in 3XN’s school and riding the metro from one PLH station to the next. In the end it was not a question of funds, but a question of attitude: How possible was it to work out what Archmospheres, Atmographs, or a synthesis of each might eventually look like and what role they might play in the representation (and subsequent understanding) of architecture.

It may be unclear at times what exactly the two categories are taken to mean and how they are evinced in the current use of images. Undoubtedly they slide between different roles. This could potentially lead to some confusion as to whether they are just illustrations or make claims at being methodical tools, or in what sense the images represent results.

For that reason, it may be helpful to return to an attempted definition of these images, clarifying the guiding principal behind their production, selection and consequent division.

Archmospheres – Appendix 2

These images seek to directly represent extracts of interviews, which were centred around the notion of atmosphere. This is therefore the point of departure for each image, as opposed to the depiction of objects from conventional views under conventionally correct images, on the whole. They are created with a client in mind, they do a job, meet requirements, seek to satisfy and answer rather than pose questions. Where they deviate from the type of images commonly found in architectural publications, they do so because of their focus on people (indicated by nearly all architects as being important), context, function of the building (not the building’s functionality, which invariably means modernist architectural tropes attractively depicted via photographic ones), or references to the work of photographers who have made a name for themselves by doing something of that nature. They are, in a word, commissioned work. The difference here is that the commission stems from interviews – negotiation through dialogue – rather than briefs agreed between project architects and PR managers, prior to bringing the photographer in.

Atmographs – Appendix 3

This exposition is part of a larger research project, which investigates institutional practices of architects, publishers and photographers working in collaboration. That project sets out ideas about, and research into, what might be loosely termed the past, present and future of architectural photography, insofar as it examines conventions.
of course, to take pictures. But of what sort? How might one become alert to one's and those of the architect. The first step was to enter into dialogues. The second was, aim is to problematize default beliefs and practices, both those of the photographer and industry, this middle part is focused appropriately on the continuous present. The materials, and the third postulates possible future collaborations between academia and industry, this middle part is focused appropriately on the continuous present. The goal here was a different one: to reveal the unexpected, the unseen, the undiscovered, via photographic practices not normally employed in the production of this sort of photography. Both the photographer and architect engage in an act of discovery through surprises equally able to disgust and delight. It is a bit like going for a walk with your eyes closed. On the one hand it will teach you how to see with your feet, on the other, you may bump into a tree or fall off a cliff.

When a pedestrian last hat on, I consider this a work in progress; but upon donning the academic's cap, I see this as research ripe for sharing. Questions that arise through art work are, I believe, valid and vital, as is the process of exploration. Much is written about artistic research from a theoretical distance. What it might mean and offer in terms of subjective knowledge and non-scientific investigation. And such guidelines are interesting to consider and have inspired this current undertaking. But they are nearly always written to argue for the need of such projects and imagine what they might be like: towards, in search of, about... What about the experience as lived, with sleeves rolled up paying the bills? Surely that part of the process is as vital as it is missing?

The results were perhaps hit and miss, and the taxonomies are certainly fuzzy at this early stage. In the next phase I produced grids in order to search for gaps in each type of depiction. The results to each assignment, I asked myself the following questions: Do all six case studies reflect an exploration into each type of image? Why and why not? Are more images needed or is more reflection on the methodology the order of the day? Have I really found a means of depicting atmosphere? Have I ceased to apply in-grained practices learning through years of repetition? Am I happy with these images? Do all six case studies reflect an exploration into each type of image? Why and why not? Are more images needed or is more reflection on the methodology the order of the day? Have I really found a means of depicting atmosphere? Have I ceased to apply in-grained practices learning through years of repetition? Am I happy with these images? Are they as satisfying as those deemed the product of standard operating procedure? Is it hoped that they will at least offer the reader some food for thought and an evaluation of the validity of some of the assertions and methods provided within the text of the exposition. But they are not themselves an endpoint.

Recordings

Thankfully, new mediums often offer new opportunities; such is the case here. An exposition such as this would not ordinarily include recorded interviews due to the limitations of print: medium specificity and space. Neither of these are a problem however, with an online publication. To some it may seem unnecessary listen to hours of interviews; hence, recordings are included only as an appendix to the article so that only interested readers (thenceforth listeners) will have the opportunity to do so. Like links to referenced sources, they act as an additional avenue of investigation, as and where such investigation is deemed useful. They are not, however, crucial to the understanding of propositions, evidence, methods offered here in this exposition. Efforts have been made to extract key parts interviews which may be found alongside images in the pdfs provided, in addition to appearing in their standard place: as evidence within textual arguments.

Discussion

A common element running through all of these interviews is the openness on the part of the architect to ideas presented. Much as with Juhani Pallasmaa, I had expected opposition to architecture-centred photography and received instead a nuanced version of my own thoughts and interests. I wondered about a statement made by Pallasmaa during our interview that "[t]he photograph always transcends its essence and becomes a world", and what it might mean in the course of this study. For it suggested that all photographs should be placed on even footing as a sort of document of the world, a source of data that was free of bias. Then such photographs were not viewed in that way at all by the architects who commissioned them (hence, for example, the statement about snap shots made by KaS). Pallasmaa spoke of "the power of certain iconic photographs" that had moved him, and this sentiment was repeatedly by nearly every architect interviewed and was one that was both intriguing, optimist at the outset, and highly enthusiastic about the results. Moreover, they were critical of the standard depiction of architecture found in the press, nostalgic for the "iconic" imagery of the 1940s and interested in new trends. They claimed to be ready for a change.

It seems safe to assert that there were some contradictions in their way of seeing photography: on one hand as a source of data, an impartial, objective document and on the other a compelling means of persuasion and seduction. Perhaps these contradictions are due in part to the slippage between the world of architectural photography within the frame of architectural representation and as part of a larger frame-work of photographic media, whether commercial or fine arts in nature. Off the cuff responses often did not match up with commercial practices, suggesting perhaps a slippage between the two. That slippage might open up a space for new practices.

At stake here is a paradigm shift according to the Kuhnian model. That shift is already taking place, as evidenced by the extraordinary popularity of the photographic journalism of Iwan Baan's work and the great success of Dead Pan: the afterword to-journalistic elements of Iwan Baan's work and the great success of Dead Pan: the photograph always transcends its essence and becomes a world, and what it might mean in the course of this study. For it suggested that all photographs should be placed on even footing as a sort of document of the world, a source of data that was free of bias. Then such photographs were not viewed in that way at all by the architects who commissioned them (hence, for example, the statement about snap shots made by KaS). Pallasmaa spoke of "the power of certain iconic photographs" that had moved him, and this sentiment was repeatedly by nearly every architect interviewed and was one that was both intriguing, optimist at the outset, and highly enthusiastic about the results. Moreover, they were critical of the standard depiction of architecture found in the press, nostalgic for the "iconic" imagery of the 1940s and interested in new trends. They claimed to be ready for a change.

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30s architectural culture has preferred to deduce from its own centre what could have only been found by a complete and unprejudiced analysis of the ways in which the mythical society being addressed decodes, distorts, transforms, makes factual use of the messages launched by the builders of images. And this is a sign of the insecurity of architectural culture itself” [21]. Connah focuses the issue specifically on architectural photography, "altering the way we read architecture, which includes the way photography informs and deforms architectural promise, would help us understand why contemporary architecture is considered inactive and incomprehensible to all but architects themselves.... Rethinking the architectural photograph might accelerate such a speculation" [22]. Is this a call to action? I have certainly taken it as such. But it is reformation not revolution that has inspired this study. We do not need another great clearing of the forest, only to produce a void to be filled by the opportunistic. A feedback loop of artistic and commercial knowledge is sought through a dialectical process. Strengths and weaknesses of that process are several, however, and will be addressed below. One final aspect of the study must be addressed first.

An important motivation for this investigation is the desire to share new knowledge, and new tools are a key part of that process. Through the means of an open website, mentioned earlier, it is hoped that navigation of images will take place. Instead of the structured sequenced presentation that print and the Internet usually offer, the site will host an interactive tool on the home page that will allow visitors to shuffle categories of images from the outset. Keywording will play an important part in the development of that part of the website. From there, it will be possible to compare alternate representations of a building or site and/or compare similar atmospheres of different locations. Through these means it is hoped it will also be possible to consider the implications of atmosphere in the understanding of space and the deployment of visual rhetorical devices not currently offered via photography and architectural websites. Research must be done into the deployment of images and not just their content.

It is relevant, of course, to question the claim that there is a feedback-loop taking place at all. Is this really a dialectic approach? A limited dialogue through meetings is put in place and with the funding of neither time nor money — the two limits of all business practices — are particularly pressing. It has taken a year of repeated visits to 6 locations to produce this work. Surely travel, accommodation and time spent working would need to be factored into the cost of a commercial commission. It could easily be argued, then, that this approach cannot be scaled up to meet the needs of companies or to evolve into a viable photographic company. It might also be asked whether the additional costs were justifiable given the results: how will this process avoid eternal recurrence? Nietzsche’s term is used here to raise the obvious question: for all the innovation — new images and ideas — at the outset, you wind up where you started with a repetition of these until they become part of established practices. What is to say on the set of images, practices and ideas will not simply replace another? Is that not the end result of all revolutions, scientific or otherwise, even on the scale of reform and paradigm shifts as has been suggested?

To answer each question, one final term and concept must be introduced: the hinge. Apart from a simple machine which connects doors and windows to supporting structures, a hinge acts in this context as a concept for explaining what atmosphere is: in photography, as a dialectic in commercial production, as a connection between education and industry, as a technology — allowing for free, unstructured, personalised interaction with images. In short, with the image of the hinge, we might summarise all of the above-mentioned arguments concerning established conventions in publishing, atmospheres as an alternative to these, and artistic research as a link between academia...
demic and business communities. 

Future practices in architecture and photography, two hinged creative commercial practices with a long history together, are at stake. But beyond that is the issue of whether the built environment should be deployed and defined by the tactics of still life photography and hence understood as a system of objects, or if indeed it might not be possible to represent and share it as part of the lived world with all its richness. It is hoped that focus on atmosphere might be a step in that direction. The enthusiasm of architects interviewed suggests that step might be possible. The shift from an architectural to an environmental way of seeing is really something more of a great leap. The strength of artistic work when put side by side with the planning work cannot be overestimated. Plans only refer to a world that is two-dimensional in the exact sense: not having an environment nor an arrow of time. Artistic work is able to make the real appear, not only because of colours, lights, and perhaps even plants, animals and human beings, but because of a unique moment that cannot be copied or modelled in any way.  That commission artwork are willing to enter into dialogue instead of holding fast to conventions for the sake of them, artistic creation, artistic research and commercial art may all find themselves tightly hinged together - not nailed in place, but free to swing back and forth.

To my mind, the hinge is the best way of explaining the relationship between the people who commission and those who produce commercial art. The well-oiled hinge can provide a fruitful dialogue between creative individuals and organisations that can hold up a frame through which information flows. On the other hand, there are hinges that do not move, lose their function and require replacement - the rusty sort, of course.

