



JULIUS SHULMAN
(born 1910)

*Case Study House #22,
Los Angeles, 1960*
Gelatine silver print
Architect: Pierre Koenig

During the post-war period photography consolidated its role as the primary means of architectural communication and helped to establish Modernism as the new architectural orthodoxy. As, with some notable exceptions, few of the photographers who had dominated the architectural scene before the war enjoyed significant careers thereafter – Mark Dell retired in 1946; F.S. Lincoln's business fizzled out; Jan Kamman's archive was destroyed in a bombing raid – this was largely accomplished by a new, younger generation of architectural photographers. While much of their production in the war-ravaged areas of Europe and the Far East championed the economic and social benefits of reconstruction, architectural photography became a less cohesive, more protean genre. Whereas in the nineteenth century it had tended to meld into topography, now it was just as likely to dissolve at one extreme into lifestyle and at the other into treatment of the environment, the space between and around buildings or what in contemporary parlance was dubbed 'townscape'.

The period also witnessed a progressive blurring of the boundaries between photography and art that spurred a number of more artistically inclined photographers to seek self-expression through an examination of architectural form. At the same time, the fact that the new post-war generation of architectural photographers were often trained in architecture rather than in photography, as many of their inter-war predecessors had been, widened the rift between architectural image-makers and the photographic establishment. This new generation introduced few stylistic innovations but rather refined and extended the methodology formulated by their 1930s forebears – a fact that may account in part for the slow uptake of colour. Although colour stock became more readily available and was used to an increasing extent, especially in magazines devoted to the home and interiors, architectural photographers, sharing de Maré's opinion that colour was "less creative",¹ remained predominantly craftsmen in black and white. It was for only a brief period in the 1960s, with a sustained attempt to apply photojournalistic methods to architectural depiction, that the visual conventions established by such photographers as Dell & Wainwright and Hedrich Blessing were seriously challenged.

The war itself had a significant impact on architectural photography. With the outbreak of hostilities, movable art

objects were despatched to safe hiding places, but this was obviously impossible with buildings, and photographing them was therefore considered the best option. In England, as bombing intensified, the National Buildings Record was founded in 1941 to collect and create drawings and photographs of significant monuments at risk. Herbert Felton, and, for a short time, Bill Brandt were among its early photographers. After an interval of nearly a century, England at last possessed a body analogous to the Mission Héliographique that gave official sanction to architectural photography. Similar governmental initiatives elsewhere, including that by Italy's Ministero della Pubblica Istruzione, were supplemented by individual campaigns, such as that waged by Walter Hege, who forsook his bombastic studies of Nazi architecture to photograph imperilled German castles and cathedrals. During the war photography and the use of photographs were of course strictly censored, and photographs of buildings were required to elicit from their audience the appropriate mix of moral indignation and determination to stand firm. Perhaps the most compelling instance was Herbert Mason's shrewdly constructed view of London's St Paul's Cathedral standing proud and unflinching amidst blitzed houses, which quickly became a potent symbol of national defiance (see pages 164–65).

This propaganda use of building photographs continued in the immediate aftermath of the war, which saw the release of a plethora of photographic books with emotive titles such as *The Mutilated Budapest* (n.d.) and *This Pearl Vienna: A Book of Pictures Taken from Vienna's Most Dreadful Time* (1946). Alongside these anti-Fascist rants were books that essayed a more measured, documentary appraisal of the destruction wrought. The most important of these was *Lost Treasures of Europe* (1946), a compilation with commentaries of more than four hundred photographs drawn from a wide variety of sources. In the book's introduction, its editor, Henry La Farge, recounted the difficulties involved in assembling the images, quoting from a moving letter from the director of the Hamburg Museum, "The good photographer in Lübeck lost all his plates in a bombing raid. Renger [*i.e.* Patzsch], who had made the best photographs of Hamburg, has been completely bombed out in Essen."² The survival of photographic collections and other archival records was to prove crucial to the reconstruction of historic buildings and

