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Architectural Photography as Seen Through an Architect's Viewfinder: An Investigation and Demonstration of Architectural Photography Practices and Uses Using Newly Completed Construction on the SIUC Campus as Case Studies

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ARCHITECTURAL PHOTOGRAPHY
AS SEEN THROUGH AN ARCHITECT’S VIEWFINDER:
AN INVESTIGATION AND DEMONSTRATION OF
ARCHITECTURAL PHOTOGRAPHY PRACTICES AND USES
USING NEWLY COMPLETED CONSTRUCTION
ON THE SIUC CAMPUS AS CASE STUDIES

by

Nathan Wambold

B.S., Southern Illinois University Carbondale, 2000

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Science Degree

Department of Mass Communication and Media Arts
in the Graduate School
Southern Illinois University Carbondale
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RESEARCH PAPER APPROVAL

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in the field of Mass Communication and Media Arts

Approved by:

Professor Daniel Overturf, Chair

Graduate School
Southern Illinois University Carbondale
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AN ABSTRACT OF THE RESEARCH PAPER OF

NATHAN WAMBOLD, for the Master of Science degree in Professional Media and Media Management Studies, presented on 8 April 2011, at Southern Illinois University Carbondale.

TITLE: ARCHITECTURAL PHOTOGRAPHY AS SEEN THROUGH AN ARCHITECT’S VIEWFINDER: AN INVESTIGATION AND DEMONSTRATION OF ARCHITECTURAL PHOTOGRAPHY PRACTICES AND USES USING NEWLY COMPLETED CONSTRUCTION ON THE SIUC CAMPUS AS CASE STUDIES

MAJOR PROFESSOR: Professor Daniel Overturf

The purpose of this paper is to research and photographically document major construction projects occurring on the Southern Illinois University Carbondale campus from 2000-2010. I will also illustrate these transformations in the form of architectural floor plans and site plans. Additionally, I will research existing photographs of chosen projects prior to construction and then recreate these images showing yet another transitional relationship. Finally, I will create photographic documents of the finished projects in a manner appropriate to the discipline of architectural photography.
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CHAPTER 1
INTRODUCTION

The genre of architectural photography has been practiced since the beginning of photographic experimentation. During this period and throughout the development of photography in general, architecture has lent itself to be an ideal subject to visually record. Long exposure times, in terms of hours, were initially required to permanently record an image during these early developmental stages of photography. As photography’s technology slowly advanced, the required time to record an image decreased to minutes. Architecture is a static subject. Buildings do not move. Buildings do not get tired, nor do they get moody like people during a long photographic exposure. This was a key aspect in the earliest stages of photography’s development in capturing and recording images that were not severely blurred. Architecture simply became a convenient stand-in as subject matter.

Architecture, however, is no longer just a convenient stand-in as subject matter in photography. In more recent times, architectural photography has been recognized as a specialized genre, or service, among the many that can be provided in the realm of professional photography. Architecture once lent itself to photography as an ideal matter of subject due to its static behavior. Today, with more advanced film materials, digital sensors, camera bodies, and accessories, it is much easier and many times faster to capture and record an image in what used to be unthinkable recording times of just a mere fraction of a
second. Thusly, architectural photography evolved into a niche service for a handful of industries to record, market, and possibly even just remember the physical built environment. Simply stated, architectural photography is the practice of visually capturing and permanently recording our man-made or constructed environments on a light sensitive medium. Today, that medium is either film or a digital sensor. Architectural photography includes the recording of not only the exterior and interior conditions of a building or structure but also the environmental context in which the said building or structure is located.

As an Architect and a photographer, I'm interested in how buildings and their landscapes change over time, how photography captures the essence of the built environment, and how the information in the image is communicated by the photographer and perceived by the viewer or audience. The purpose of this paper is to research and document major construction occurring on the Southern Illinois University Carbondale campus from 2000-2012. For this paper, I have chosen to investigate the newly constructed Student Health Center as well as the recent renovation and addition to Morris Library. By investigating these two facilities, I will illustrate these transformations and discuss them through the topics of: observations in the photograph, before and after photography, architectural photography as record, architectural photography as illustration, and architectural photography as art. I will provide examples of these topics in the forms of building floor plans, site drawings, and photographs.
CHAPTER 2

OBSERVATIONS IN THE PHOTOGRAPH

Early on in my internship while working towards becoming a licensed Architect, I was assigned a number of renovation projects that lent themselves to be photographed. I chose to photograph them not only for purposes of mere documentation but also for purposes of discovering information that otherwise may have been missed in the field after taking an abundance of measurements and notes of current and existing conditions of that building. After a very short while, I realized a camera would be an instrumental piece of equipment in helping me investigate and document the projects I was assigned. During these experiences, I discovered a mere point-and-shoot fully automatic camera was appropriate while traversing through potentially busy and seemingly chaotic constructions sites, in particular. I learned a few things during these experiences which I bring into this paper to explain how an architect might use a camera while in the field. By doing so, I will illustrate how the old health center used to look and therefore demonstrating some of these lessons learned.