In conclusion I would like to return to the structure of the atom, as I believe the analogy might provide not just an initial point of departure for me as writer, but also a useful after-image for the reader to take away. At the core, it was suggested, lies the question surrounding the utility of atmosphere. The sheer volume of texts produced about this subject indicates an interest that is worth exploring. My contention is that a photographic exploration is an essential method of doing so. Which takes us to the electron cloud – a move from the question of ‘what’ to questions about ‘how’: how photography can develop a closer dialectic process with architects and publishers; how doing so might draw attention to overlooked institutional practices of each; how photography can act in the construction of place; how research projects could contribute to expanded understandings of representation and photography; how photography might be recognised for its full potential producing discursive/argumentative statements and not just ‘transparent’ copies of an architectural original. Recognising lost potential might be used to argue the instrumental value of artistic research such as this. The two dimensional world of photographs is currently commissioned in a unidirectional, one-dimensional line which leads from specifics envisioned by the commissioning architect to their realisation by the technically-able photographer. But since the ideas for new photographs are engendered through looking at old ones, a feedback
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NOTES

[2] Ibid., p. 49.
[5] Ibid., p. 3.
[9] David Bate is quick to make this point but chooses not to develop it: "A study of photogra- phers was conducted through investigating the key insts that organise this process in use it might re- veal the systems by which photographs are produced, the arteries of power and decision making, or even the creative space that photographers are supposed to occupy. Such a project is probably urgently needed" David Bate. Photography: Key Concepts (Oxford: Berg, 2000), p. 1.
[10] Where images are used, that is. He also of course argues that images are over used and we are over-reliant upon vision, particularly in the introduction and first chapter of The Embodied Image. Juhani Pallasmaa. The Embodied Image. (Chichester: John Wiley & Sons, 2011), pp 10 - 22.
[14] Neither category refers to a snapshot, which is what academics normally mean when they talk about photography, the articulation of professional photographic practice (commission based, especially) is almost wholly lacking from theoretical dis- course which enters into semiotic debates but often lack first hand knowledge about how images are actually made. This point is made by Sabine T. Kriebel in "Theories of Photography: A Short Story". Elkins, James (Ed.) Photography Theo- ry. (New York: Routledge 2007) pp. 3 – 49.
[15] David Bate writes about still life images in a way one might easily apply to the architec- tural photograph: "Different objects are shown from different angles but there is hardly much range between products and they are almost always systematically photographed in the same ways". Bate, David. Photography: Key Concepts (Ox- ford: Berg, 2000), p. 117.
[16] A work flow which starts with visiting physical sites, looking at or remembering other images, continues during the act of photographing these sites, which is a kind of embodied practice, a present enactment of years of prior practice, continues with review and selection of images and then passes on to retouching, re-retouching, and more often re-retouching before going on to the final phase of submission for print, web or archive.
[19] One might quite rightly ask, how does this differ from iconographic methods or semiot- ics, particularly as images are not generally considered discursive? However, it is the institutional practices, the core beliefs and the default behaviours that are at issue here. Why do photographers shoot the way they do? Why do architects commission as they do? What influences the belief that one sort of photo, is correct whilst another is not? Are there photographs which the client might like personally but see as unfit for commercial practices? The objective with the sec- ond interview was to begin to open up a discussion about potential discrepancies between preferences and purchases, and in doing so open up a discussion about the discourses that influences certain commercial practices and the rhetoric that influences them.
[20] Before moving on to the results section, it seems worth saying a word or two about the whole process of gaining permission to visit the sites and talk about photography. The articulation of professional photographic practice (commission based, especially) is almost wholly lacking from theoretical dis- course which enters into semiotic debates but often lack first hand knowledge about how images are actually made. This point is made by Sabine T. Kriebel in "Theories of Photography: A Short Story". Elkins, James (Ed.) Photography Theo- ry. (New York: Routledge 2007) pp. 3 – 49.
[27] Socrates is chosen over Hegel, Marx, Adorno or other thinkers here for three main rea- sons: brevity, simplicity and broad familiarity. Any of the others require specialist knowledge and would extend the length of this paper unnecessarily, given the top-
ic at hand. Socrates is perversely so familiar as to seem like common sense to the public at large, more doxa than episteme, no doubt much to his eternal chagrin.

Research involves hit and misses. So many of these photos stick closely to existing, familiar tropes, whilst others fail for the simple fact that they lack the visual impact and appeal that would make them desirable to a client. Hence many of these pictures are not commercially viable. But using them as research has allowed me to take pictures I would never have otherwise considered. That process of opening up to new possibilities is what I believe this approach offers. It means you won't always get the "money shot" that many of the people interviewed mentioned. Aesthetics and spectacle are often the reliable components of such an image, hence the pursuit of such an image amounts to the standard formulaic response to preconditioned desires. It is a form of visual morality, for it depends on safe, clearly established mores. Can the world of architecture open up to more than familiar repeated typologies? Can it branch out, and can photographers provide ideas for that growth?

Walton, Kendall. Transparent Pictures: On the Nature of Photographic Realism, Critical Inquiry Vol. 11, No. 2 (Dec., 1984), pp. 246-277. A more recent argument can be listened to on the following podcast:http://llnw.libsyn.com/p/b/o/fr/b09ac83424f9e12/Kendall_Walton_on_Photography.mp3?Expires=1366628874& redirection=1366629006&c_id=5252916&h=bfa94e37f61e1c0e-3cac8f0ccc2db50


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A reconceptualization of architectural imaging through the notion of atmosphere sug-
gests that the diversity of global architectural practice is not well represented by ar-chitectural photography, which often takes geographic and atmospheric variety and
transforms it into the placeless site of a conventionalised photographic industry. Im-
plications are widespread, ranging from discursive regularity as defined by Foucault
(and its consequences for the general public’s awareness) and appreciation of archi-
tecture to new inroads for photography scholarship and interdisciplinary learning. This
article will look specifically at commercial architectural photography to address cer-
tain conventions followed by architectural photographers and the atmosphere creat-
ed in their images. This question has been addressed through analysis of the author’s
practice-based research correlated with content analysis of The Phaidon Atlas of Con-
temporary World Architecture.

Keywords
Architectural photography, atmosphere, discourse, conventions.

Introduction
Architectural photography fills and surrounds our lives in numerous ways, creating a
media space parallel to that of the built environment. As a profession, it produces im-
ages used in architectural monographs and trade journals, professional renders, on-
line professional magazines and blogs. Photography is the main medium used by archi-
tects in talks and publications to explain what they do. Additionally, of course it goes
into the promotional materials of real estate, travel, planning applications for councils
and public consultations. When you then factor its role in fashion blogs, automotive
commercials and similar genres for general public consumption, the list of its applica-
tions is nearly endless. But how does it affect our reading of space and time?

It has been argued that photography has affected the collective memory in
ways that are neither neutral nor mechanical (Bate 2010). In recent years, photography
has more than any other medium, including writing, been responsible for the collective
memory of architecture. Such photographs are not neutral, objective documents, rath-
er they are Constructed Worlds (Pardo & Redstone 2004), Built Legends (Cefererin 2003),
Constructed Views (Rosa 1999) or Camera Constructs (Higgott & Wray 2012) as that list
of book titles about the subject suggests. This notion of a constructed image is in line
with Rosalind Krauss’ famous argument in ‘Photography’s Discursive Spaces’, where she
points out that two images of the same subject matter can operate in different discur-
sive spaces due both to technique and the medium through which they are displayed
(Krauss 1985: 131-150). A lithograph and a photograph do not operate on equal levels
and are not used for or by the same people to do the same thing. In this way, Krauss
disrupts the notion that either was a transparent window upon the world. Rather, each
operates according to a system of codes which satisfy the discourse of different pro-
fessional environments. One is produced with great care and at great expense to meet
with the requirements of the art world; the other provides information, inexpensively
on the printed page. This argument is not sufficiently addressed when photography is
viewed as a means to an end, such as in the presentation of architecture through var-
rious media.

Architects have contributed greatly to our knowledge, understanding and
appreciation of architectural photography. A short list of the histories on the subject
should include: Building With Light (Elwall 2004), Architecture Transformed (Robinson and
Herschman 1990) and The Edifice is Colossal (Sobieszek 1984). It might also extend to the many encyclopaedic histories of architecture starting with Histoire de l’architecture (Choisy 1969) as they are heavily reliant on photographs. However extensive and meticulous research, architectural historians have developed our awareness of architectural photography as a practice in its own right. Additionally, they have paid tribute to the great practitioners in the field [1]. Many of the historians who have researched the work of these photographers were themselves architects. They have written about the library that houses the great works of photographers of the built environment. In doing so, they have written a history largely comprised of the exceptional practices of the elite in the field. When you look at a few extraordinary images taken by the most renowned photographers working with the most celebrated architects, you get the iconic, which is by nature exceptional. Whilst informative and indeed imperative to the study of architecture and its photography, such a study says little or nothing about everyday in architectural photography, which is what I mean to address here. It overlooks the formatiom of errors which do not fit within the bounds of standard practice. This presents a new opportunity for photographic studies to enrich the understanding of architecture and operate in an extended field.

Architectural photography, principally photographs (Pallasmaa 2005, Leach 1999). Perhaps those two opposed vectors might have similar points of origin. If photography is a discursive frame shaped by art historians, as John Tagg (2009) argues through Foucault, is its rise is possibly coterminal with the decline indicated by Hays and Sykes? Moreover, exactly what is this decline? How do we define it? Perhaps photographic diversity can reveal something about that discourse and the mechanisms behind it. This final aim is not to instrumentalise photography, but rather to suggest its investigative potential, pointing to an opportunity for research into and through photography. If photography is, as this paper will argue, architecture’s principle discursive space, much is at stake, and several opportunities stand to arise from such a discovery.

Increasingly, theorists and practitioners have looked to atmosphere as a new means of understanding architecture and its presentation in two-dimensions (Tidwell 2013, Zumthor 2004, Wigley 1991). Atmosphere is important because it changes the perspective on architectural representation. As I will argue, that perspective is crucial for reassessing the conventions of the practice. Seen as a curated history of great works, photography appears diverse, changing and constantly renewed. However there are several commonalities to the practice of even the most renowned photographers that become visible when the focus is shifted to atmosphere. That shift suggests that a certain type of weather—a common denominator of this type of photography—has been read as the means towards transparent, documentary photography of architecture. Perhaps it is here than one particular strand of architectural discourse can be found. But several questions arise from a treatment of architectural photography from this perspective. Are atmospheres related to the actual building, or place in the image, to the aesthetics of the architectural image itself, or to some other affectual register? That is, do photographs of architecture affect human attention and spatial literacy? In this way, are photographs biopolitical?

If the answer to the final question is yes, how might it re-conceptualise the practice of architectural photography? How do we define posture within a move from word to image to the discursive space of architecture. I will look specifically at the use of commercial architectural photographs to assess, quantify and visualise certain conventional practices in architectural photography. In doing so I will ask whether the discursive producing that standard, I will argue that conventions which are often seen as the means of producing objective images, might be equally be seen as a recipe (or code of best practice) for limiting the potential of numerous atmospheres to just one or two.

Method One – A look at Global Practice

Part of my research involves the identification and classification of certain conventions in architectural photography. The Phaidon Atlas of Contemporary World Architecture has been a valuable reference tool for obtaining a global view of contemporary architecture. According to a promotional text, The Phaidon Atlas is:

[...]

The atlas, which its editors refer to as ‘architecture for architects’, [4] is indeed an impressive compendium of the global practice of architecture. However, the book is not without its shortcomings. When viewed from the perspective of atmosphere and photographic diversity, a move from word to image to the discursive space of architecture might not be reconceptualised as a move from word to image to the discursive space of architecture. Instead of buildings might we see norms and the normative beliefs behind them? Most importantly, how could you go about testing any of these questions?

So, pulling all of these strands together, I will ask whether the decline of theory in architecture and the rise the image might not be reconceptualised as a movement from word to image to the discursive space of architecture. I will look specifically at the use of commercial architectural photographs to assess, quantify and visualise certain conventional practices in architectural photography. In doing so I will ask whether the discursive producing that standard, I will argue that conventions which are often seen as the means of producing objective images, might be equally be seen as a recipe (or code of best practice) for limiting the potential of numerous atmospheres to just one or two.

Australia 97 blue / 21 greyscale
China 48 blue / 20 greyscale
S. Korea 22 blue / 21 greyscale
Finland 33 blue / 9 greyscale
Denmark 40 blue / 11 greyscale
UK 141 blue / 32 greyscale
Africa 97 blue / 16 greyscale
USA 85 blue / 15 greyscale
S. America 62 blue / 6 greyscale

This count provides an overview indicating a preference for, or at the very least a greater dependence on, blue images. Nordic, equatorial, tropical and subtropical climates all appear to be the same in this publication. Of course, this is not a photography book, but rather one which relies upon an objective, standardised picture style to portray architecture to a niche public and convey it to them in the clearest manner possible. However, I will argue that conventional practices may actually do the reverse, and that...
architects would benefit from publishing a more diverse panoply of atmospheres representative of global environments. Once placed in grids, this data presents a very different picture indeed from one of global diversity.

Figure one (following page) visualises content analysis of all of the images appearing in the list above, that is: Australia, China, South Korea, Finland, Denmark, UK, Africa, USA and South America. The columns contain three daytime exteriors (context, elevation/corner, detail), three interiors (general view, single room, detail) and three night-time interiors (also divided up into context, elevation/corner, detail images). The grid visualises all of the projects which used blue skies, dividing them up into these image categories. The numbers serve two functions. Firstly, they follow the academic practice of citation, though they reference images instead of textual assertions. Whilst the images themselves are not shown, numbers are listed so that a reader can check the veracity of the argument offered here[s]. That argument is of course, that blue skies are the atmosphere of choice for global practice. These grids are offered as a simple, visual demonstration of that assertion. The clustering of certain types of images can be seen clearly, particularly daytime images in the left-hand side of the grid. That statement, made though visualised data, becomes clearer through comparison with the next grid.