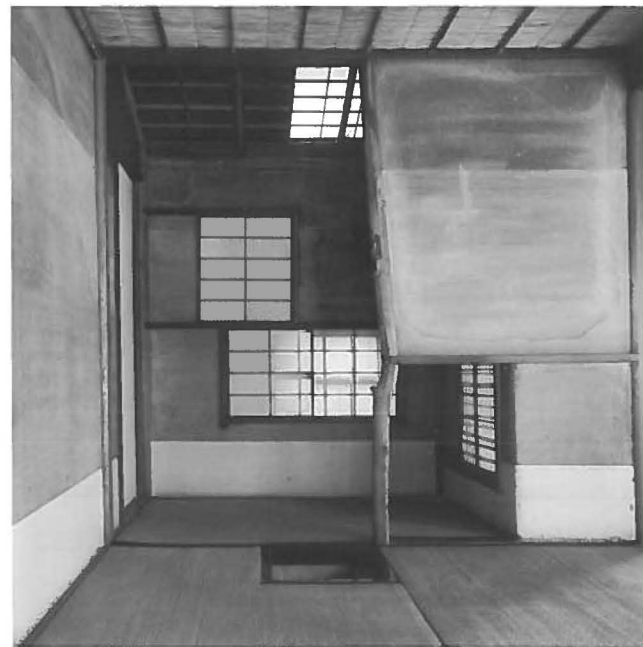
city centres, such as those of Warsaw, Nuremberg and Cologne, architects in the last city relying heavily on the pre-war imagery of August Sander.

The war heightened the sense of historical consciousness, and several architectural photographers contributed to the fresh investigation of what had been fought for and preserved, and to the search for **cultural identity** and roots that it prompted. One photographer whose work was infused with this **'presence of the past'** was the architect-trained **Edwin Smith** (see page 166), who began increasingly to specialize in landscape and architecture after the war, partly as a result of commissions from Thames & Hudson for two books, *English Parish Churches* (1952) and *English Cottages and Farmhouses* (1954). In the former, Smith tackled his favourite subject in imagery that, in its spiritual intensity if not its luminosity, matched the work of Frederick Evans. The latter book, as Atget's views of Paris had done, captured a traditional way of life on the cusp of change. Both volumes bear the characteristic hallmarks of Smith's work, which was to grace nearly thirty further books until his death in 1971: **a pervasive sense of the human presence, even when no people were in shot; a near-tactile rendering of materials and landscape;** an intuitive affinity with place; and a technique that relied whenever possible on natural lighting, that was without artifice and was almost totally self-effacing. **At odds with mainstream British output during the period, Smith's photography was one of patient seduction, not visceral shock.**

Smith's photography had little polemical intent, but elsewhere photographers' engagement with the past was conducted with one eye fixed firmly on the present. This was especially evident in Japan, where photography made a telling contribution to the great 'tradition' debate, which sought to determine whether indigenous or imported architectural forms were more appropriate to apply to the daunting task of rebuilding the country's shattered infrastructure. In 1953, at the suggestion of the Modernist architect Sute mi Horiguchi, with whom he had worked before the war, Yoshio Watanabe was commissioned by the Society for International Cultural Relations to make a series of photographs of the shrine at Ise (see page 167). Watanabe was the first photographer granted permission to photograph in the shrine's inner compounds, and his images, heavily influenced by the Western Modernist aesthetic, in particular the work of Mendelsohn and Renger-

Patzsch, were instrumental not only in demystifying the shrine but also in stripping it of its tainted nationalistic and imperialistic associations. Instead they recast it as a pure architectural masterpiece in which intimations of Modernism could be divined.