The health center was transplanted into a completely new building, whereas the library was simply added on to and renovated. The new Student Health Center building was added onto another existing facility on campus and its site. The building that received this addition is the recreation center. The following photographs mentioned in this chapter are that of the old health center in its previous building of Beimfohr Hall. Beimfohr Hall is now used by a
different university department. The images chosen illustrate two points in particular and were taken by me with a point-and-shoot camera. The first point is that of simple documentation of the building in which the health center used to reside. See photographs 1-5 at the end of this chapter for these examples. Through careful examination of these photographs, a trained architect can see information most likely ignored by an average viewer. This information may include current conditions of architectural, electrical, mechanical, plumbing, or even structural information. As well, an architect can assess furniture and equipment conditions and even general building material finishes through the study of these photographs. The second point is to explain how an architect can use images to help document conditions and even make measurements based on regular and common building materials found in the building composition. See photographs 6-8 at the end of this chapter for these examples. None of these photographs are of high quality nor do they need to be for these purposes. A lower quality image still has a lot to tell anyone who looks at them with a discerning eye. Are these images considered architectural photography? Most people would not consider these photographs as architectural photography. But, they are images of architecture taken by an architect for purposes of documentation and providing information. They tell an important story, albeit maybe not the most aesthetically pleasing story.
Photograph 1. Beimfohr Hall – Exterior View 1

Photograph 2. Beimfohr Hall – Exterior View 2
Photograph 3. Beimfohr Hall – Interior View 1

Photograph 4. Beimfohr Hall – Interior View 2
Photograph 5. Beimfohr Hall – Interior View 3

Photograph 6. Beimfohr Hall – Exterior View 3
Photograph 7. Beimfohr Hall – Exterior View 4

Photograph 8. Beimfohr Hall – Exterior View 5
CHAPTER 3
BEFORE AND AFTER PHOTOGRAPHY

Our natural and urban landscapes forever change. Aside from absolute natural disasters, most notable changes occur by adding or deleting buildings and other structures from that landscape. After some time, however, we might forget how things used to be. Photographs help us remember how things were previously. As well, photographs help us remember times past even more profoundly when viewing before and after conditions of the same subject side by side. This last point is true for many subjects including architecture.

Many buildings are built brand new and from the ground up. The easiest transformation to recognize here is simply the addition of a building in a location in which one previously was not. As well, it’s easy for us to recognize when a building is demolished and nothing is rebuilt in its place. Many buildings, however, receive alterations of sort at some point in its life. Though, it is not always easy for us to recognize alterations to a building, rather what was altered and what was not. We tend to recognize change much easier when we are able to view an example of what the building was like before the alteration occurred and what it looked like afterward. This point is also true for the site in which the building occupies or no longer occupies.

Before and after photography of architecture is a general practice of visual record keeping by comparing two photographs of what the conditions were prior to and then after some sort of alteration occurred. According to the
book, *Bibliography of repeat photography for evaluating landscape change*, before and after photography “...is the practice of finding the site of a previous photograph, reoccupying the original camera position, and making a new photograph of the same scene.” (Rogers, Malde, & Turner, 1984, p. ix) As well, according to the book, *Second view – the rephotographic survey project*, “rephotographs are one or more pictures of the same subject which are made specifically to repeat an existing image. Examples are commonplace and often used to illustrate the effects of time and change....” (Klett et al., 1984, p. 11)

This practice of before and after architectural photography serves a number of practical purposes. One major purpose is to simply inform the audience of what a building or site looked like before and after an alteration. A few industries and professionals which utilize this practice include, but are not limited to, architects, designers, contractors, engineers, historians, and educators. Before and after photography tells a particular story to an audience, but it is up to the professional to visually organize and narrate the story in a way that fits their purpose.

In order to most effectively visually narrate this story, the practice of before and after photography generally requires careful planning and investigation. This is most crucial in creating the after photograph so that it matches the before in a way that is easily recognized and compared. A few things to consider when creating the after photograph, in architectural photography in particular, include the vantage point of the original photograph, time of day and perhaps season in which the original photograph was recorded,
technical information of the camera and equipment used to record the original photograph, and what I refer to as anchor points in the photograph – items in both the before and after image that have not changed and that can be easily recognized by the viewer in both photographs. All of these aspects of the original photograph need to be carefully studied and adhered to in order to faithfully create the after photograph.