In figure two (above), the same countries were scrutinised. However, this time projects featuring greyscale skies (white, grey or black) were counted. This was the second step taken to verify whether or not a preference for blue skies in the atlas could be found. Clearly, the numbers here are far lower than in the previous grid. Again, a pattern, visible at a glance allows for comparison between the two grids. I hope to present these grids as pictures of information. A detailed breakdown of the numbers is provided in the notes.

The argument presented in these grids becomes stronger through yet another comparison. The following section contains two more grids, this time of my own commissions.

Method two – Practice Based Research

I have worked as an architectural photographer for over ten years, ample time and cause for reflection into my practice. But it was not until undertaking a doctoral research project in partnership with architects Finland and Denmark in 2011 that I really started to do so. You can know a great deal about your own practice, except whether or not it the result of personal idiosyncrasies or part of a larger field of operations. To answer those questions, the Finnish Architectural Review[s] and now The Phaidon Atlas have been invaluable research tools. More specifically, they have provided a reason for arranging my own work and that of other photographers into grids to see if a pattern emerges. The correlation between global findings in the atlas with my own praxis acts as the vertical and horizontal axis of this research, producing a new image of the atmospheres of architectural photography.
Figure three (above) contains image preferences indicated by nine clients. Images are ordered into nine vertical columns and nine horizontal rows. The columns consist of: three daytime exteriors (far left columns), three interiors (middle columns) and three evening exteriors (right columns). The rows consist of clients from Denmark and Finland [7]. This conventional grid shows what each client thought was worth saying with images — worth money, in fact. Together they lend visual support to two assertions made by theorist Mark Wigley: that white walls are the most obvious element common to contemporary architecture (Wigley 1995) and that “good architecture is associated with good weather” (Wigley 1998: 20). When viewed in this way, these images suggest a visual convention of blue and white images. This is an idea I will build on — the importance of predominant colours as the main elements of atmosphere in architectural photographs. In short, what is the effect of all of this blue and white? It would be a gross exaggeration to say blue and white photography had replaced black and white. Architectural photography is certainly more diverse than that. But viewed from the perspective of atmospheres, the claim becomes less absurd. One might equally ask what other colours are cropped out of this discursive space. Keeping colours to a minimum is a way of cleaning up and ordering the world visually (Wigley 1998: 25). One might also argue that the lack of full-spectrum colour shows that these photographs are not the photo-realistic, objective documents that were said to be the photographs of choice by the architects I interviewed for my research [8]. Instead they are the decedents of a long line of architectural drawings, a dream about space turned into line and shade (Wigley 1998: 27).

Figure four (above) contains leftovers from the same set of jobs: images not chosen by clients [9]. It shows eighty-one images which nine separate clients thought were unusable. They are monochromatic (but not blue) and feature both empty and populated scenes. These images are organized along a grey-scale from white to black, shot at different times of the day and year. The views are occasionally identical to the ones purchased (figure three), except for the weather. While grey and black images were rejected, it might be argued that the white images are common to this grid and the former...
one. However, the white images presented here are of white exteriors; whereas, in the former they were of white interiors. The main difference between these two grids is the weather: rain, clouds, snow, black night skies were all rejected. Because the images in these grids were produced entirely in Northern Europe, the absence of such weather in the photographs is significant, because it shows a preference for a certain kind of atmosphere which is not reflected in the climate [10].

From the previous examples, I hope I have demonstrated how the main colour in an image has a great deal to do with its reading. This final grid, figure five (above), is perhaps an exaggerated means of making that point. I have selected and arranged images taken during the duration of my doctoral. Here the individual images are reminiscent of pixels or perhaps tesserae of a mosaic. The building in each is too small to be seen. Only the predominant colour remains. This approach is in line with Saint Martin’s notion of the coloreme as the basic unit of the visual language (Saint-Martin 1990:3) as well as his assertion that ‘any work of visual language achieves existence essentially through colour organisations, as does reality itself’ (ibid 18). Clearly colour counts – perhaps it is as much the subject matter of an architectural photograph as is the architecture. Black, White, Blue solid grids show the importance of the predominant colour as determined by the intersection of the building and the atmosphere at the time of shooting.

These grids are presented here both as artwork and as visualised data, for three reasons. On one hand, if practice-based research in photography is to have meaning, it must work through the medium of images in addition to relying on words. That means that images do more than just illustrate the text they accompany. On the other hand, practice based research in photography is an opportunity for photographers to think differently about their work. In this particular instance, that means considering the discursive role of photography in architecture as a both an industry and sector of education. The grids shown here are an attempt to do both, but I have a third and final reason for mapping my practice on to grids: repetition. A key finding of this research has been that there is much repetition in architectural photography when viewed through a lens focused on the colour of atmospheres. That the repetition of specific images (images are repeated across a structure) can be used to reveal systemic repetition across a network of practitioners is particularly satisfying for its neat simplicity.

Why the grid?

Grids have a well-established track record in both photography and architecture studies. Perhaps this is not surprising, as each discipline concerns itself with the production of artistic technical images. The following is a very brief summary of some key deployments of the grid.

The seminal work Learning from Las Vegas by Venturi, Scott Brown and Izenour (1977) is an example of architecture theory that uses photography and the grid as an epistemic device. Famous for dividing architecture into the categories of ‘duck’ and ‘decorated shed’ as a means of understanding their iconic significations, the authors also break up the built environment into grid of parts. This responds to their ‘scale / speed / symbol’ argument which, briefly put, states that the Las Vegas strip, when viewed from an automobile, requires a different scale and different symbols than say an eastern bazaar or medieval street viewed at the pace of a pedestrian. The authors look at selection of hotels, motels and petrol stations [11] through photographs of different views laid out in a grid (ibid 32 – 47). The vertical axis contains the locations, and the views (front, side, parts, aerial, oasis, sculpture, sign, aerial) are laid out along the horizontal axis. Significantly, the archives of Venturi and Scott Brown will be exhibited in the 2015 Rencontres Photography Festival in Arles, France. But this work is not, strictly speaking, an analysis of architectural photography or the discourse behind it. It is rather an ingenious interrogation of space through taxonomy and the grid which uses photography as documentary evidence.

Dan Graham’s ‘Homes for America’ (1966-67) is perhaps nearer to the discursive analysis of architecture through photography that I am concerned with. The project features a series of photographs of suburban American homes that emphasizes similarities between the repetitive standardised housing developments and the serial approach of minimalist art of the period. In addition, the work parodies the mores of ‘house beautiful’ magazines whilst at the same time challenging the hegemony of the white cube gallery as the means of exhibiting fine art. I have attempted to use photography of spaces with this same critical spirit. However, Graham’s work is not strictly deployed as a grid, though a matrix of images does appear across the printed page.

Several artists working in the photographic medium have used systems of grids for exhibition and publication. Berndt and Hilda Becher, Karl Blossfeldt and Rich-
and Avedon are three well-known examples. What is significant about their grids is not so much the layout on a wall or page, but their premeditated fabrication of repetition through the strict application of a set of rules. The Bechers worked out the atmospheric conditions for white skies and soft shadows as well as the correct vantage points for feasible repetition across several locations (Stimson 2004). Blossfeldt’s photographs were intentionally taken as documents in order to catalogue plants and flowers. For that reason alone, it is fair to say that they did in his work a reduction of variables in order to make the subject of each image in precisely the same light. Avedon, whether working outdoors with a mobile studio or in a classic photographers studio with lighting equipment was able to do much the same with white backgrounds a set of instructions for his printer (and a previsualisation of his project which informed those instructions). The images are grouped into grids to further underline the notion of truth through paratactic aggregates, which I will return to in the discussion section.

The method is also present in the work of several contemporary photographic artists. Hans Eijkelboom has spent twenty years compiling grids of images that reveal repetition in society. He takes pictures of people who look the same. Often similarity comes from improbable monochrome outfits or shirtless men in crowds of people completely dressed. Eijkelboom seems determined to show that the unique is not unique at all and that it is possible to ‘simplify’ society. His method is quite simple: ‘I take between 1 and 80 photographs a day, almost every day, 12 months a year.’ [12] The Photographic Journal, published by Phaidon, is a kind of atlas of humanity reproducing his grids as a window on to our world. Similarly, repetition through archival research of photographs as found objects produces grids of series as well. Martina Bacigalupo whose ‘Gulu Real Art Studio, 2012’, presents a series of images designed to reveal the story left out of the frame. Part of the Typology, Taxonomy and Seriality exhibition curated by Brian Wallis for the Wallis Collection in Arles 2014. The repetition comes from the the discarded frame around passport photographs taken at a photographer’s studio for many years. These are grouped into grids to further underline the notion of truth through paratactic aggregates, which I will return to in the discussion section.

This method that both unifies and subdivides has been selected to visualize some of the most significant discoveries of modern times: the Punnet Square, the geometric laws of the Bechers, the periodic table of elements, ‘Alberti’s window’, and so on. But why? Perhaps it is because, as Rudolf Arnheim has claimed, ‘[c]onfusion is not a mechanical recording of elements, but the grasping of significant structural patterns’ [53] (Arnheim 1974: viii). The grid allows us to see such patterns through regularity and repetition, where complexity or chaos might impede comprehension. It has certainly been the case with images looked at here. The square is a framework that allows the analysis of structure and composition, the process philosophy of Whitehead (1978) and in Feyerabend’s paratactic aggregates (1993). A Pattern Language (Alexander 1977) is but one of many architectural texts concerned with patterns.

Discursive regularity in architectural photography

In addition to its utility in arts and science, the grid allows for the emergence of a pattern that points to what Michel Foucault (1973) would call organized conditions of possibility for certain norms or symbolic codes. Seen from this perspective, grids potentially take on the aspect of a cage. Are we, as consumers of architectural photography, limited in our freedom by discursive regimes, whereby the visibilities — what we can see — and enunciations — what we can say — about architecture, namely its atmospheres, are always already regulated by complex sets of socio-technical and institutional conditions? Not necessarily. For Foucault (1973), any principle of legitimation also has at the same time the possibility of throwing any discourse into error or contradiction, in which paradoxically lies the possibility of alterations to the history of the formation of knowledge and objects and thus, installing an avenue of freedom from the present. This is why I focus here two archives of my own work: one of commissions and publications and the other of rejected and erroneous photographs. Objects of discourse deemed as errors and rejected become the very surface that points to on one hand the conditions of possibility of the formation of architectural photography as discursive objects; and on the other, provides a reason and means to reconsider my part in a chain of commercial practices. Attention paid only to the successful images, however, will only reinforce the notion that a set of familiar conventions are a form of optical truth instead of a clear instance of discursive formation predicated on a frame whose very ontology presupposes exclusion. One way to view this is that disciplinaTION closes our vision as ‘every discipline is made up of restrictions on thought and imagination’ (White 1978: 3). Discourse is a set of unconscious and institutionalized discourses. These are analytical restrictions, as defined by the historian or genealogist as regulatory mechanisms that produce the discursive object. The ways in which we choose to look at disciplinary discourses and texts are affected by the discipline itself as well as the methodology subscribed to look at them.

This discussion of photography through Foucault leads naturally to the work of John Tagg and his recent book, The Disciplinary Frame (2009). There he develops the idea of photo-graphing ‘subjecting light to the punctual rule of the room’s inbuilt geometrical laws’ (Tagg 2009: 5). The repetition comes from the the discarded frame around passport photographs taken at a photographer’s studio for many years. These are grouped into grids to further underline the notion of truth through paratactic aggregates, which I will return to in the discussion section.

Tagg looks at how photography is used by institutions and the state, as well as analysing how art history has constructed the disciplinary frame through which photography is viewed. He questions and problematizes the notion that documentary photography is transparent and universal, a window on the world, instead of a series of moves responding to standardised tropes or the specific requests of a photographic brief (his example is the Farm Security Administration, not architecture). Documentary emerges from and produces discourse in the service of political, social and economic powers. This topic leads us to a historical judgment (ibid 243). As I will now argue in the next section, discourse can take on many forms but need not be as total and severe as the Panopticon.
Discourse in decline?