Although some of his photographs had appeared in print before, it was with their 1962 publication, translated three years later with the significant title of *Ise: Prototype of Japanese Architecture*, that the contemporary relevance of Watanabe's documentation became apparent, emphasized as it was in a persuasive introduction by Kenzo Tange, one of the debate's most outspoken architectural participants.³ It was Tange who had earlier collaborated with the photographer Yasuhiro Ishimoto on *Katsura: Tradition and Creation in Japanese Architecture* (1960), an intriguing photographic "dismembering", to use Tange's word, of the sixteenth-century palace into a series of "sequentially shifting textures, patterns, and spaces" (see page 168).⁴ In their bold isolation of such elements as stepping stones, rock formations and bamboo screens, Ishimoto's photographs emphasized the palace's sculptural nature, while the interior spaces were photographed in such a way as to resemble a succession of Mondrian abstracts (below).



YASUHIRO ISHIMOTO

(born 1921)

*Tearoom of the
Shokintei Pavilion,
Katsura, Kyoto, 1960*

Gelatine silver print

GEORGE E. KIDDER SMITH (1913–1997)

Workers' Housing, via Marittima, Naples,

c. 1954

Gelatine silver print

Architects: Cocchia De Luca

& Della Sala



The last major contribution to this Japanese cycle suggesting the need for an accommodation between past and present came in a series of three books with texts by Teiji Itoh and photographs by Yukio Futagawa that appeared in the 1960s: *The Essential Japanese House* (1962); *The Roots of Japanese Architecture* (1962); and *The Elegant Japanese House* (1967; see page 169).⁵ In contrast to those of Watanabe and the American-born and -educated Ishimoto, which used sun and shadow in Western fashion graphically to highlight details and textures, Futagawa's photographs were usually taken in even light and often with the frame cut-offs characteristic of Japanese woodblock prints. In their standardized format and photographic style, these books presaged Futagawa's highly successful *Global Architecture* series, begun under his own A.D.A. Edita imprint in 1970, and its spin-offs such as *Global Interiors* and *GA Houses*, in which speed of production was of the essence and the photography was consequently reduced to a formula that enabled the indefatigable Futagawa to achieve a high turnover of serviceable pictures of the world's architecture. If confirmation were needed of the mutual interdependence of photography and publishing, then Futagawa's remarkable career has strikingly provided it. With the worldwide distribution of Futagawa's images and the high standards achieved in the documentation of both historical and contemporary architecture – seen to magisterial effect in the photographs of Osamu Murai (see page 168) – this period represented a golden age for Japanese architectural

photography that was instrumental in promoting interest in Japanese architecture in the West.

The interrelationship between the historical and contemporary implicit in these Japanese publications was made explicit in the work of the American architect and photographer George E. Kidder Smith (left). Smith was the archetypal 'photographer on the run', travelling widely, seldom taking more than fifteen minutes over a shot, never using lights and relying on local labs to process his film, yet still producing consistently impressive, richly textured prints. His *Brazil Builds: Architecture New and Old 1652–1942* (1943; see page 170), produced in association with New York's Museum of Modern Art, was followed by three similar grant-aided volumes: *Sweden Builds*, *Switzerland Builds* (both 1950) and *Italy Builds* (1955). Together these contained a mixture of past and present architecture and experimented with colour. As Jim Richards, editor of the *Architectural Review*, astutely observed, "One of the things that has made his previous books so useful has been the marrying of the local topography and architectural tradition with what modern architects are trying to do."⁶ In contrast to the earlier publications, *Italy Builds* demonstrated Smith's awakened interest in the then much-discussed notion of townscape, with the changes in level, texture, scale and vista of Italy's historic *piazze* being proffered as prototypes for contemporary practitioners charged with the redevelopment of city centres (see page 171). Significantly, the end-papers of the British edition of the book were designed by the foremost apostle of townscape, Gordon Cullen. The body of historical photographs that had the most demonstrable influence on contemporary practice, however, was assembled by Cullen's close friend and associate at the Architectural Press, Eric de Maré.