In order to illustrate this practice of before and after photography of both the old and new Student Health Centers and Morris Libraries, I requested and attained photographs from the SIUC department of Media and Communications Resources of both facilities prior to construction. I then performed an exercise to create the after photographs of both facilities attempting to match the aesthetic characteristics of the original photographs from their original vantage points. To supplement this discussion, I also requested and attained before and after architectural floor plans and site plans of both facilities which were provided to me by the SIUC department of Physical Plant Engineering Services.

As you can see in drawing 1 at the end of this chapter, the two floor plans on the left side of the image are that of the old health center building of Beimfohr Hall. The drawing on the bottom is that of the first floor, and the drawing on the top is that of the second floor. Current conditions of these drawings reflect that of the department currently housed in this building. That department is Media & Communications Resources. The health center that resided in this building prior to this new department moving in was of a very similar layout as what is currently shown in these drawings. The two floor plans on the right side of the image are
that of the new and current health center. The drawing on the bottom is that of
the first floor, and the drawing on the top is that of the second floor. This
stacked and side by side illustration simply serves to show a quick difference in
floor plan layouts as well as facility design and overall scale of the two buildings.

Drawings 2 and 3 are architectural site plans of the site prior to and after
construction, respectively, of the new health center on its new site of the
recreation center. These drawings are located at the end of this chapter. Both
of these drawings were rendered, or colored, by me to quickly show the
difference in the building and site conditions before and after construction. Both
drawings are marked with red arrows and labeled A and B indicating vantage
points of the original photographs I attempted to re-create. Photograph 9, found
at the end of this chapter, are the two images provided to me by Media and
Communications Resources prior to construction of the new health center and
correlate to the vantage points A and B shown in drawing 2. Photograph 9
serves as the before photographs. Photograph 10, found at the end of this
chapter, are the three images I re-created in an attempt to match that of the
original photographs in order to demonstrate a before and after relationship and
correlate to vantage points A and B shown in drawing 3. Photograph 10 serves
as the after photographs.

As you can see when examining the photographs in correlation with their
respective site drawings, I was not able to faithfully re-create the after
photographs in a manner that is easily recognizable compared to the original, or
before, photographs. This apparent failure was due to the fact that the original
photographs taken were not taken in such a way and planned for photographs to be re-created to show a before and after relationship after construction was completed. From vantage point A on the pre-construction, or existing, site, you can see the two barrel vault roofs of the recreation center in the original photograph. I used these aspects as my anchor points in re-creating the after photograph. In the before photograph, the viewer can easily see these roofs as there is no new construction blocking view of the recreation center. In the after photograph, however, the viewer can easily see the barrel vault roof of the recreation center in the right of the image beyond the health center. The barrel vault roof on the left is barely visible above the roof line of the health center. At vantage point B, a slightly different perspective, I again used the barrel vault roofs of the recreation center as my anchor points. In the after photograph, you can barely see the right barrel vault roof of the recreation center above the roof line of the health center. The viewer cannot see the barrel vault roof of the recreation center on the left that is hidden in view by the health center. In fact, I did not faithfully re-create this photograph because it was simply physically impossible to do so. In the larger image, I chose to stand back several yards to simply catch a glimpse of the barrel vault roof of the recreation center on the right. If I were to faithfully attempt to re-create the after photograph from this vantage point, I would actually have to take the photograph from a location within the health center, which of course is impossible. The smaller image shows the wall that is in my way in order to do this faithfully. Ideally, a before and after relationship is easily shown and recognized by the viewer of the
photographs. However, sometimes, due to lack of original planning for such a practice of before and after photography, it is impossible to faithfully re-create an after photograph because something simply is in the way preventing the capture of the original view.

As you can see in drawing 4 at the end of this chapter, the two floor plans on the left side of the image are that of the old library building. The drawing on the bottom is that of the first floor, and the drawing on the top is that of the second floor. The two floor plans on the right side of the image are that of the new and current library. The drawing on the bottom is that of the first floor, and the drawing on the top is that of the second floor. This stacked and side by side illustration simply serves to show a quick difference in floor plan layouts as well as facility design and overall scale of the two buildings before and after the renovation and addition to the library.