In her book, Constructing a New Agenda, Krista Sykes writes, 'during the period spanning the mid-1990s through the mid-1990s, there did exist a prevailing discourse that, despite varying methods of approach, sought to reframe the discipline and carve out a niche for architecture' (Sykes 2010: location 183-188). The once prominent dominant discourse for the rapid development of modernist architecture, and ended with the final issue of the Journal Assemblage in 2000, of which K. Michael Hays was editor-in-chief. The argument made by Hays and Sykes about the waning importance of theory in contemporary architectural practice and education (Hays 2000, Sykes 2010) presents an interesting opportunity for reflection. The vacuum they have identified is the result of a long trend away from the theoretical, language-based arguments to one that is often called the new pragmatism in architecture (Sykes 2010, Saunders 2009). A simple definition for that new pragmatism might be an appreciation for less practices, not least of which is a reliance on precedents in order to sell building designs. That move has been repeatedly attacked by theorists in recent years, often for a superficial use of images (Pallasmaa 2005, Leach 1999). Hays has argued that theory is necessary in order to architect, a neologism of his own devising. But are the new pragmatists. Hence, the need for a reevaluation of the commercial practice of architecture and the practitioners of Hervé, and so on. Historians have identified and paid tribute to the unique qualities of the select few (Redstone 2014, Elwall 2004, Robinson and Herschman 1990, Sobieszek 1986). This perspective leaves out the general practices of the many and the discourses behind the conventions that emerge. This is a familiar problem, for we know much about kings and queens but very little about the people who worked their land. As was the case with those untold stories, commercial architectural photographers don’t often discuss their work. Three notable exceptions are of course three of the most celebrated photographers: Iwan Baan, Hélène Binet and Julius Shulman. Each has written and given talks and interviews which have helped expand knowledge not only of their own work but of architecture and architectural photography. They have done much to increase the appreciation of each. But they are the exceptions.

I hope to have identified a standard through my practice and an analysis of published images. That standard operates according to certain conventions, and any analysis of the vast majority of these is clearly beyond the scope of this paper[15]. But as a starting point I have looked at the weather. If there is continuity across the practices of photographers separated by geography, age, gender than it seems reasonable to question the notion of critical theory and post-structuralism as the reading of modernist architecture, and ended with the final issue of the Journal Assemblage in 2000, of which K. Michael Hays was editor-in-chief. The argument made by Hays and Sykes about the waning importance of theory in contemporary architectural practice and education (Hays 2000, Sykes 2010) presents an interesting opportunity for reflection. The vacuum they have identified is the result of a long trend away from the theoretical, language-based arguments to one that is often called the new pragmatism in architecture (Sykes 2010, Saunders 2009). A simple definition for that new pragmatism might be an appreciation for less practices, not least of which is a reliance on precedents in order to sell building designs. That move has been repeatedly attacked by theorists in recent years, often for a superficial use of images (Pallasmaa 2005, Leach 1999). Hays has argued that theory is necessary in order to architect, a neologism of his own devising. But are the new pragmatists. Hence, the need for a reevaluation of the commercial practice of architecture and the practitioners of Hervé, and so on. Historians have identified and paid tribute to the unique qualities of the select few (Redstone 2014, Elwall 2004, Robinson and Herschman 1990, Sobieszek 1986). This perspective leaves out the general practices of the many and the discourses behind the conventions that emerge. This is a familiar problem, for we know much about kings and queens but very little about the people who worked their land. As was the case with those untold stories, commercial architectural photographers don’t often discuss their work. Three notable exceptions are of course three of the most celebrated photographers: Iwan Baan, Hélène Binet and Julius Shulman. Each has written and given talks and interviews which have helped expand knowledge not only of their own work but of architecture and architectural photography. They have done much to increase the appreciation of each. But they are the exceptions.

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Hence atmospheres, seen in this light, are a kind of message emitted by skilled art-ist—technicians; however, while atmospheres can be reliably produced, there are precon-ditions for intersubjective reception. An audience must be primed, as it were, or attuned to experience atmospheres as collectively "an audience which is to experience a stage set in roughly the same way must have a certain homogeneity, that is to say, a certain mode of perception must have been instilled in it through cultural socialization" (ibid 3).

The convergence here with Foucault and especially Tagg is striking. Factors of constraint and exclusion in these discursive formations follow principles of clas-sification and ordering, rituals and fellowship which preserve modes of expression, leading to the rarefaction of knowledge, the establishment of truth effects, and the formation of the expert practitioner. Following this, the perceiving and consuming sub-ject are both educated and trained to experience and apply certain discourses, and hence are subjected to configurations of the discursive practice that is architectural photography.

The atmosphere of the stage set is not limited to the theatre, however. It is relevant to life in general because staging has become a basic feature of our society; the staging of politics, of sporting events, of cities, of commodities, of personalities, and of ourselves. The choice of the paradigm of the stage set for the art of generating atmospheres therefore mirrors the real theatricalisation of our life. This is why the paradigm stage set can teach us so much, in theoretical terms, about the general question of the generation of atmospheres, and therefore about the art of staging (ibid 0).

Of course, this staging refers to the production of space, whereas the focus of this paper is the atmosphere of a photograph in order to see discursive regulari-ty and error. But what Bohme says about socialization explains the need for control over atmospheres, even in the architectural photograph as well. Errors, which I am suggesting might be called alternate atmospheres in a potential of possible but unused atmospheres, are judiciously weeded-out in order to assure the audience will experi-ence architecture in roughly the same way; discursive regularity is enforced in order to assure that what is seen is what is to be seen. My conclusion is not the discovery of a conspiracy to discipline and punish, but rather that a sort of micromanagement of connoisseurship. Through architectural photography, the audience is primed through repetition to see architecture in a certain way. That way of seeing is a reflection of certain preferenc-es and values conventionalized through repetition. This perspective on architectural photography removes the air of sinister conspiracy, yet a problem remains. For the place-making potential of architecture is not fully realized through the reduction of at-mospheric to a universalized standard which excludes the vast majority of experiential encounters. Photography can be used to do far more, for it lends itself to the emission of multiple views, hence become subjected to configurations of the discursive practice that is architectural photography.

This study is by no means all-inclusive, it goes without saying. If it is to have any signif-icance at all it will need to scale up. There is much need for further research into pub-lications, blogs and photographer's archives as well as similar research into CGI and its integration into photographic backgrounds via photographic retouching methods (mainly through Photoshop) [19].

This has been a Luddite solution, the slow and fallible plodding of a sole researcher. But it could be extended to all major publications for the sake of falsifica-tion. Technology could do much of this work. Current developments in object recogni-tion [21] suggest that deep leaning will allow for computers to not only identify image types according to a predetermined rubric but learn to identify new images via past experience [19]. Such experiments are expensive and not currently available to modest research projects. Yet the future around big data suggests access might be democratized. Hence, in addition to visualizing data through artistic methods, treating image as data via scientific methods appears to be a near reality. Responses...
to that sea change will undoubtedly be diverse if not utterly polemic.

However, the technological production of grids on the internet is a present reality and one less likely to be divisive. The issue is addressed in October 2013 in the article ‘On Aggregators’ (Joselit 2013). The point the author makes is that a new sort of online aggregate has emerged, where ‘curated search engines’ such as Contemporary Art Daily, Arch Daily, Architizer, etc. act as a kind of selective, personal selection that takes a step beyond the impersonal algorithms of Google. Filters, such as tags and keywords, are working to create countless grids of images that change the way images are used, understood, shared, consumed. Be it the aggregators of Joselit’s article or the aggregates of images found in Google searches, Pinterest, Instagram, endlessly shuffled and reshuffled through keyword searches, this new sort of fluid grid figures largely in the future of photography. For this reason, it seems, Daniel Rubenstein argues in his 2009 article in Photographies:

The classroom study of photographic masterpieces by selected ‘masters of photography’ feels more and more outdated. Contemporary digital photography is characterized not by the outstanding work of the few but by the middling work of the many. Rather than a system of the production of work of art, photography today is a system of dissemination and reproduction (Rubenstein 2009: 139).

Urging increased dialogue between photographers, editors and architects is a desirable outcome of such research. Publications such as Archizines (Redstone 2011) and exhibitions such as the ‘Constructing Worlds’ in the London Barbican Centre (2015) suggest that such a need has been identified and change is already underway [21]. But this topic presents ample opportunities for the kinds of photographic studies called for in Photographies by Rubenstein. Along those lines photography might serve researchers and educators as a means of critical engagement with the general cultural and scientific milieu and not continue to look inwards upon itself as a either a specific technology or particular sphere of visuality, but rather ‘place the study of the digital photograph at the centre of a culture which is based on reproduction, multiplication and copying’ (Ibid 139). Tellingly, Rubenstein concludes that rather than continuing to look primarily on the work of the masters of photography, we should teach photography focus on discourse created by all producers and users of images (Ibid 141). This is in line with what I have said about the history of architectural photography. Moreover, Joselit and Rubenstein’s arguments are strikingly similar to the paratactic aggregates which Feyerabend speaks about at great length in Beyond Method (1993). An argument based on the historical shift from polytheism to monotheism, it is against the authority of one belief and the resultant singular method which results as the acceptable standard. The crux of the argument is the source of meaning: is it singular or plural? A pluralistic worldview was found in late, pre-rationalistic Greek figurative art as well as in the Homeric epics. Feyerabend’s pluralistic philosophy has far reaching consequences ranging from scientific methodology to a stand against totalitarianism.

Conclusion

Grids reveal an aggregate of beliefs and practices that show how the discursive space of architecture as one that is increasingly photographic. Discursive regularity creates a biopolitical control of the way of seeing architecture through photographic norms. That those norms are in part the heritage of architectural representation, in part the result of beliefs about best documentary practices goes without saying. Yet the conventional atmosphere of architecture goes beyond that. It visualises preferences for certain, ideal conditions which when repeatedly published globally become the industry standard. That standard promotes certain atmospheres to the exclusion of others. Grids have proven one way of looking at repetition in order to examine discursive regularity and errors. This is just one example of how photographic practices can be used for critical thinking as well as promotion. As technology democratises both the practices of photography and publishing, this presents new opportunities for critiques of commercial uses of photography as well as a the means of constructing new and more diverse spaces through the discourse photography can create. Instead of being the enabling dispositif of the systems of control exposed by Feyerabend, Foucault and Tagg, photography might be used to turn them on their heads like the image in the ground glass of a large format camera, which so elegantly reveals how our eyes work.
NOTES

1 Thanks to them we still know of Bedford Lamere, Dell and Wainwright, Robert Elwall, Eric de Maré in the UK; Max Dupain and David Moore in Australia; Cervin Robinson, Ezra Stoller and Baltazar Korab in the US; the Bisson brothers, Edouard Baldus and Dominique Roman in France. To say nothing of the great fame of photographers like Le Grey, Negre, Le Secq, Atget, Abbott and Evans whose subject matter was largely the built environment, or Julius Shulman and Lucien Hervé who worked commercially as architectural photographers.

2 Of course, critical debate on the subject of architecture can still be found in Architectural Review, Architectural Design, peer-reviewed journals and many of the publications found in Archizines, such as Mas Content. Architects such as Michael Sorkin argue for the continued importance of theory: http://www.architectural-review.com/essays/critical-mass-why-architectural-criticism-matters/a663075.article But perhaps none of these could be said to replace journals like Oppositions or Assemblage.


4 This is the tagline for the journal on www.phaidonatlas.com

5 Categories are not mutually exclusive as several images appear on each page: therefore, certain project numbers may appear in the tally for several different image categories. Equally, in certain images no atmospheric conditions were discernible and thus not counted.