From the late 1940s de Maré photographed Britain's neglected industrial heritage – anonymous, vernacular structures, such as warehouses, textile factories and canal buildings, which came to be collectively labelled the 'functional tradition' (see page 171). Published in a special issue of *Architectural Review* in July 1957, and in expanded form a year later in Jim Richards's *The Functional Tradition in Early Industrial Buildings*, de Maré's vigorous and well-composed photographs not only built on the pre-war work of Piper and Richards but also represented a typically British, scaled-down version of the fascination of the Modern

Movement's pioneers with the austere sublimity of North American grain silos. In addition, like the work of Edwin Smith they reflected the rekindled interest in Britishness as well as the growth of industrial archaeology (a term that first came into common usage in the 1950s), which bore further fruit in the Bechers' photographs. Suggesting that here was an indigenous harbinger of Modernism, a vernacular tradition evincing "the forthright, spare and logical use of materials" that should serve as an inspiration to modern architects, de Maré's images heavily influenced both the work of James Stirling and, although he deplored it, the development of New Brutalism in the 1960s. By broadening the perception of where architecture was to be found, and putting on a professional footing the kind of subject-matter that had hitherto been the preserve of campaigning amateur photographers, de Maré proved a pivotal figure in British architectural photography. Furthermore, his close association with the Architectural Press and publication of over twenty books on a wide variety of subjects, including the perennially popular Penguin handbook *Photography* (1957), and the perceptive *Photography and Architecture* (1961), not only gained his photographs wide currency but also brought a new respectability to architectural photography by extending its influence beyond the narrow confines of professional discourse.

The concentration by de Maré and Edwin Smith on historical architecture, to the virtual exclusion of contemporary projects, is symptomatic of a familiar divide in architectural photography that few photographers at this time crossed, Kidder Smith and Cervin Robinson (see page 185) being two notable exceptions. For those photographers concerned to portray the post-war world, the graphic economy of inter-war photography remained the norm. As the early work of the Swedish-born de Maré (see page 172) and Kidder Smith demonstrated, Sweden, untouched by the war and with wide-ranging welfare facilities and low-cost housing, afforded a seductive role model for reconstruction in the late 1940s. This view was encouraged by the photographs of Sune Sundahl, whose first commission had been to photograph Gunnar Asplund's summer house at Sorunda in 1939 and who, in succession to Carl Gustav Rosenberg, emerged as Sweden's foremost post-war architectural photographer (see page 173). In contrast to Sundahl's more humanistic imagery, in neighbouring Denmark the opposite

and more typical approach was adopted by Aage Strüwing, a frequent collaborator with Arne Jacobsen, who developed an arresting style of pared-down incisiveness (see page 175).

As the lure of Sweden waned, the *béton brut* ('raw concrete') creations of Le Corbusier came to be regarded as the new architectural talismans, their chief propagator being a Hungarian-born photographer domiciled in Paris, Lucien Hervé. Hervé's early career was in photojournalism, and it was the techniques learnt in this discipline, together with a fondness for the oblique views typical of the New Photography, that he brought to bear on his coverage of Le Corbusier's *Unité d'Habitation*, Marseilles. Here in 1949, on commission from *Plaisir de France*, he took a staggering 650 pictures with his Rolleiflex in a single day (see page 174). On seeing examples Hervé had sent to him, Le Corbusier declared that the photographer possessed "the soul of an architect".⁹ Thus began a close collaboration and friendship that saw Hervé photograph all Le Corbusier's new works, and selected older ones, until the architect's death in 1965 (see page 174). No photographer so well captured the sculptural plasticity and expressiveness of concrete, as seen in his treatment not just of Le Corbusier's architecture but also that of Pier Luigi Nervi and, memorably, Oscar Niemeyer, although Havinden's images of Lubetkin's 1930s zoo buildings are worthy precursors (see page 124). Hervé's photographs are marked by their violent contrasts and uncompromising geometrical construction. These attributes are equally evident in the few historical structures he photographed,