Drawings 5 and 6 are architectural site plans of the site prior to and after construction, respectively, of the library located on the same site. These drawings are located at the end of this chapter. Both of these drawings were rendered, or colored, by me to quickly show the difference in the building and site conditions before and after construction. Both drawings are marked with red arrows and labeled A and B indicating vantage points of the original photographs I attempted to re-create. Photograph 11, found at the end of this chapter, are the two images provided to me by Media and Communications Resources prior to construction of the new library and correlate to the vantage points A and B shown in drawing 5. Photograph 11 serves as the before
photographs. Photograph 12, found at the end of this chapter, are the three images I re-created in an attempt to match that of the original photographs in order to demonstrate a before and after relationship and correlate to vantage points A and B shown in drawing 6. Photograph 12 serves as the after photographs.

As you can see when examining the photographs in correlation with their respective site drawings, I was partially able to faithfully re-create the after photographs in a manner that is easily recognizable compared to the original, or before, photographs. From vantage point A on the pre-construction, or existing, site, you can see the old main entrance into the library, as well as the multiple story section in the back of the building. In this photograph, you can also see a tree canopy in the upper left corner as well as a tree in the right-most area of the photograph. I used these aspects as my anchor points in re-creating the after photograph. In the before photograph, the viewer can easily see these aspects as there is no new construction blocking view of the old library building. In the after photograph, however, the viewer can see the tree in the upper left corner as well as the tree on the right. The larger of these two photographs was actually taken from a slightly different vantage point to show this before and after relationship. The smaller of these two images is what I believe is the original vantage point of the original photograph, but as you can see, there is a big sign blocking part of that view, as well as the tree in the upper left corner had been removed during construction. The tree on the right, however, is still visible. At vantage point B, a slightly different perspective, I again used the old main
entrance into the library, as well as the multiple story section in the back of the building as my anchor points. In the after photograph, you can see the old main entrance has been replaced by a new multi-story rotunda and the new main entrance has been relocated to the right. As well, you can see that the addition to the library mostly blocks the view of the multi-story section of the building in the back. In this instance, I was more successful at creating after photographs from both vantage points, and when the before and after photographs are compared to one another side by side, it is somewhat easy to recognize the before and after changes to this building.

Before and after architectural photography is not always measured by being able to successfully re-create the original photograph. At times, new conditions are such that it is impossible to re-create the original photograph, most likely because something is blocking that original view or vantage point. However, with a little planning and foresight when taking the original photograph, the re-creation of that photograph later becomes much easier and more successful. In the case of my re-creation efforts of the health center in particular, the after photographs would have been easier to re-create and would have been more successful had the before photographs been taken at a higher elevation because the photographer knew that the new health center building would be in the way of that original view.
Drawing 1. Before and After Student Health Center Floor Plans
Photograph 9. Student Health Center – Pre-Construction

Drawing 2. Student Health Center Site Plan – Pre-Construction
Photograph 10. Student Health Center – Post-Construction

Drawing 3. Student Health Center Site Plan – Post-Construction
Drawing 4. Before and After Morris Library Floor Plans
Photograph 11. Morris Library – Pre-Construction

Drawing 5. Morris Library Site Plan – Pre-Construction
Photograph 12. Morris Library – Post-Construction

Drawing 6. Morris Library Site Plan – Post-Construction
CHAPTER 4
ARCHITECTURAL PHOTOGRAPHY AS RECORD

As noted previously, architectural photography is the practice of visually capturing and permanently recording our man-made, or constructed, environments on a light sensitive medium. The advent of photography did not denote the beginning of this form of record keeping, however. For thousands of years, people have been recording what they see by way of translating those images by hand onto another surface. This type of record keeping may have been in the form of a drawing of an image in the sand or dirt by using a stick. As well, it may have been in the form of drawing an image on stone or rock. Drawing or sketching an image onto a surface such as linen or paper using ink or graphite had also been a popular form of record keeping prior to the advent of photography. Painting onto a canvas or other form of media also had been a popular means of record keeping prior to the photographic process. All of these practices of record keeping, however, lacked particular qualities that were not available until the invention of photography. The photograph captures images with greater detail and accuracy than what most people could produce by means of the naked eye and hand-eye coordination. As well, the photograph allowed these images to be shared with a greater audience more easily. The advent of photography helped transform how we record what we see and helped share these images and experiences with the general population without them having to travel to the particular location in which these images were originally
recorded. In most cases, there is no comparison between recording architecture by hand to recording architecture by way of taking a photograph.