The breakdown is as follows:

Australia
Project numbers 001 – 059
Blue images appear in 86.5% of projects
Greyscale images appear in 34% of projects
37 projects with blue daytime, 17 projects with sunny interiors, 23 projects with blue nocturnal images
6 projects with grey images, 3 projects with black images, 12 projects with white images

China
Project numbers 097 – 130
Blue images appear in 73% of projects
Greyscale images appear in 54.5% of projects
39 projects with blue daytime, 17 projects with sunny interiors, 23 projects with blue nocturnal images
6 projects with grey images, 3 projects with black images, 12 projects with white images

South Korea
Project numbers 131 – 151
Blue images appear in 80% of projects
Greyscale images appear in 65% of projects
18 projects with blue daytime, 0 projects with sunny interiors, 4 projects with blue nocturnal images
4 projects with grey images, 1 project with black images, 16 projects with white images

Finland
Project numbers 222 – 297
Blue images appear in 100%
Greyscale images appear in 37.5% of projects
27 projects with blue daytime, 5 projects with sunny interiors, 1 project with blue nocturnal images
2 projects with grey images, 1 project with black images, 6 projects with white images

Denmark
Project numbers 298 – 322
Blue images appear in 86% of projects
Greyscale images appear in 44% of projects
20 projects with blue daytime, 6 projects with sunny interiors, 5 projects with blue nocturnal images
3 projects with grey images, 1 projects with black images, 7 projects with white images

UK
Project numbers 322 – 389
Blue images appear in 76 % of projects
Greyscale images appear in 49% of projects
65 projects with blue daytime, 23 projects with sunny interiors, 13 projects with blue nocturnal images
11 projects with grey images, 4 projects with black images, 17 projects with white images

Africa
Project numbers 837 – 860
Blue images appear in 92% of projects
Greyscale images appear in 29% of projects
37 projects with blue daytime, 4 projects with sunny interiors, 6 projects with blue nocturnal images
4 projects with grey images, 2 projects with black images, 2 projects with white images

USA
Project numbers 872 – 917
Blue images appear in 98% of projects
Greyscale images appear in 28% of projects
60 projects with blue daytime, 10 projects with sunny interiors, 15 projects with blue nocturnal images
6 projects with grey images, 0 projects with black images, 9 projects with white images

South America
Project numbers 1026 – 1052
Blue images appear in 92.5% of projects
Greyscale images appear in 16.5% of projects
42 projects with blue daytime, 11 projects with sunny interiors, 9 projects with blue nocturnal images
Clearly success has always mattered to practicing architects and debates continue to rage in short, we are hot-wired to see things through patterns, hence repetition of photographic practices will homogenise architectural spaces, as I am arguing. To overlook this is a strange, sad fantasy in the work of Geert Goiris, is a seemingly limitless source of inspiration for Frank van der Salm, can be viewed from several points all at once in the work of Barbara Probst, or reduced to exceptional graphic beauty in the works of Janie Airey and Josef Schulz. This is to say nothing of respected, successful, contemporary practitioners such as Hufton and Crow, Roland Halbe, Richard Bryant, Simona Panzironi, Fernando Guerra, Duccio Malagamba, John Gollings, Adam Mark, Miko Huisman, Brigidza Gonzalez, Grant Mudford, Nick Guttridge, Dennis Gilbert, Erieta Attali, Morley Von Sternberg, as well as the many other photographers represented by the agencies: View, Arcaid and Esto.

I was fortunate to interview key artists and managers at Cityscapes about this very subject, yet space prohibits more than just a cursory comment about their work here. Whilst my primary purpose was to observe and document their workflow, during the course of these interviews I was surprised how each expressed frustration with the conventionalized limitations their job presented them with. The general consensus was that blue-sky ‘fair’ weather is opted for to avoid risks and save time with the client. These interviews took place in London on a April 2015.

For a compelling explication of an atmospheric architectural photography see, concerned mostly with fine art practices but with cross-over’s into commission based work, see: Nanni Balzter «Atmosfera nella fotografia d’architettura», in: archi, Nr. 6, 2005, p. 14-19.
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TOWARDS GREY MATTER – BY BRIDGE OR TUNNEL?

The emergent status of practice-based research within the arts is surprising, given the long tradition of research and reflective practice as the working methodology of artists. Stranger still is the skepticism towards its application in arts education. This article will address those problems via the impasse indicated by current literature on the topic of entrepreneurial learning. As one way out of that dead-end, a case study is presented which applies the practice-based learning of a doctoral thesis to the learning environment of an interdisciplinary course in architectural photography.

Keywords
practice-based research
entrepreneurial education
art education
photography studies
architecture studies
bridge

Introduction

In Volume 9 Issue 3 of this journal (October 2013) a debate emerged over the term 'creative industries' and the notion of entrepreneurship that informs two apparently opposed articles written by professors in the United Kingdom. I will argue their position is more similar than it appears on the surface, once you investigate their primary literature. They contain several theoretical overlaps and share practical concerns. A short list would contain notions such as collaborative work, improvisation and metrics other than standardized tests.

I make this claim on two grounds: a close reading of their sources and a personal experience in teaching. The latter is where practice-based research comes in. I am an architectural photographer in the final stages of my dissertation. From autumn 2013 to May 2014 I taught a course in architectural photography, together with the head of the architecture department of my university. The group was comprised of six architecture students and six photography students working together to test the scalability of my research as well as some new hypotheses that have resulted from it. In presenting this course as a case study, I will argue not only the value of applied, ongoing research in the teaching environment, but also present one way of tunneling under the impasse that arises when one attempts to bridge creative education and industry.

Four interconnected questions will be addressed in this article. What is the relevance of practice-based doctoral research to B.A./M.A. students of a given field? What is the role of a teacher in a classroom of skilled individuals? Must a connection to industry imply the choice between capitalist and socialist ideologies as evidenced by the articles I will scrutinize? Finally, what theory best informs these questions?

The impasse

In the article ‘Supporting the creative industries: The rationale for an exchange of thinking between the art and business schools’, the authors take the position that the current economic climate makes it imperative for art students to adopt economic strategies (Kearney and Harris 2013). Cutbacks mean that grants are increasingly limited for students. Similarly, the economic downturn means that upon leaving university,
there will be limited opportunities for work. For both these reasons, the authors argue, students will have to be entrepreneurial if they are to make it in the creative industries. Competition is on the rise whereas available funds are in decline. Thus students in the arts would benefit, clearly, from learning a thing or two about business. But authors also argue that business schools are outmoded in terms of thinking about entrepreneurship and its implementation in the classroom. The project-based, improvised, non-test-based methods of arts education offer an established methodology that would solve that problem. Both art and business schools should pay attention to the notion of Effectuation (Sarasvathy 2001), which argues for ‘effectual’ instead of ‘causal’ reasoning. Each of these schools is operating on an outdated paradigm of entrepreneurship. Hence a teachable moment is revealed, which creates an opportunity for building bridges between disciplines.

The second article, ‘What creative industries?’ claims in effect that both the classroom and the playground have been taken hostage by the boardroom (Bal- dacchino 2013). The logic and terminology of managerial thinking (such as the sort found in the first article cited) have replaced learning and teaching. Baldacchino takes issue with the term ‘creative industries’ as evidence of this shift in thinking about art education. He cites Horkheimer’s discourse on subjective reasoning where self-preserv- evation prevents a collective construct for the greater good and means supplant ends as the raison d’être for practice. Activity is pointless when wholly concerned with the production of objects and the skills required to produce them. Art is best when point- less – that is the point. Activity should be the reason behind practice – collective, exploratory activity instead of the scripted, instrumental, competitive activity of the marketplace.

I agree with each argument because I believe they are far closer at the roots than they appear on the surface. The authors of each paper are deeply invested in promoting a different way of thinking and the belief that ends are more important than means. This position is clearly voiced in The Eclipse of Reason in the chapter entitled ‘Means and ends’ (Horkheimer 1947), the theory upon which much of Baldacchino’s argu- ment rests. But it is equally spelt out in ‘What makes entrepreneurs entrepreneur- ials’, the crucial theory for Kearney and Harris. Through a series of charts, Sarasvathy demonstrates how ‘causal’ and ‘managerial’ thinking focus on the means of attaining a specific goal, thus loosing the notion of why that goal is worth pursuing (the ends) whereas effectuation takes the means as a given starting point through which an agent can invent the future they’d like to predict (2001: 3). This is the first overlap between the two articles. Furthermore, the gesamtkunstwerk model presented by Baldacchino through the example of Bauhaus as a case study in successful art teaching (albeit one found in the first article cited) have replaced learning and teaching. Baldacchino takes with the term ‘creative industries’ as evidence of this shift in thinking about art education. He cites Horkheimer’s discourse on subjective reasoning where self-preserv- evation prevents a collective construct for the greater good and means supplant ends as the raison d’être for practice. Activity is pointless when wholly concerned with the production of objects and the skills required to produce them. Art is best when point- less – that is the point. Activity should be the reason behind practice – collective, exploratory activity instead of the scripted, instrumental, competitive activity of the marketplace.

Grey matter
My research is an architectural photographer’s look at conventions and atmospheres. Conventional images are tightly constrained by a set of rules for correct depiction, which have altered little since the invention of photography (see Goodwin 2014). Another sort of depiction might take place through a focus on atmosphere instead of the material object of the building (see Goodwin 2013). I have been doing practice-based research for nearly four years (three at the outset of the course). The research looks at the discourse revealed by conventions and seeks to test the viability of critical prac- tices through the medium of photography for the practice of architecture. At present commissioning, commission and practice is a model of post-war, and photographers would seem, under threat? I offer a synthesis of those two opposed models via a case study that benefit- ted in several ways from the Nordic model of education and finance.

Bridge and tunnel
With small populations, large foundations for arts and humanities, and a tax-model that provides ample state funding for education, the Nordics are in a particularly good position to benefit from both socialist and capitalist ideologies and practices. Nordic universities are tuition-free–free, and in many cases students are given proper research grants for their work. The artists in the various programmes have an autonomous opportunity (in terms of both finances and time) to focus on a long- term, four-to-five-year project that is content-driven, and not market-orientat- ed. (Hannula 2009: 3)

I sought to take advantage of each by using the institutional value of my university to contact professionals outside it, as well as the status as member of a club to qualify for funding. In short, I saw the classroom as an opportunity to bridge the gap between academia (meaning both research and education) and industry. It is the specifics of this set up that are radical and might spark debate. I first contacted three architects involved at the time in a controversial development of three mixed-use buildings in the heart of Helsinki. I asked them to work with us by sup- plying project briefs and feedback – in short, to act as though they were commissioning the students. I also contacted three other architects to help us give an exhibition and public lecture. I then contacted the Finnish Architectural Review to make them aware of this experiment and hopefully publicize it. Finally, once all of those partners agreed to participate, I secured funding from the architecture and photography department and some additional funds from available funding. For that reason, I will now explain both my research and the task students were presented with for the course. It is here that the working model shifts from bridge to tunnel.
as everyone knows, has 'amour' as its root word. Isn't it strange that this word is used in the etymological roots of the words 'amateur', 'professional' and 'vocation'. The first, rise. So why do it?

bets. But studying when seen in this light is still something akin to lunacy. Especially the case in art schools. For many of these students, being an artist is a dream, and taking courses in order to place bets and hedge them. By that I mean that they do not see it as a way to make a living, a being called' from vocatus 'called', past participle of vocare 'to call' (see voice (n.)). Sense of 'one's occupation or profession' is first attested 1500s.

That was the only specific scripting they received – no blue skies. Students were asked to think instead about the greyscale of typical weather. Students were asked to think instead about the greyscale of typical weather.

Additionally, they were required to read texts about atmosphere by (Böhme 2010, 2012; Zumthor 2006; Wigley 1998); required to read texts on architecture and media (Colomina 2000; Čeferin 2003; Ahlava 2002), and they were shown examples of photography which depicted grey spaces. Many of those examples came from the 'Helsinki School' of photography. Those lectures were conducted by Professor Antti Ahlava, head of the architecture department and vice-chancellor of Aalto University, and myself.

In addition to testing the scalability of my research questions in the classroom – would it make sense to students and seem relevant to them – I was hoping to test it within the architectural community. Both the museum and participating architects had a stake in this experiment and were asked at the outset to respond honestly and concretely to the results. Verbal and written praise aside, the architects purchased images which depicted grey skies. That was the only specific scripting they received – no blue.

They were told that they were free to be critical of the building or celebrate it. But they must be held to account by ethical standards heretofore understood as universal if they are to have any meaning. Was Abraham a criminal, a madman, a murderer? Or can he be taken as an example of a different way of knowing the world? This is the point of the story for Kierkegaard, not the religious question. The ethical or legal status of his acts and the psychological analysis of the voices in his head are all interesting questions, but beside the point, here. However, the notions of passion vs resignation set up qua the Knight of Faith and Knight of Resignation are wholly applicable.

As a first step towards answering that question it is helpful to consider the etymology of the words 'amateur', 'professional' and 'vocation'. The first, as everyone knows, has 'amour' as its root word. It isn't strange that this word is used depreciatively in opposition to the professional? What do professionals profess? As it turns out, the answer is:

profession (n.)

mean 'occupation one professes to be skilled in' is from early 15c.; meaning 'body of persons engaged in some occupation' is from 1610; as a euphemism for 'prostitution' (compare oldest profession) it is recorded from 1888.