LUCIEN HERVÉ

(born 1910)

Knossos, Crete, 1956

Getatine silver print

most notably the Jaipur Observatory and the Cistercian abbey of Le Thoronet, the latter the subject of a book illustrated by his pictures and entitled *La Plus Grande Aventure du monde* (1956). In his portrayal of both buildings Hervé deliberately emphasized their abstract qualities. An unusual view of Knossos (1956; see page 159), which looks out through the palace's rectangular openings to the plain beyond, not only betrayed the influence of Japanese traditional architecture on Hervé's compositional sense but was also replete with contemporary resonance: photographers were increasingly required to confront the problem of photographing the open house in which the division between inside and outside was no longer clearly demarcated.

Perhaps the photographer whose imagery best embodied the ideals of post-war reconstruction and the determination to build a brave new world was the Dutchman Jan Versnel, who began photographing in 1947. He shared the aspirations of the Nieuwe Bouwen architects and designers such as Gerrit Rietveld, Van den Broek & Bakema and Alexander Bodon, whose work he predominantly covered (below right). Like Hervé, Versnel was trained in graphic art, but in contrast to Hervé's pyrotechnics Versnel's pictures of social housing, public amenities and open-plan offices, guided partly by the example of his teacher, Bernard Eilers, and frequently featured in magazines such as *Forum*, were muted in tone. An important part of Versnel's practice was his photography of show homes for the Goed Wonen Foundation, published in *Goed wonen*, where he often employed an all-embracing high-angle viewpoint to reveal the way in which interiors could be economically furnished and organized (see page 177).

The austerity evident in Versnel's early photographs had by the 1960s given way to the new-found affluence revealed in Britain in the images of Henk Snoek (see pages 178, 179), hailed by the *Architects' Journal* as one of the "high priests of architectural photography",⁹ and Richard Einzig (see page 178), who took up photography in 1964 after a short career as an architect. Both photographed in an ascetic idiom well-suited to the New Brutalism of the period and very much in the tradition of Dell & Wainwright. Dell & Wainwright's work was also a major influence on Ezra Stoller, who began photographing in 1939 and subsequently became, with Hedrich Blessing and Julius Shulman, one of the great triumvirate whose image-making dominated the post-war scene in the United

States. Hedrich Blessing built on its pre-war success to become the quintessential well-organized business, employing a team of photographers who nevertheless maintained a distinctive house style. While Stoller shared the business outlook of Hedrich Blessing, establishing Esto Photographics in 1966 to distribute his work, he eschewed the overt drama of its photography, believing that the photographer's task was to distil the architect's idea and that this placed a premium on clarity and accuracy (see pages 180, 181).

Echoing Atget, whose work he knew and admired, Stoller referred to his photographs as "pure documents". Highly controlled and meticulously planned, Stoller's was the classical approach to architectural photography – crisp, precise, restrained, with frequent use of elevational shots – that would have been appreciated by Baldus or Bedford Lemere. The major difference was that now the emphasis was overwhelmingly on conveying spatial relationships, which Stoller maintained was better done in black and white than in colour, and by remembering that "we are not shooting at space but as a part of it, a sense which is rather subtle and easily distorted by resorting to queer angles, exaggerated composition, forced perspective and overdramatic lighting."¹⁰ Stoller's wide-ranging clientele, which included magazines, advertisers and museums as well as architects as diverse as Frank Lloyd Wright, Skidmore Owings & Merrill and Richard Meier, saw him construct some of the period's most captivating images – the smooth-skinned monumentality of Mies van der Rohe and Philip Johnson's Seagram Building (1958) dwarfing

JAN VERSNEL (born 1924)

House Stoop, Velp, The Netherlands, 1951
Gelatine silver print
Architect: Gerrit Rietveld



EZRA STOLLER

(born 1915)