Drawings, however, offer a private and individualistic source of information about architecture. They can provide insight into the thinking of individual architects and the process of transmitting concepts through specialized notations. Through them, we can look over the shoulder of an architect and sense the various possibilities of composition, scale, and vocabulary. These drawings may be quick exploratory sketches or magnificent renderings intended to convey the quality of materials and the articulation of the space of the building represented. They also may be detailed documents of construction, notes on buildings seen, or problems to be solved. According to the book, *Photography and architecture 1839-1939*, “While drawings provide evidence of architectural thought, printed books have been the vehicle for constant and continuous dissemination of architectural theory and criticism. Illustrated books on architecture have been published continuously since the sixteenth century. These have ranged from theoretical works and copy books to studies on perspective, engineering, construction techniques, landscape architecture, town planning, and interior design. This wide variety of printed text and illustration forms a coherent body of information about how buildings should look, how they do look, and how they did look. Just as various graphic media provide different levels of information about buildings, photographs provide other ways in which to know and study architecture. From the beginning, photographers, critics, historians, and architects were aware of two special
attributes of photography: rapidity of notation and accuracy of representation.” (Pare, 1982, p.7)

The record, or survey, is made to provide as much accurate documentary information as possible for the use of students, historians, and film and stage designers, just to name a few. Creating a simple record of architecture is dull, yet useful, work for matter of reference. The main value of the architectural photographic record is that it can eliminate hours of tedious measuring, drawing, and note taking, as previously mentioned. From adequate photographs, it should be possible to make accurate elevation and plan drawings with the help of a few overall and general measurements, although measuring everything feasible is always ideal. According to the book, *Photography and architecture*, “This practical side of architectural photography was early recognized by William Henry Fox Talbot who wrote in 1844 that ‘even accomplished artists now avail themselves of an invention which delineates in a few moments the almost endless details of Gothic architecture which a whole day would hardly suffice to draw correctly in the ordinary manner.’ ” (De Mare, 1961, p. 26) Of course, records are also valuable as progress shots during the construction process of a new or renovated building. As well, these photographic records act as a reminder for the architect and design professionals of current conditions that may need to be considered for the work being performed at that moment. These same records also could help photographers plan a photo shoot of that building noting time of day and seasonal characteristics relating to particular aspects of the building and its site.
To illustrate this aspect, or use, of architectural photography, I will show you a few images each of the new Student Health Center as well as the newly renovated Morris Library. None of these images are of preferred quality which might lend themselves to illustration or art, as will be discussed in the following chapters. But, these images still contain information about both buildings and therefore act as a matter or record and could be referred to from time to time to remember, plan, or even study current conditions. Photographs 13-16, found at the end of this chapter, are mere record photographs of the exterior and interior of the new Student Health Center. Photographs 17-20, also found at the end of this chapter, are mere record photographs of the exterior and interior of the newly renovated Morris Library.
Photograph 13. Student Health Center – Exterior View 1

Photograph 14. Student Health Center – Exterior View 2
Photograph 15. Student Health Center – Interior View 1

Photograph 16. Student Health Center – Interior View 2
Photograph 17. Morris Library – Exterior View 1

Photograph 18. Morris Library – Exterior View 2
Photograph 19. Morris Library – Interior View 1

Photograph 20. Morris Library – Interior View 2
CHAPTER 5
ARCHITECTURAL PHOTOGRAPHY AS ILLUSTRATION

As a mere matter of record, it makes little difference what type of camera or technique is used to take a photograph as long as the visual information in that photograph is distinguishable from other visual information. Architectural photographers, however, typically do use specialized camera equipment and techniques to record the photograph in the most aesthetically pleasing, as well as accurate, fashions. Most notably, architectural photographers traditionally have used what are known as view cameras, which come in various formats or sizes. Most common formats are 4x5 or 8x10 view cameras, meaning a single sheet of film is as large as the camera’s designation. Today, in light of the digital revolution and paradigm shift in architectural photography practices, the view cameras are being supplemented with digital backs, or sensors, or are even being replaced by their digital equivalents – tilt/shift lenses made for digital SLR cameras. For this project and the photographs to follow, I employed a digital SLR camera and a tilt/shift lens.

View cameras, or their digital equivalents, are used in architectural photography for their functional capabilities that which facilitate recording the image in an accurate fashion. As well, they are used for techniques the architectural photographer might employ to record that image. The most common reason for using such a piece of equipment is for perspective control and flexibility in how the photograph is recorded. Reasoning and techniques
behind using such equipment warrant a lengthy discussion all in their own and will not be discussed in length in this paper. However, these types of equipment and these techniques are utilized in order to record what is referred to hereafter as the illustration.

The illustration is a record which also makes a pleasing picture in of itself. It presents the building in an attractive and revealing way that we may feel that what we see in the image is not only a splendid photograph but also a beautiful building. To the professional architectural photographer, this is his/her living…making a pleasant representation of an architect’s end-product. Through the selection of a particular vantage point, depth of field, and lighting, it can interpret a building, or a constructed building detail, in its own way. The photograph can strengthen or even destroy the qualities of the building.