So to be a professional (or a professor) is to take solemn vows to become a skilled prostitute. That seems right for countless cases. But is that really the best we can do? Many inspiring professionals appear to be completely consumed by what they do. That kind of professional is said to have a calling. Strangely, that word is also often connected with religion, whereas it's synonym (below) is almost a depreciative term.

vocation (n.)

early 15c. · 'spiritual calling', from Old French vocacion 'call, consecration, calling, profession' (13c.) or directly from Latin vocationem (nominative vocatio), literally 'a calling, a being called' from vocatus 'called', past participle of vocare 'to call' (see voice (n.)). Sense of 'one's occupation or profession' is first attested 1500s.

Arguments for entrepreneurial education and for practice-based research in light of these ideas of love, passion and a calling lead directly to Kierkegaard. I argue that his strange, dense, theatrical writings are a practical tool for making sense of the senseless. He claims in Fear and Trembling that Christianity needs to be saved from its guardians (Kierkegaard 1985). Perhaps the same can be said about business and the institutions that train for vocations and educate students. I will extrapolate from arguments made in Fear and Trembling (1985) to critique both the entrepreneurial turn in education and the notion of professionalism in the workplace.

The love story behind Kierkegaard's book obfuscates its applicability here. He wrote it as a coded message to the young woman with whom he was engaged. Troubled after breaking that engagement, the book was written to explain why he had done so. He refers to the chirality by using the term 'Knight' in order to posit two possible modes of living that he argues are the only way out of hypocrisy and the sub-human condition of lower immediacy, similar to Nietzsche's final man. The Knights are closer to the Übermensch than Roland, Sir Gawain or Don Quixote.

Equally, the religious significance of the work complicates things. Kierkegaard staked his life on changing the definition of faith and breaking the state religion of Denmark. So the argument uses the Biblical story of Issac and Abraham. The monstrous, lunatic act of Abraham cannot make sense to anyone else in his world. He is driven on a course by something other than sense. The reader is left to decide whether he must be held to account by ethical standards heretofore understood as universal if they are to have any meaning. Was Abraham a criminal, a madman, a murderer? Or can he be taken as an example of a different way of knowing the world? This is the point of the story for Kierkegaard, not the religious question. The ethical or legal status of his acts and the psychological analysis of the voices in his head are all interesting questions, but beside the point, here. However, the notions of passion vs resignation set up qua the Knight of Faith and Knight of Resignation are wholly applicable.

In Song of the Earth (J. Varto, 2011) he explicates the protracted erosion of art's historic power and its guardians (Kierkegaard 1985). Perhaps the same can be said about business and the institutions that train for vocations and educate students. I will extrapolate from arguments made in Fear and Trembling (1985) to critique both the entrepreneurial turn in education and the notion of professionalism in the workplace.

In theory Teaching has taught me that the irrational needs to be factored into the equation. Students take courses in order to place bets and hedge them. By that I mean that they do the best they can to make the impossible possible. At least that is often the case in art schools. For many of these students, being an artist is a dream, and taking courses is a bet they wager. They accrue skills and develop networks to hedge those bets. But studying when seen in this light is still something akin to lunacy. Especially when you consider the current argument that times are tough and competition on the rise. So why do it?

As a first step towards answering that question it is helpful to consider the etymology of the words 'amateur', 'professional' and 'vocation'. The first, as everyone knows, has 'amour' as its root word. It isn't strange that this word is used depreciatively in opposition to the professional? What do professionals profess? As it turns out, the answer is:

profession (n.)

c.1200, 'vows taken upon entering a religious order', from Old French profession (nominate professio) 'public declaration', from past participial stem of profiteri 'declare openly'. Meaning 'any solemn declaration' is from mid-13c. Meaning 'occupation one professes to be skilled in' is from early 15c.; meaning 'body
In the twentieth century — with all its resulting disasters and human cruelty on a scale never before achievable. The Song discusses a sort of scarecrow subject set up through countless books and political projects over the past 500 years. The book sets out to show how devotion (understood as: letting go, openness, an interface with the world) countless books and political projects over the past 500 years. The book sets out to show how devotion (understood as: letting go, openness, an interface with the world) seen in the madness of youthful love shows us a path to that sort of devotion and open stance before a world not entirely of the subject’s planned, imagined, structured mak- ing. It is a way to move forward without a ready path, without prefabricated, distanced images to signpost the way. A Dance with the World (J. Varto, 2012), in turn, looks at the value of scale, more universal equals more powerful, a system through which the individual’s worth is infinitesimally small and subjective skill impossible to measure and therefore value. This points to a need for a new breed of education that would map the nature of skill and in turn justify human singularity. The idea of emergence soon appears in the text, and again we are brought to think of experience without predetermined categories. Only the subject’s definition of art or language can get us through the forest of singularity and emergence in orgasms, desire and madness. But what to do with that knowledge?

Might these concepts be linked to Kierkegaard’s teleological suspension of the ethical as put forward in Fear and Trembling (1985)? The protagonist of the tale is struck dumb, for he hasn’t got a human language with which to express the meaning of the singular madness of his act. Words — a universal system (where each tribe is a uni- verse unto it’s own) break down. Subjectivity is incommensurate with objective or in- ter-subjective reality. So how to speak about it and what to do with it? Might we begin from Kierkegaard’s troubling perspective to ask what it means to communicate from a singular position without language? Might we get Abraham to speak? He is transformed by defining moment in which the whole of his being is concentrated into a glance to- wards heaven. He is defined by his faith, his passion, his love. In the concept of art and art education, work, strangely enough becomes the means of doing these things. It is not business as usual.

The narrator of Fear and Trembling (1985) is not a Knight of Faith. He is a kind of professional. This is my final reason for considering Kierkegaard appropriate as a model for art education. He was forerunner in fabulation, writing each his books and articles from the particular point of view of a given fictional character. This gets be- yond the need for one answer, one set of conventions. Rather, it suggests the need for performing the need for perspectival thinking (and making) in lieu of an objective, universal system. In this particular case, the perspective is that of a per- son unable to become a Knight of Faith — though he would like to. The Knight of Resign- nation dreams of the past to make the present worthwhile. I wish to argue that this is what informs beliefs about the difference between academia and industry, causing a lack of clarity, unnecessary anxieties and a massive loss of creative capital. The love that actually drives anyone to study difficult things (often for little or no pay) is considered natural in your people. Later one grows up and learns how to navigate the real world via realistic career oriented goals. It is a bit like that old joke about being a communist at 20 or 40. Only the lucky few escape that fate, at least if we are to believe the mythology surrounding self-actualized professionals who have been successful by answering their calling. The rest are Knights of Resigna- tion, resigned to memories of what they once believed. You are expected to be hard working and produce results acceptable by an industry standard, of course, but love and passion are relegated to marketing rhetoric. Seen in this light the fourteenth-cen- tury definition of a profession as ‘any solemn declaration’ is wholly contemporary.

I have used Kierkegaard here in a way that is neither about religion or ethics or logic. Love, vows, callings are the central topics that make a discussion of his the- ory relevant to arts education. A natural progression from love to resignation informs default beliefs about maturation and professionalism and explains the separation between school and work without recourse to economic perspectives. Furthermore, teaching through research into one’s own practice creates a tighter link with students. In a sense, you are in the same boat, albeit sailing in different parts. We are all conduct- ing research, all taking pictures, all focusing on architecture, all attempting to analyse and critique existing practices as well as contribute to them. Hence, in a classroom based on practice-based research, everyone is to some extent placed in the role of the knight of faith. I am arguing that Kierkegaard’s binary provides the opportunity to consid- er a different sort of transition from love to vocation. Answering to a calling, even in the face of evidence that it is not practical to do so, can be so satisfying that you are willing to devote all of your energy to it. That is what I mean by creative capital. Letting people do what they love and viewing the classroom and the workplace as spaces for developing skills (or language? Or knowledge?) can get us through the forest of singularity and emergence in orgasms, desire and madness. But what to do with that knowledge?

In practice

Let’s return now to my case study, and consider the standard elements of a practical course like Kierkegaard. In this case, the required skill sets. You do not question or analyse those types of education any more than a secondary language learner would question the lessons they receive. However it is here that the analogy breaks down.

As stated, this was a group of highly skilled individuals. Their skills did not overlap, but rather complemented each other — as if half the room knew how to speak and the other half knew how to write. Hence, another experimental aspect of the course was to see if they could teach each other. The architects could supply the information and connoisseur’s eye for the production of images and the relationship with the built environment. The photographers would supply both technical skills with equipment and a fine-art background in photography. Each had experience with pro- ject-based work and each was accustomed to narration through images. In this scenar- io, the teachers did not need to decide upon assignments, the reading and supervise some of the work sessions. But much of the learning is achieved via both strengths and weaknesses on each side of the room. These supply the need for cooperation and the self-interest that assures participation.

The upshot is that it resulted in a productive but open classroom environ- ment for learning, exploration, play and a successful exhibition that incorporated the same values. The exhibition served as both an experiment to test my research, a means of testing the student work and motivational device suitable for this sort of learning environment (Rand and Zakia 2004; Traub 2004). Students demonstrated a strong support of the hypothesis that site and time specific photography could be commer- cially viable. One form of evidence is the fact that the architects purchased images and...
the museum raved about them. But students were in the service of neither. They had a completely free hand other than the limitations placed upon them by Professor Ahlava and myself at the outset of the course.

In other words

It is now time to acknowledge the elephant in the room. I mentioned the scalability of my research being a driving force behind this experiment. The scalability/applicability of this teaching model remains in doubt. For, to some degree, it requires the near certainty of funding that my experience teaching in the United Kingdom, Spain and Italy have taught me is a rare luxury. Next is the question of time. Teachers have enough on their plate already without being required to take on the role of curator, funding liaison and project manager. Whilst considered part of the task for an MFA, is it really necessary to go through all of this for a regular course? Moreover, it could be argued that doing so distances students from the real world even further by removing the need to deal with realities such as funding and networks. Lastly, how often can the expectation of students teaching each other the basic skills required be put into action? Was this perhaps a one-off or is it possible to design a course with that need in mind? I would like to forward some possible answers for future discussion.

Money has been a central issue, here. Learning to market oneself to industry is the solution to this problem suggested by one article. Another takes the opposite position. I align myself with Baldacchino for his argument against the conversion of the classroom (and the staffroom) into just another business that must follow the logic of the market. Equally, however, I think a rethink about what it means to be entrepreneurial and the honest, open acknowledgement that increasing numbers of students look at art as a business are needed. Moreover, I argue that both the classroom and the commercial workplace would benefit from embracing a love for what you do over the profession of submission that is the background belief behind ‘real’ work. Whilst not a dialectical synthesis in the purest sense, the model I have offered here is something of a mid-point that dovetails with the other two positions. However, it cannot be applied everywhere. An obvious avenue of funding that has excited much attention at the moment is crowd-funding. It remains to see whether it will remain a stable, viable alternative to business models or funded research. But it is an interesting start.

As for teachers having the time — that is a personal decision. I am not advocating a change in the logic of teaching and subsequent revolution in the curricula of countless countries. I am in no position to do so. But I do hope I have given a perspective on one possible way of doing things differently that is both tied to industry but not bound to it.

Whilst it is true that students must learn how to find money, I think they are better served by doing so outside the university environment — whether as artists or entrepreneurs or a mixture of the two. However, I do think it is viable and helpful for them to be in contact with selected professionals in their area of education. There need not be anything inherently wrong with bridges to industry, unless the students are eventually forced to live under them.

Finally, as for students teaching each other — I think this can and should be scaled up. At the risk of sounding like a human resources manager, it simply boils down to choosing the right team. Once that selection process is achieved, my experience suggests a new avenue for co-learning. Furthermore, it creates an imperative for interdisciplinary learning that engenders collaboration through necessity.

Conclusions

I will now attempt to connect the dots. The relevance of practice-based doctoral research for B.A./M.A. students in a course such as this takes the form of bridges and tunnels. At times it is important to make connections across divides, at other times it
is useful to dig under the institutions in place like an inmate with a spoon.

The role of a teacher in a classroom of skilled individuals is to put them together and give them interesting, challenging work. In doing so they acquire the skills they need from a practical course and free the instructor up to do other things. Those things involve bridging the practice–theory divide, the commercial–fine art divide, the academia–business divide, the creative–industry divide.