*Solomon R.
Guggenheim Museum,
New York, 1963*
Gelatine silver print
Architect: Frank Lloyd Wright



all else on New York's Park Avenue (see page 6); or the serpentine contours of the interior of Wright's Guggenheim Museum, New York (1959; right); or the hovering presence of the roof support at Dulles International Airport, Washington, DC (1963), designed by Eero Saarinen. This was architecture seen not in a moment of revelation, as with Hervé at Marseilles, but as the formal set-piece distilled through an 8 x 10 inch (20.3 x 25.4 cm) or 5 x 4 inch (12.7 x 10.1 cm) view camera and captured with boldness and a seeming simplicity that belied Stoller's careful preparation. The coining of the term 'Stollerized image' was at once a tribute to the consistency of Stoller's vision and to the widespread influence that vision exerted.

While Stoller plied his trade on the East Coast, on the West Coast architectural photography was enjoying a revival in the work of such photographers as Roger Sturtevant, Morley Baer (see page 180) and particularly Shulman, which recalled the creative period during the 1840s and 1850s when outdoor photography flourished in California owing to its sunny climate. In contrast to Stoller, Shulman had assembled a significant body of pre-war work, but it was really after the war when his career blossomed, especially through his close association with *Arts and Architecture* and his recording of eighteen of its twenty-six pioneering Case Study houses between 1945 and 1967 (see page 182). This is the world of 'California dreamin'', with not a hint of its mean streets; of continual sunshine and luminous twilights; of unquenchable optimism; of architecture metamorphosing into lifestyle; above all, of architecture as consumer product – a process reinforced by the reproduction of Shulman's photographs in popular magazines, such as *House and Garden*, *Good Housekeeping* and *Life*, as well as in the professional press.

In this documentation the characteristic traits of Shulman's photography are readily apparent. The deep raking perspective draws the viewer's eye precisely to where he intends, and the dramatic use of light and shadow delineates form and structure. There is a compositional strategy in which, unusually, people as well as objects play a prominent role, and a concern for landscape. Shulman's photographs go beyond the simple facts of the building fabric to propose a blueprint for living. His two most iconic images, Neutra's Kaufmann House, Palm Springs (1947; see page 183), romantically bathed in a soft twilight glow and seeming to rest on the edge of infinity like a figure in a Caspar David Friedrich

painting, and Pierre Koenig's Case Study House #22 (1960; see page 154), hovering majestically over the shimmering lights of the Los Angeles Basin, transcend the architecture. Rather, they capture a mood – the former is suggestive of Modernism's limitless potential, the latter of a country at ease with itself. These seductive and compelling images by Shulman and Stoller, together with those of other photographers such as Balthazar Korab (see page 184), not merely enthralled a domestic audience but were also instrumental in exporting the American Modernist dream.

If Shulman's oeuvre illustrates a broadening of the appeal of architectural photography to encourage the embrace of more popular and fashionable magazines, then that of the Bechers demonstrates its growing union with the art world (see page 187). Inspired by earlier Rhineland photographers, especially Renger-Patzsch and Sander, whose portraits were informed by similar typological concerns, from the late 1950s the Bechers have documented a variety of doomed industrial structures, such as mineheads, water towers and gas-holders, in an impersonal and systematic manner that exaggerates the norms of architectural photography. The Bechers talk less about photographing their subjects, which in their first book in 1970 they revealingly referred to as "anonymous sculptures", than about collecting and

categorizing them to facilitate comparative analysis. To achieve these illuminating typological studies, the Bechers devised a formula, reminiscent of Meydenbauer's photogrammetry, to which they have adhered so rigidly over the years that it is all but impossible to determine when a particular photograph was taken. Each subject, usually placed in the centre of the picture, is photographed from up to eight slightly elevated viewpoints. Perspective distortion is avoided, as are strong cast shadows, the Bechers preferring a wan sky so that no detail is lost. As important as this neutral stance is the Bechers' mode of presentation. On the gallery or museum wall this often revolves around what Hilla has called "the magic square", "a group of perhaps nine photographs framed together – oddly prescient of a computer screen grid of thumbnails – where the typology of the structure can be studied. As with the photographs of Lewis Baltz, we are close here to the world of Conceptual art. If the Bechers' influence has perhaps been limited architecturally, photographically it has been profound, setting in train a process by which successors such as Thomas Struth can be regarded as artists first and photographers second.