The architectural photography illustration is typically what is used by an architect for self-promotion or marketing and advertising purposes. The illustration captures the essence of the space or building, or its meaning and purpose, in a concise and aesthetically pleasing and accurate fashion. When it is planned for the photograph to be used in such a manner, it is crucial that the photograph accurately represent the building or space, ultimately depicting the capabilities or talent of that architect or architecture firm. It is up to the architectural photographer to employ his/her knowledge and skill set to record these photographs in a faithful and accurate fashion. Aside from marketing purposes, these types of photographs are often published in magazines and books when it is desired to write a story or narration about an architectural
project. To support these notions, I offer an excerpt from the book, *Architecture and its photography*, by architectural photographer Julius Shulman.

“Immediately after World War II, magazines and book publishers worldwide were searching for material to fill their pages. Television had not yet gripped the media economy. Magazines were voluminous and together with burgeoning advertising pages, the marketplace for architectural photography was filled with heretofore unheard of demands. The 1950s decade was one of the most productive in publication history. A new source of assignments was generated when photographing major structure which was slated for publication; advertising executives required product illustrations…. The photographs were used in widespread advertising programs: brochures, catalogs, trade shows, and journals. Many of the photographs were admired by editors as part of a structure rarely illustrated….” (Shulman, 1998, p. 15) Granted Julius Shulman was referring to particular parts and aspects of architecture in photography in this previous excerpt, I feel it is still a pertinent discussion of the architectural illustration photograph and to this project.

The illustration, again, is a record photograph that is not only accurate but also aesthetically pleasing or beautiful. To support these notions and further this discussion, I offer the following excerpt from the book, *Focus on architecture and sculpture*. “Today the photography of architecture and sculpture is mainly practiced by professional who have made it a specialized study, but in the early days of photography it was the main field – apart from landscapes –to which photographers in general devoted their time. Although the majority was satisfied
with the mere recording of facts, a few tried to interpret their subjects and produced photographs of great pictorial value which can still fire our imagination today. So there was, right from the beginning, a clear division between mechanical and artistic photographers, and a subject appears insipid or interesting in their photographs according to the amount of thought and artistic feeling which went into making the picture.” (Gernsheim, 1949, p. 17)

For this aspect of this paper, I’ve chosen seventeen different photographs to demonstrate what an illustration photograph might look like. Eight of these photographs are of the Student Health Center. Nine of these photographs are of Morris Library. Photographs 21-24 are exterior illustration photographs of the Student Health Center. Photographs 25-28 are interior illustration photographs of the Student Health Center. Photographs 29-32 are exterior illustration photographs of Morris Library. Photographs 33-36 are interior illustration photographs of Morris Library. Photograph 37 is another interior illustration photograph of Morris Library. All of these photographs are found at the end of this chapter. Photographs 21-36 all employ one particular technique possible only in using a view camera or tilt/shift lens. All either employed a rise or fall of the lens, meaning the camera and tripod were set up and fixed, and the lens was either raised (rise) or lowered (fall) in order to record the most flattering perspective from that overall vantage point. At times, it is more desirable to photograph a space by raising the camera as high in the air as possible, then lowering the lens to take visual emphasis away from the ceiling. This technique then places more visual emphasis on the actual room intended to be
photographed. As well, there are times it is more desirable to photograph a building by raising the lens from its fixed position therefore taking visual emphasis off of the ground and putting more of it on the building itself. These techniques are at the discretion of the photographer to employ as needed and desired. Photograph 37, in particular, demonstrates one particular technique the photographer might employ with such equipment. At times, and in particular, when photographing an interior space, the physical limitations of the lens to record information on the film or sensor is limited, and only a portion of the space is able to be recorded. However, as is the case in photograph 37, when using either a view camera or tilt/shift lens, it is possible to take three different photographs of the space all while the camera and tripod are fixed in their place, and stitch, or overlap, those photographs together to create an accurate representation of the space that is otherwise impossible without this special equipment.
Photograph 21. Student Health Center – Exterior View 3

Photograph 22. Student Health Center – Exterior View 4
Photograph 23. Student Health Center – Exterior View 5

Photograph 24. Student Health Center – Exterior View 6
Photograph 25. Student Health Center – Interior View 3

Photograph 26. Student Health Center – Interior View 4
Photograph 27. Student Health Center – Interior View 5

Photograph 28. Student Health Center – Interior View 6
Photograph 29. Morris Library – Exterior View 3

Photograph 30. Morris Library – Exterior View 4
Photograph 31. Morris Library – Exterior View 5

