

## CONCLUSION.

Architecture is an art which can project a phenomenological scope in to intellectual depth. And it is subjected to the human senses and has to do with visuals, sounds, smells and touch etc... The language of architecture is rich with various elements such as spatial qualities, orchestration of spaces, progressions through the spaces etc... Using these elements, an architect is expected to encourage perception so that a meaning is reached.

There are occasions that we have to reproduce the creations done in architectural language using visual language. For instance an architect may presents his imaginations in drawings as well as he may use photography to describe a creation already done. Since photography is a familiar medium to the general public compared to technical drawings or conceptual abstract drawings, architects prefer photography in conveying their message (creation) to the public. But hereby the architect is to provide a clear idea, unless the proper architectural qualities are captured in the photographs.

The talent of an architect lies in the way how he orchestrates the spaces with certain qualities. An architect with widespread knowledge blessed with creativity sometimes concentrate on spatial orchestration more than that of form making. As long as the photographer is unable to capture the spatial dimensions of architecture, the difference between the work of a non-professional who sees nothing more than form making in architecture and an advance architectural creation of a professional architect may disappear. This may lead to miss appreciation of architecture. There transmission of a totally distorted image of architecture to the public is unavoidable.

The language of vision is the basis of capturing qualities and emotions in photography. Therefore in this we have to concentrate much on visual language, because it serves as the tool that bridges the gap between photography and architecture. As the common aspect o photography and

architecture are found in the scope of visual language. It can be considered to be the core factor of architectural photography.

Therefore this study which looked in to the mutual understanding between architecture and photography of three dimensional architectural language by two dimensional visual language, is better be treated as an attempt made towards the development of architectural profession.

In architectural photography, the photographer should be able to see things in a parallel sense to the architect. Then only the qualities created by the architect are successfully reproduced by the photographer. The photographer is then free to use his own techniques and methods once he has grasp the essence of the particular architectural creation within the language of vision.

The study identifies some such methods used by architectural photographers, as use of public, conditions of whether, quality of lighting etc...

In the processes of capturing the quality and the spirit of architecture people play a major role in still life. People make the function alive and function gives the space alive. It is true that photographing a function is a process of documenting a fraction of a second, which is impossible to derive the total picture out of it. But when it is talking the mood of the space, or the quality of the space, the reactions of people and their impressions in faces make out of something, which attached to the spirit of the place. It is not one particular idea that interprets out of it. Thousands of ideas such as movement patterns, peoples concentration and their feelings, moods of sad, happiness, enjoyments or any expression from their physical actions can be captured to make communicate to the third person who has know nothing about the place to grasp something about the quality.

Weather conditions and lighting conditions also play a huge role in making the spirit of a place into still life. This physical, environmental conditions make big changers in qualities in architecture, by capturing through photographs. According to these factors the spirit in a place has a great chance in communicating with architecture.

Generally through a visual image that people see they create their individual pictures in their minds. Probably they may be different from

each other even of the same image. But healthy architectural photograph is expected to resonate all such individual pictures with the original architectural creation as far as possible.

This study is focused on to communicate the needs of architectural interest of capturing the quality in building. At a certain distance and within certain limitation it is a successive story or a subject area for photographers to use their skills and knowledge to capture it effectively. For the architect this is an interesting subject area for communication and inspiration for creative work. And finally for all it will be an intelligent method of understanding the space and qualities of architecture through still frames.



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

## BIBLIOGRAPHY

1. Turner, Judith  
Judith Turner Photographs five architects. New York; Rizzoli International Publications.1980.
- 2.Szarkowski, John  
The Work of Argot, The Ancient Regime'(Notes for exhibition at the Museum of Modern Art, New York, N.Y., 14 March - May 1985)
- 3.Stoller, Estra  
from lecture notes written and copyright in Rev; New York, August 1984.
4. Shulman, Julius  
The Photography of Architectural and Design, London: The Architectural Press,(1977).
5. Rothstein, Arthur  
Documentary Photography, 80 Montvale Avenue, Stoneham, MA02180 USA. Butterworth Publishers. Pp172,(1986).
7. Pare, Richard  
Photography and Architecture 1839 - 1939 (Montréal: Canadian Centre, with Callaway Editions, 1982)
8. Lethaby, W.  
Architecture, Mysticism and Myth, London Architectural Press 1974



University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

9. Kriesberg, Irving  
Looking at Pictures. A guide to intelligent appreciation, The study of liberal education for Adults. Pp 193, (1955).
10. Kepes, Gyorgy  
Language of vision, Chicago, USA. Theobald and Company, .Pp226. (1961).
11. Freeman, John  
Practical Photography, How to get the best picture every time; Smith mark Publishers, division of U.S. Media Holdings, No 16, East 32 street new York, NY 10016(1995)
12. Farmer Ben, Louw, hentie  University of Moratuwa, Sri Lanka  
Electronic Theses & Dissertations  
www.lib.mrt.ac.lk  
Companion to Contemporary Architectural thought, Rutledge, Nol 1, Nep Feller lane, London. ET4P, Pp564,(1993)
13. Dean, Jeff  
Architectural Photography Techniques for Architects, Preservationists, Historians, Photographers, and Urban Planners, Nashville, Tennessee, USA.: The American Association for State. Pp132 ,(1981).
14. Canter, D  
Philosophy of Place, London: Architectural Press. 1977

15. Bede, Cuthbert

'Photographic Pleasure,' in  
photography in Print, ed.  
Goldberg,

16. Berger, John,

Ways of Seeing, Harman worth,  
Middle Sex, England: British  
Broadcasting Corporation and  
Penguin Books



University of Moratuwa, Sri Lanka.  
Electronic Theses & Dissertations  
[www.lib.mrt.ac.lk](http://www.lib.mrt.ac.lk)