For architectural photography's growing band of critics, the Bechers' orientation towards abstract art, and what these critics regarded as the sterile perfection of much mainstream imagery, seemed symptomatic of a discipline that, in establishing its hegemony in architectural depiction and helping to consolidate the Modern Movement, had lost touch with reality. The architect Sir William Holford thus witheringly observed:

Life is suspended while the camera is adjusted. Architecture becomes, not a background to people, but a series of studio portraits. Ordinary folk have to look at these buildings through the lens and the filter, instead of moving in and through them, and becoming conscious of them, as it were, by absorption and use. The tyranny of the drawing-board, with its emphasis on two dimensions at a time, is superseded by the tyranny of the glossy photograph with its emphasis on pose. Luminosity and tone have become more important than formal decoration and silhouette.¹⁷

The American architect Russell Lynes similarly decried a photography that encouraged viewers to exercise their

architectural taste rather than judgement and to concentrate on style not structure.¹⁸ In perhaps the most outspoken attack, the writer and photographer Tom Picton railed against "the craven image", a soulless piece of flattering deception ever ready to accord as much photographic reverence to the most mundane housing as to the Parthenon and foisted on an unsuspecting public by a conspiratorial, unholy trinity of architect, photographer and art editor.¹⁹ Picton's criticisms were given added weight by a gradual shift in patronage over the period, which saw the role of the staff photographer and direct photographic commissioning by magazines decline as editors were enticed by the free pictures offered to them and commissioned by architects. Whereas the photographer working for a magazine could at least claim some degree of independence from the architect, the dangers of this growing collusion were all too obvious. The fact that photographs were frequently either jointly commissioned by, or sold on to, contractors, who used them to advertise their products, merely served to augment their consumerist aura.

While most photographers would doubtless have agreed with Shulman's defiant assertion that they were in the business of "selling architecture" to the public, some partly shared the concerns expressed and looked to the example of photojournalism to reinvigorate a genre that they felt had become too obsessed with graphic pattern-making at the expense of conveying any real sense of the architecture. The photographic roots of this movement were diverse but included the photographs of Walker Evans, the street photography of Henri Cartier-Bresson and others, and the polemical amateur snapshots that had become so prominent a feature of the *Architectural Review* in the 1930s and continued in the same vein after the war, with abrasive contributions from journalists such as Ian Nairn (opposite). Employing smaller-format cameras and the faster films then appearing on the market, in preference to the conventional 5 x 4 inch (12.7 x 10.1 cm) or larger stand cameras, the movement's adherents sought to show buildings in context and in use by people performing real tasks, as opposed to figures stiffly posed to give a sense of scale. The attempt by photographers such as Einzig or Stoller to reclaim the drawing-board innocence of the architect's original, unsullied design was replaced by a commitment to portraying architecture in the messy, real world of complexity and

contradiction, where buildings and people often interacted in ways completely unforeseen. Stoller's mantra that "the name of the game from beginning to end is control"¹⁵ was supplanted by a photography that prized the fleeting glimpse, the sudden flash of experiential revelation. The daily ritual of a handful of painstakingly choreographed pictures bowed to what John Donat termed "trigger diarrhoea".¹⁶ Images dense with detail gave way to prints that, enlarged from smaller negatives and often retaining the frame's black border, emphasized the film's grain to present an illusion of gritty reality. An early manifestation of this new mood came in 1956 with the publication of *The Idea of Louis Sullivan* (see page 188), a photographic tribute by John Szarkowski, later Curator of Photography at New York's Museum of Modern Art. In his introduction, Szarkowski maintained, "In our own day perhaps the best architectural photographs have been the casual products of the photographer-journalist, where the life that surrounds and nourishes the buildings is seen or felt. If to such an approach were added an understanding of architectural form, photography might become a powerful critical medium, rather than a superficially descriptive one."¹⁷