Photograph 32. Morris Library – Exterior View 6
Photograph 33. Morris Library – Interior View 3

Photograph 34. Morris Library – Interior View 4
Photograph 35. Morris Library – Interior View 5

Photograph 36. Morris Library – Interior View 6
Photograph 37. Morris Library – Interior View 7
CHAPTER 6
ARCHITECTURAL PHOTOGRAPHY AS ART

The picture is the architectonic design which is not concerned at all with the record but attempts to create a work of art in its own right. The subject may, or may not, have architectural value in itself. It is the picture that matters. The subject may be found in strange places and in strange forms, or it may be something quite common. In this category, the revealing and selected close-up comes into its own.

Architectural photography as art, like all art, is a matter of interpretation and perception. Beauty, after all, is in the eye of the beholder. The architectural photographer interprets a particular view or composition when taking these photographs inevitably hoping to invoke some sort of emotional reaction from the viewer. However, like all art, perception by the viewer may not exactly match the original interpretation of the photographer. This is acceptable, as it is art, and art is subject to different perceptions of the same interpretation. Photographs such as these are not meant to faithfully and accurately record the building or space. More often than not, the simple graphic composition itself is of utmost importance. Typically, these photographs are about form, color, materials, and juxtapositions of all the above. To support these notions and further this discussion, I offer the following excerpts again from the book, Focus on architecture and sculpture. “The photographer who makes architecture his field of activity has to know something of the history of the building which he intends
to record, and understand the period of architecture to which it belongs. And though a good working knowledge of styles and constructional forms is essential to a clear understanding and right approach, artistic susceptibility is even more important. He has to comprehend something of what was in the mind and soul of the architect who planned the structure. Consideration has to be given to form, perspective, proportion and spacing of architecture. The importance of understanding its function, its character, its general mass, its ornament – or lack of ornament – cannot be too strongly emphasized. It is only through such knowledge that the photographer can intelligently relate the general plan of a building to its parts and give correct interpretation. In contemporary work cooperation with the architect or sculptor is, wherever possible, of the greatest value, in order to achieve an authentic interpretation. It should not be assumed that a photographer – or a critic! – can grasp in five or ten minutes what took the sculptor or architect months or years to create.” (Gernsheim, 1949, p. 31) “The value of detail photographs is still not sufficiently realized, though it had already been pointed out by the Art Journal in 1858 and reiterated in 1904 by Frederick H. Evans. ‘It would be a good plan for the worker who desires pictures rather than views,’ he wrote, ‘to make at least one visit to a cathedral, and to take an 8-or a 9-inch lens, and compel himself to find subjects to suit it, and that will compose properly upon his ground glass. The lesson will be a valuable one, showing how much more charming these ‘bits’ will be as pictures, and as souvenirs of the visit, than the usual long length views up and down and across and across.’ Detail photographs help to convey a feeling of the character of the
whole, or a knowledge of construction and ornamentation. Though subordinate to the whole, details often convey better the spirit of a building or bring us into more personal contact with it, than a photograph of an entire facade or interior. Master-craftsmen have spent much time and love on ornamentation which tends to be overlooked without detail photographs.” (Gernsheim, 1949, p. 35)

For this section of the paper, I will show you four different photographs that are considered art more so than illustration or even record, although, art can still serve all purposes. It is up to the end-user, most likely the architect of that building, to determine when and how these photographs might be used.

Photographs 38-41 are examples of architectural photography as art.

Photographs 38 and 39 are exterior and interior photographs, respectively, of the Student Health Center. Photographs 40 and 41 are exterior and interior photographs, respectively, of Morris Library. These photographs are found at the end of this chapter.
Photograph 38. Student Health Center – Exterior View 7

Photograph 39. Student Health Center – Interior View 7
Photograph 40. Morris Library – Exterior View 7

Photograph 41. Morris Library – Interior View 8
CHAPTER 7
DISCUSSION

As an Architect and a photographer, I'm interested in how buildings and their landscapes change over time, how photography can capture the essence of the built environment, and how the information in an image is communicated by the photographer and then perceived by the viewer or audience. For this project, I chose to research, illustrate, and photographically document a couple of changes on the Southern Illinois University Carbondale campus occurring between the years 2000-2010. A number of changes occurred on the campus within this time frame that were both man and naturally induced. As an Architect, I naturally chose to study two building construction projects which I felt had the largest impact on the overall student community. Those two facilities, and the focus of my project and paper, were the construction of the new Student Health Center and the recently renovated Morris Library.