Must a connection to industry imply the choice between capitalist and socialists ideologies? Yes and no. Money must be found both at the learning stages and upon leaving art school. My particular perspective on both architecture and photography students underlines the importance of this fact. For, in Helsinki, most first year university leavers find work in their field; most photography students wait tables. The importance of this issue has been outlined by the articles I’ve attempted to dialogue with, and I by no means which to diminish the importance of the issues they have raised.

Lastly, is there a theory that we should look at to answer these questions? Whilst Baldacchino, Kearny and Harris verbalize the importance of ends over means, each spends a great deal of their argument discussing the latter. I prefer to consider what Kierkegaard — a curious sort of instrument, yet a powerful one. All of this has been accomplished by making students part of a team to help me with my research. By sharing my practice with them I was able to share the passion intended by Kierkegaard — a curious sort of instrument, yet a powerful one.

According to Professor Hubert Dreyfus in his 2009 lecture series on Existentialist literature, vocation is a concept which describes the role of a teacher in a classroom of skilled individuals. It is the process of finding meaning through practice and education. The concept of vocation is closely related to the idea of profession, which is a term that describes the role of an individual in a particular field.

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NOTES


According to Professor Hubert Dreyfus in his 2009 lecture series on Existentialist literature, vocation is a concept which describes the role of a teacher in a classroom of skilled individuals. It is the process of finding meaning through practice and education. The concept of vocation is closely related to the idea of profession, which is a term that describes the role of an individual in a particular field.

See the following review: http://www.finnisharchitecture.fi/2014/05/grey-matter-experimenta-
tal-architecturalphotography-at-mfa/.
Appendix I Website: Using Grid as a Tool

At http://marc-goodwin.com/atmographs you will find a complete selection of images shot for this research together with a sorting mechanism which shows the importance of atmosphere in the reading of architectural photography. That extensive catalogue of images can be viewed against the portfolio available at the following site:

http://archmospheres.com/

Appendix II Blog

Please visit https://archmospheres.wordpress.com/ to read the log for this research. It contains 307 posts which run from the first year of research until the present day. These posts span principally across the following three categories:

- Diary: personal events that should be earmarked – life as connected to work.
- Log: things which maybe useful as reference material
- Research log: activities and observations significant to research

Appendix III Definitions

For the sake of clarity, I will attempt to take a stand on certain key terms and issues that are used in several different ways by practitioners and theorists. These may be taken as a crucial subset of terms specific to both my practice and my research.

- Architectural photography: by this term I mean commission-based photography appearing in trade magazines such as El Croquis and the Finnish Architectural Review, the popular press such as Mark or Wallpaper and occasionally in research journals such as the Nordic Journal of Architectural Research and Architecture and Culture. The Phaidon Atlas of Contemporary World Architecture is perhaps the best example of all because it demonstrates how the conventions I have identified are followed all around the world, amounting to a sort of universal style. I am not referring to independent publishers (covered at the end of the ‘discursive map’ section of the dissertation) or fine art projects.

- Documentation: this a convenient term for expressing the belief that a style of photography, often opposed to Pictorialism (Naef 1978, Rosenblum 1984), can provide objective visual evidence. Documentary style exists as a photographic practice that is well researched and has been reinvented on several occasions (Friisot 1994, Hostetler 2000). However, I take issue with the notion of transparency or objectivity in architectural discourse when referring to documentation. To create such a visual document is to remove the creator, eliminate interpretation,
and simply present things as they are, via an image. That is impossible because the sense data stored as information content in a photograph is transmitted via a visual language (Kress 2006). That language is a convention, loaded with cultural baggage. A document is a picture.

- Image vs. Picture: According to Wittgenstein, a picture is something one can buy or receive appearing in a publication, a physical thing; an image is the visual and mental formation of something. (Mitchell 2005: 85 & 140). This distinction is important because a finding of this research was that the architectural community (academic and commercial) is concerned with images of their buildings where I have been concerned with pictures in publications. The image and picture are one and the same in most cases, only the reason for looking at them changes their ontology.

- Interpretation: Interpretation is the ‘how’ of the ‘what’ that is normally called the subject. All content is subject to interpretation in order for the presentation of in image as picture to take place. Much of that interpretation in architectural photography is guided by architectural discourse. See article three.

- Practice: by this term I mean three interconnected things. Practice as medium specificity which has shifted the ontology of art (Flusser 2011, Benjamin 1936), practice as the working life of commercial professionals (Iioniemi 2004, Redstone 2011), practice as research as understood specifically within academia (Barrett 2007, Biggs 2011).

- Presentation: The medium can never be irrelevant because every picture you see is mediated. The medium not only is the photograph but also the techniques used to produce the thing that is a photograph. The medium shares another person’s particular view with a viewer. Hence the act of looking at a photograph has an aspect of inter-subjectivity which takes place via constructed objects — photographs, in this case of other constructed objects. A photograph presents a certain way of seeing, a set of choices taken by a photographer, to a viewer.

- Promotion: what normally takes place when a photograph is commissioned. Nearly everyone on Earth can now produce photographic pictures. Technology has made that possible. Paying for a professional means a different, better sort of picture is required for the purpose of promotion. But on that basis of what paradigm is one picture better than another? That question is a central concern to this research and further afield. See discursive map.

- Representation: the default definition of architectural photography. These photographs present architecture anew via the medium of a photograph. Representation via two-dimensional imagery is an integral and relatively straightforward part of architecture often divided up into classes such as: section, plan, elevation (Perouse de Montclos 2011: 22-29). Unfortunately, cultural theory from Althusser and Foucault to Horkheimer and Benjamin suggests there is more to consider.0

- Transformation: To capture an image (with a camera, pen and paper, the eye, radar, spectograph, thermostat reading, etc.) and render it into a final version that re-presents a particular place and time is to transform: to choose an image from a limitless number of possible ways of perceiving a place. Just as seeing is selective and determined by beliefs, showing seeing — photography — is anything but the whole truth. A whole truth would an infinite thing, whereas photographs are clearly finite. Transformation takes place whether we recognise it or not. See interpretation.

- Taking place: I offer this term as a way to replace the above terms by describing what architectural photography is and does. The idea is a simple one: you ‘take’ a picture of a place. Equally, by doing so, you take a place and make it yours. Taking a visual aspect of the world and transforming it into a smaller flatter object. The practice is not objective or neutral, and photographs are not transparent windows. Studies of architectural photography are rife with neologisms. It has been referred to as: building with light, constructing a legend, camera constructs, shooting space, constructing worlds, and so on. So perhaps adding another new notion to the pile will not be very useful. Certainly this term is not the only way to rightly see the practice. Rather, in keeping with the notion of paratactic aggregations, it could be seen as one of so many parts which adds up to a picture. Taking place, building with light, constructing a legend — may the reader decide.

- Practice Based Research: My perspective in the research I have presented here is at once that of a practitioner and that of an observer. This is because I am working as both a photographer in a field of architects and a researcher into a series of practices. That is what I take Practice Based Research to mean, in line with established definitions from experts in the field (Barrett & Bolt 2007, Biggs & Karlsson 2011).

- The current separation of fine and commercial art is entrenched in language: we still think of amateurs vs. professionals. But do we ever reflect on what we are saying? One means to be in love with something, the other comes from the idea of the solemn declaration one makes when joining a religious order. Professionalism in this case means the production of restrained, un-evocative images in the name of transparency and objectivity. The point can be made clearer by reading Hannah Arendt’s discussion of the meaning of all European words for labour in which amount to paint and effort in footnote 39 of The Human Condition (Arendt 1994: 48). The less you see the work of the photographer, the less painful it is for everyone, perhaps. The knight is resigned to his role and we are resigned to look at its effects.

Appendix IV Sample Interview

The following interview was the first part of the fieldwork conducted for the article published in the Journal of Artistic Research in 2011. It took place in Finland and Denmark with the following architects:

AOA: Vesa Oiva; KaS: Kimmo Lintula, Mikko Sunmanen Kimmo Lintula & Niko Sirola; JKM: Samuli Miettinen; AXN: Kim Nielsen; KHR: Mikkel Bedelhom; PLH: Holger Bak and Torben Hjortsø.

The goal of this interview was to establish the participant’s beliefs about architectural photography, about atmosphere, and about the correlation between the two, all of
which would later be cross-checked with a questionnaire containing images of their building shot by me. This interview was my first direct contact with architects for this research. It was followed by photography of their buildings from which images were gleaned to produce a questionnaire.

1. What is the role of photography in publishing architecture and winning competitions? (The business of architecture aside from ideological considerations.)

2. Photography and architecture have a long history together. Can you think of some ways the one might have influenced the other?

3. How do architectural conventions shape architectural photography? Where does the "architectural style" of photography come from?

4. Are trends in architectural photography changing?

5. Can you talk about that relationship with reference specifically to your practice?

6. If you accept that the institution of architecture influences the practice of (architectural) photography (through specific briefs and general conventions), do you also think it could work the other way around? Can you think of ways that photographs, photography and photographers might have an effect on architectural practices?

7. My research question can be stated as follows: Do images make buildings? Could you respond to that?

8. What is an architectural atmosphere?

9. What are the strengths of Finnish architecture with respect to atmosphere?

  • Can it exist at once in a building and in its depiction: can the photo and the architectural work share common ground through atmosphere?
  • Are there some aspects of that notion which local architects are overlooking?

10. Peter Zumthor has written and spoken repeatedly about the notion of atmosphere as central to his work and appreciation of architecture. Do you see any possible links there to photography?

11. Gernot Böhme has also written extensively on the subject of atmospheres. He has identified the stage in theatre as a space for the production of atmospheres. He asserts their production and reception is almost scientifically reliable and predictable. Could you talk about that idea with reference to architecture?

12. What about photography? Can you see any similarities in the way it reproduces space in an image?

13. Architects such as Juhani Pallasmaa and Neil Leach have spent a decade disparaging photography and blaming it for much of what is bad in architecture. Why do you suppose that is?

14. What were atmospheric intentions of (name of specific project)?

15. How well were these realised by the photography you commissioned? In what way do the photographs succeed in transmitting your intentions (atmospheric and otherwise) and in what ways do they fall short?

16. What were some of the pleasant surprises from the photography you commissioned?

17. What do you think could be added in subsequent shoots of that work and why? How about a wish list?

18. Can the atmosphere of an image coincide with the one perceived upon visiting the actual site? And upon what would it depend (photographic techniques, correspondence of light and weather, presence/absence of people, noise levels and general "vibe", etc).

Appendix V Sample Questionnaire

The following questionnaire was sent to the same six architects with whom the first interview was conducted. This was the final phase of fieldwork for the first article and first phase of this dissertation. The key focus at this point was to test the industry reception of the notion of atmosphere, identify differences between its use in words and pictures, and check for disparities and correlations between image preferences and purchases. From this questionnaire, developed entirely from pictures I shot of the participant architects' buildings, important feedback was derived not only about the photographs the architects would purchase had the services of a photographer been commissioned, but also the images they would choose for personal reasons not related to their commercial practice. Discrepancies there were of particular interest, for they raised a key question: why are these people not guided by their preferences? What makes an architect believe one image is more commercially viable than another and choose that image over their preferences?
Appendix VI Early Archmospheres

The following is the first set of images produced from fieldwork with the six architects mentioned in the Journal of Artistic Research article. These images first appeared in JAR 3/2011. They are included here as an early stage in the practice based exploration of architectural photography. They represent an attempt to establish conventional photographic practices as well as explore alternatives that were later sent to participant architects for approval/disapproval. This selection was revisited and largely reconsidered later upon the discovery of grids as an important heuristic device. Those grids together with a small selection from each, can be found at the beginning of this dissertation.
I think one thing you have to know the building is designed for 600 students and now there's 1,500. Not again one can be used in photos to get the atmosphere of the building. Our intention was to make an outdoor village.”
In a talk given at the architecture school of Aalto University and later during a

presentation, the head of the firm introduced the employment of a unique

application for the library. This application, called "Library Cloud," is designed
to create a virtual library that can be accessed from anywhere. The library cloud

contains a vast collection of books, articles, and media files that can be

downloaded and read offline. This application has revolutionized the way

people access information, making it easier and more accessible than ever before.