Both facilities saw great change, and in my opinion, great improvement with these changes. Not only was the health center completely relocated on campus, but its services offered and its size, in particular, grew exponentially. This is obvious by simply viewing the before and after floor plans in this paper. The library also saw great changes and improvement. This facility grew a fair amount and was updated by incorporating current technological equipment. Both facilities, in my opinion, function more efficiently than their predecessors,
as well are state of the art building designs bringing SIUC to the forefront of educational institutions.

The investigation and presentation work for this project required me to employ a handful of different skill-sets as well as former professional experiences. As a researcher, I investigated written academic materials to support my discussion on the profession and uses of architectural photography. As well, the project required me to locate and investigate various university architectural drawings of three different buildings on campus, the new Student Health Center and Morris Library, as well as the former location of the health center, that of Beimfohr Hall, in order to facilitate this overall discussion. I also had to locate and investigate university record photographs taken prior to and during construction of these buildings. As an architect, I graphically manipulated, or enhanced, these architectural drawings for purposes of not only narrating a portion of this project but also in order for the general viewer to easily read and understand otherwise foreign graphic communication styles and techniques. As well, I also demonstrated how an architect might use photography in their everyday practice in that profession. As a photographer, I recorded and produced a large visual library of these two facilities using multiple pieces of equipment, techniques, and styles. I also performed exercises in photography post-processing using multiple computer programs and techniques and produced high-quality matted photographic prints ready for exhibit. As a graduate student fulfilling requirements of my degree program and this research report, I created two different versions of this project, both telling the same story.
One version was for my oral defense and presentation, and the other version was for this paper incorporating all of the visual material along with its narration.

The largest aspect of this project was my photographing both facilities, both in a non-specific manner, as well as, and in particular, in a fashion in accordance with architectural photography standards and practices. In doing so, I produced images of the two buildings in fashions considered as architectural photography illustration and art. These photographs are ready to be utilized in a manner typically found in marketing and advertising endeavors. Not only could these photographs be used by the university for their purposes, but they could also be used by the architecture and engineering firms that designed the building as well as all the various trades employed. Aside from these illustration and art photographs, I also utilized and rendered building floor plans and site plans of both buildings supplementing the before and after photography discussion. Through viewing these plans, the changes made to both facilities and their sites are quite apparent. One other aspect of my project was to produce after photographs of the new construction to compare to other photographs that were taken before and even during construction. This exercise also was to supplement the discussion on before and after photography. Lastly, I produced a great number of photographs of both facilities that are deemed as mere record photographs which simply could be utilized as a matter of record for the university archives or even the design professionals for that matter. All in all for this project, I produced twenty one photographs considered as architectural photography illustration and/or art, utilized six different compositions of various
architectural plans, produced six after photographs from four before photographs, produced 8 record photographs of the building in which the health center used to reside, and produced approximately eighty record photographs between the two buildings I investigated. Some of these last mentioned photographs do have potential to serve purposes other than for mere record, however. For my oral defense of this project, I utilized and showed all of the above mentioned items and presented them through twenty matted photographs and one hundred fourteen slides projected onto screen. This paper includes all of these materials, as well, with the exception of a large number of the mere record photographs.
When deciding to move forward with this project, it was my goal not only and merely to photograph these two facilities but to do so in a fashion that is in accordance with current architectural photography practices as well as to illustrate how an architect might utilize a camera in the architectural profession. I told a story of how both facilities were before and after construction and illustrated this by way of floor plans, site plans, and older photographs all of which were provided to me by the university. As well, since the health center had been relocated, I chose to photograph the former building in which it used to reside, again to supplement the before and after discussion.

The purpose of my choosing to complete this project is rather personal and is multi-layered. Ultimately, I returned to graduate school to learn more about photography, in general, and specifically about architectural photography. Having been educated and trained as an architect, I was naturally drawn to and interested in new construction projects around the campus. As a practicing Architect for almost a decade, I had been involved in a number of marketing efforts for various architectural firms in which I was employed. These efforts exposed me to architectural photography and how this service is utilized by the end user – in this case the architecture firm. My goals for returning to school were to ultimately learn the techniques and practices utilized by architectural photographers that provide this service. Soon after graduation, I will launch a
business in photography with a specialization in architectural photography, thusly providing an important service to the industry from which I come. I may or may not continue to practice architecture in the near future, but those plans have yet to be decided.

For anyone interested in getting into the field of architectural photography, I would recommend a similar exercise for them to complete to learn the practices and techniques of this profession. Not only should an architectural photographer know photography, but they should also know architecture and perhaps even be aware of how an architect thinks about their projects. Knowing both professions would only benefit someone trying to offer professional photography services to a design professional such as an architect.
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