The head of the firm emphasized the importance of technology in modern

architectural design and its role in shaping the future of libraries. The Library

Cloud is just one example of how technology can be used to enhance the

experience of reading and learning.
Appendix VII Industry Work Flow

Much of academic discourse speaks around technical procedures without entering into details. This is problematic, because specific steps need to be enunciated for the sake of clarity. Without such clarity, simple, familiar terminology such as ‘photography’ and ‘retouching’ becomes virtually meaningless. Arguments about the validity of such procedures should come from a developed sense of what those procedures involve. For that reason, I include here a series of interviews together with participant observation conducted on 8 April 2015 at Cityscape Digital Limited 69–85 Tabernacle Street, London EC2A 4BD with the following participants:

Art Direction, Luca Guaresci
Photography, David Connelly & David Cabrera
Retouching, Daniele Butari & Mark
CGI Lighting, Joel Azopardi
CGI Assets & Production, Mariusz Podkrolewicz

Two different sorts of images are produced at Cityscape.

Surveys aim to produce an objective image with flat skies (limited shadows and highlights), limited retouching and only a minimum of photographic detail to CGI. These images are used as documentation and evidence to analyse the environment and the impact a new building will have on it. Photography is a form of contract between planning commissions and developers. Marketing images aim to attract the attention of buyers promoting the building and its location. For this reason, much altering is required in order to make the reality captured on camera and produced by computer models to meet with the conventions of beauty in this market.

Workflow steps for planning surveys or marketing. This process can take anywhere from three days for planning surveys to one month for marketing images.

1. Photography
a. Surveys – photography is conducted to request planning commission. In London this means demonstrating the protected view corridors are not obstructed as well as showing the scale and impact of the proposed building in relationship to its context. Weather is not particularly important, nor are anti-aesthetic elements of the scene considered problematic. For surveys the exact spot of the tripod is marked on the ground, allowing the survey team to return there.

b. Marketing – photography is conducted to supply the background to images ordered primarily by architects and commercial property agents. These images must be read as attractive, persuasive, seductive, etc. Sunny days are normally part of the list of requirements.

c. Images are shot on Canon 5D MKIII camera often with Canon 24 TS-E II lenses.

2. Surveying – chartered surveyors measure the exact coordinates of the site and proposed building, supplying Cityscape with a file of this information.

3. Camera Match – software is used to verify match within scm accuracy between survey and modelling.

4. CGI – from basic 3D model to photorealistic building
a. Preliminary 3d model supplied by architect to CGI expert.
i. Files require modification. In 70% of cases there are discrepancies between plans and elevations which need correction. Text with measurements is also removed.
ii. Modo and/or 3D Max is the software used for this work.

b. CGI Modelling / Assets
i. Surveys – the modelling is less sophisticated requiring only the minimum amount of work to be read as photo realistic.
ii. Marketing – a large library of assets including people, trees & foliage, furniture and surfaces (stone, glass, metal, wood etc) is used to place or replace elements in the scene.

c. CGI texture and lighting
i. Surveys – very little texture and lighting is added, again satisfying the minimum requirements for photo realistic images.
ii. Marketing  – surfaces require added texture and lighting in order to look both more realistic and more attractive.

5. Retouching
a. Surveys – little retouching required
b. Marketing – interior views: colour changes to create mixed lighting, people added, blur added to background. Exterior views: considerable changes to the context made: urban ‘furniture’ removed, traffic removed, people wearing winter clothes / bald / overweight replaced by photogenic people, dead vegetation removed, lighting added to highlight building, context darkened and desaturated to highlight building, proportions of building sometimes changed. Wide-angle shots preferred. Generally in search of ‘hero shot’: iconic image of a beautiful building in a beautiful city with beautiful weather filled with beautiful people.
c. Photoshop is the software used for this work.

6. First version sent to client (returned and altered repeatedly): 126mb file 5760px x 3840 px @ 300 dpi.
Appendix VIII AIA Instructions for Photography Commissions

This publication, put out by the American Institute of Architects and the American Society of Media Photographers is included here as a clear concise list of practices which lead to many of the visual conventions which have come to characterize architectural photography. The guidelines are helpful suggestions for architects to use when commissioning photographers. Likewise, they provide a series of considerations for photographers to keep in mind. They are a tool that facilitates a sometimes difficult collaboration between professionals. Well thought out and clearly expressed, the tool serves its purpose admirably well.

However, it also exemplifies the sort of limitations which standardize architectural photography. It is because the notions behind such guidelines exist that similar images are produced and circulated around the world. The potential damage such conventionalism and repetition might cause to architectural design and the use it imposes on photographic practice are worth considering. To sum up, how might these helpful hints also hurt architectural photography, its viewers and its producers?

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Contributed by the Architectural Photography Specialty Group
of the American Society of Media Photographers

Selecting a Professional Photographer

WHEN ONLY EXCELLENCE WILL DO
"Image quality relates to perception. You won’t really discern any work but are more likely to be aware of flaws. But any other custom service, such as a "new look for all" proposition, but a matter of finding the right person for the job.

As an architect, you have more choice than connection materials, photography, for example, your budgetary limitations and the perspective of the architect. The photographer should have clarity and professionalism. Understanding your expectations, the need for public relations and clients and to communicate image and illustrate an awareness of the project image and its value, and to illustrate a major role in the photography and advertisement.

Serving the Client's Needs

In choosing a photographer, the architect should have the following questions:

1. What is the nature of the assignment? This understanding should encompass your budgetary limitations and awareness of the project.

2. What is the nature of the project? This will provide a basis for determining your firm’s design fees. Similarly, the photographer will need a description of the project scope and the services provided to prepare an estimate. The estimate should be submitted in writing and your proposal should be reviewed.

3. Determine your project's design goals. Evaluating the impact of the architectural design and marketing goals.

4. Define the scope of work. A photographer must have a detailed description for the budget, time, expertise and judgment.

5. Ensure that the services to be provided are covered under contract. The contract should describe the services to be performed and the terms and conditions of the agreement.

6. Ensure that the services to be provided are covered under a written agreement. The agreement should describe the services to be performed and the terms and conditions of the agreement.

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Understanding the Estimate

The American Society of Media Photographers publishes a detailed explanation of the services and fees that are required for a photographic assignment. The best practice for selecting a photographer is to ensure that the photographer has the skills and experience that are necessary for the assignment.

Architectural photography is a specialty involving the selection of different tools and skills that are needed to capture the essence of a building. The photographer should have a thorough understanding of the project and its requirements. The photographer should have the ability to capture the essence of the project and its requirements.

It is important that the participants understand which costs are shared and which are not. The total price has three components: creative/production fees, expenses (e.g., travel; consumables; equipment or prop rentals; licensing and rights granted) and licensing and rights granted.

The photographer, "vision" or creative approach is usually near the magazine’s table of contents or masthead. A photographer should not show a portfolio of the photographer’s work. A portfolio should include a selection of the photographer’s work. A portfolio should include a selection of the photographer’s work.

RESEARCH THE CANDIDATES

Three are a number of possible strategies for finding the right photographer for the project. The photographer should have the skills and experience that are necessary for the assignment.

The photographer’s "vision" or creative approach is usually near the magazine’s table of contents or masthead. A photographer should not show a portfolio of the photographer’s work. A portfolio should include a selection of the photographer’s work.

Before using a professional, request images with assignments of similar scope and building type to the project you have in mind. A photographer should not show a portfolio of the photographer’s work. A portfolio should include a selection of the photographer’s work.

Try to match your needs with a photographer’s strengths, professionalism and style. Within the specialty are further specializations—interiors, hospitality, location, product, and rights licenses. Expenses (e.g., travel; consumables; equipment or prop rentals; licensing and rights granted) can be shared on any basis the participants choose.

It is important that the participants understand which costs are shared and which are not. The total price has three components: creative/production fees, expenses (e.g., travel; consumables; equipment or prop rentals; licensing and rights granted) and licensing and rights granted.

Creative/production fees

Creative/production fees include the photographer's time, expertise and judgment. The photographer should have a thorough understanding of the project and its requirements. The photographer should have the ability to capture the essence of the project and its requirements.

It is important that the participants understand which costs are shared and which are not. The total price has three components: creative/production fees, expenses (e.g., travel; consumables; equipment or prop rentals; licensing and rights granted) and licensing and rights granted.

Expenses

Expenses include costs such as travel, equipment rental, prop rental, and post-production costs. It is important that the participants understand which costs are shared and which are not. The total price has three components: creative/production fees, expenses (e.g., travel; consumables; equipment or prop rentals; licensing and rights granted) and licensing and rights granted.

Licensing and Rights Granted

Licensing and rights granted are the most important component of the estimate. The photographer, "vision" or creative approach is usually near the magazine’s table of contents or masthead. A photographer should not show a portfolio of the photographer’s work. A portfolio should include a selection of the photographer’s work.

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When is the project due? This is the most important component of the estimate. The photographer, "vision" or creative approach is usually near the magazine’s table of contents or masthead. A photographer should not show a portfolio of the photographer’s work. A portfolio should include a selection of the photographer’s work.

What is the project due? This is the most important component of the estimate. The photographer, "vision" or creative approach is usually near the magazine’s table of contents or masthead. A photographer should not show a portfolio of the photographer’s work. A portfolio should include a selection of the photographer’s work.

What is the project due? This is the most important component of the estimate. The photographer, "vision" or creative approach is usually near the magazine’s table of contents or masthead. A photographer should not show a portfolio of the photographer’s work. A portfolio should include a selection of the photographer’s work.
Controlling the Cost of a Photographic Assignment

Photographic assignments can be as exciting and challenging as they are time-consuming and frustrating. Whether you are a small business owner or a large corporation, controlling costs is an important part of any project. This article will provide some tips on how to control the cost of a photographic assignment.

1. Determine the Scope of the Assignment
   - Define the purpose of the assignment and the desired outcome.
   - Establish the budget and allocate funds accordingly.

2. Choose the Right Photographer
   - Consider the photographer's experience, expertise, and availability.
   - Evaluate the photographer's portfolio and samples of their work.

3. Negotiate the Fee
   - Discuss the fee structure and terms of payment.
   - Consider negotiating a lower fee for a larger project.

4. Review the Estimates
   - Carefully review the estimates provided by the photographer.
   - Ensure that all costs are included and are accurately itemized.

5. Plan for Additional Costs
   - Anticipate additional costs such as location fees, permits, and transportation.
   - Include these costs in your budget and negotiate with the photographer accordingly.

6. Monitor the Progress
   - Keep track of the assignment's progress and communicate with the photographer regularly.
   - Ensure that the work is being completed as agreed upon.

7. Provide Feedback
   - Offer feedback on the progress and the quality of the work.
   - Make suggestions for improvements and adjust the scope of the assignment as needed.

8. Review the Final Deliverables
   - Carefully review the final deliverables to ensure that they meet the desired outcome.
   - Request revisions if necessary and ensure that all costs are included.

By following these tips, you can effectively control the cost of a photographic assignment and achieve the desired outcome within your budget.
Preparing for Professional Photography

A Checklist

A LITTLE ADDITIONAL WORK PAYS OFF

Photography, like any other serious discipline or craft, requires both hard work and patience. To achieve professional standards, one must be prepared to invest time and effort into mastering the craft. This includes not only learning the technical aspects of photography but also understanding the business side of the work.

When preparing for professional photography, it's essential to focus on the following areas:

1. **Equipment**: Invest in high-quality equipment that meets your needs and is within your budget. Consider the cost of upgrading your equipment as you progress in your career.

2. **Lighting**: Master the art of lighting. Learn how to control light to create the desired effect and achieve optimal results.

3. **Composition**: Pay attention to composition and framing. Practice different techniques to enhance the visual appeal of your images.

4. **Post-Processing**: Develop your skills in post-processing. Learn about software options and techniques to enhance your images effectively.

5. **Business Skills**: Focus on developing business skills, such as marketing, networking, and client management. Understanding the business side of photography is crucial for success.

By preparing for professional photography and focusing on these areas, you can achieve the desired results and enjoy a successful career as a professional photographer.
Marc Goodwin was born in London and has lived extensively in five different countries around the world, studying in three, teaching in three and photographing in over a dozen. He has been commissioned for six different books featuring the work of Rogers, Stirk Harbour and Partners, Mac Cormac Jamieson Prichard, Edward Cullinan Architects, Lás Arquitectes, Bos Arquitectes, a forthcoming book about Event Spaces and a city guide to Barcelona. He has published four academic articles on the subject of architectural photography. In addition, his work has been featured in countless publications in the architectural press such as: Archdaily, Wallpaper, Domus, Dezeen, Detail, A+U, ARK, AD, Mas Context, Building, Green Places, Landscape Review, Pro Interiors, Glorian Koti and many more. Marc, the founder of Archmospheres, has over a decade of commercial experience as an architectural photographer and is now happy to publish a doctoral thesis on the subject.