In The Netherlands the impetus for change came from architects such as Aldo van Eyck and Herman Hertzberger, who, in seeking to emphasize the human aspect of architectural design, demanded that their buildings be photographed in a less static, more naturalistic manner (see page 189), and from magazines such as *Forum* and *Wonen-TA/BK*, which became increasingly socially committed and highly critical of much contemporary architectural practice. The results can be seen in the photographs of, among others, Willem Diepraam and Violette Cornelius, who collaborated with Van Eyck. The high point of photojournalism applied to architectural photography, however, came in Britain, where an indigenous inspiration was Roger Mayne's photographs of North Kensington's streets and his coverage of Sheffield's Park Hill housing estate (1961). The latter was a particular influence on John Donat, whose work perhaps best exemplifies the movement (see page 190). Donat was an eloquent champion of its principles, not least in a lecture delivered to the Royal Institute of British Architects in 1967, provocatively entitled 'The Camera Always Lies', in which he castigated an architectural photography in which "reality and experience disappear – ART prevails".¹⁸ Drawing on the



example of Cartier-Bresson, in whose pictures he admiringly considered "life came first and architecture second and yet was essentially part of it",¹⁹ Donat tried to convey what he termed "an experience of a slice of time in the life of a building",²⁰ even if this meant on occasion sacrificing technical perfection to realize a 'live' picture.

Donat's outlook was shared by 'shooting-star' Tim Street-Porter, who had similarly studied architecture and was a prominent contributor to the most thoroughgoing application of photojournalistic methods to architectural depiction, the *Architectural Review's* notorious 'Manplan' series. Published in eight issues between September 1969 and 1970, the series delivered a damning verdict on the state of the nation in architecture and town planning (see page 191). These issues were illustrated not by the customary raft of professional architectural photographers or crusading amateurs but by specially commissioned photojournalists, including, in addition to Street-Porter, Peter Baistow, Patrick Ward and Tony Ray-Jones (see page 191), whose hard-hitting images brutally exposed the dystopia architects and planners had created. Unused to having their work questioned in so forthright a manner, many architects were outraged and cancelled their subscriptions. Although the movement continued in the work of Donat and others, 'Manplan' was a watershed. If bitter truths were unpalatable, the beguiling blandishments of colour photography were at hand.

Page 3

IAN NAIRN (1930–1983)

163

'Advertising Stations' –
Pasted-up Snapshots
for Use in
'Architectural Review',
1955
Gelatin silver prints

HERBERT MASON (1903–1964)*Saint Paul's, London, in the Blitz, 29 December 1940*

Gelatine silver print

St Paul's Cathedral was a favourite photographic subject, not only for its architectural merit but also as a tourist souvenir and metaphor. The last category included Walter Benington's 1903 Pictorialist picture *The Church of England*, depicting the cathedral as a haven of spirituality in a benighted world. Published in the *Daily Mail* in 1940, Mason's image, the most celebrated of all, was heavily doctored. Large portions, including the blazing buildings in the foreground, were enhanced by the application of paint. Ironically, this symbol of national resolve was pirated and published in *Berliner Illustrirte Zeitung* to illustrate precisely the opposite – that London was burning.





EDWIN SMITH (1912–1971)*Parish Church, Westhall, Suffolk, 1959*

Gelatine silver print

Acclaimed by John Bejeman as "a genius at photography",²⁷

Smith photographed throughout Europe, his images reaching a non-professional audience through a succession of popular books. Highlighting its unassuming nature, Smith described his photography as "co-operating with the inevitable".²⁸

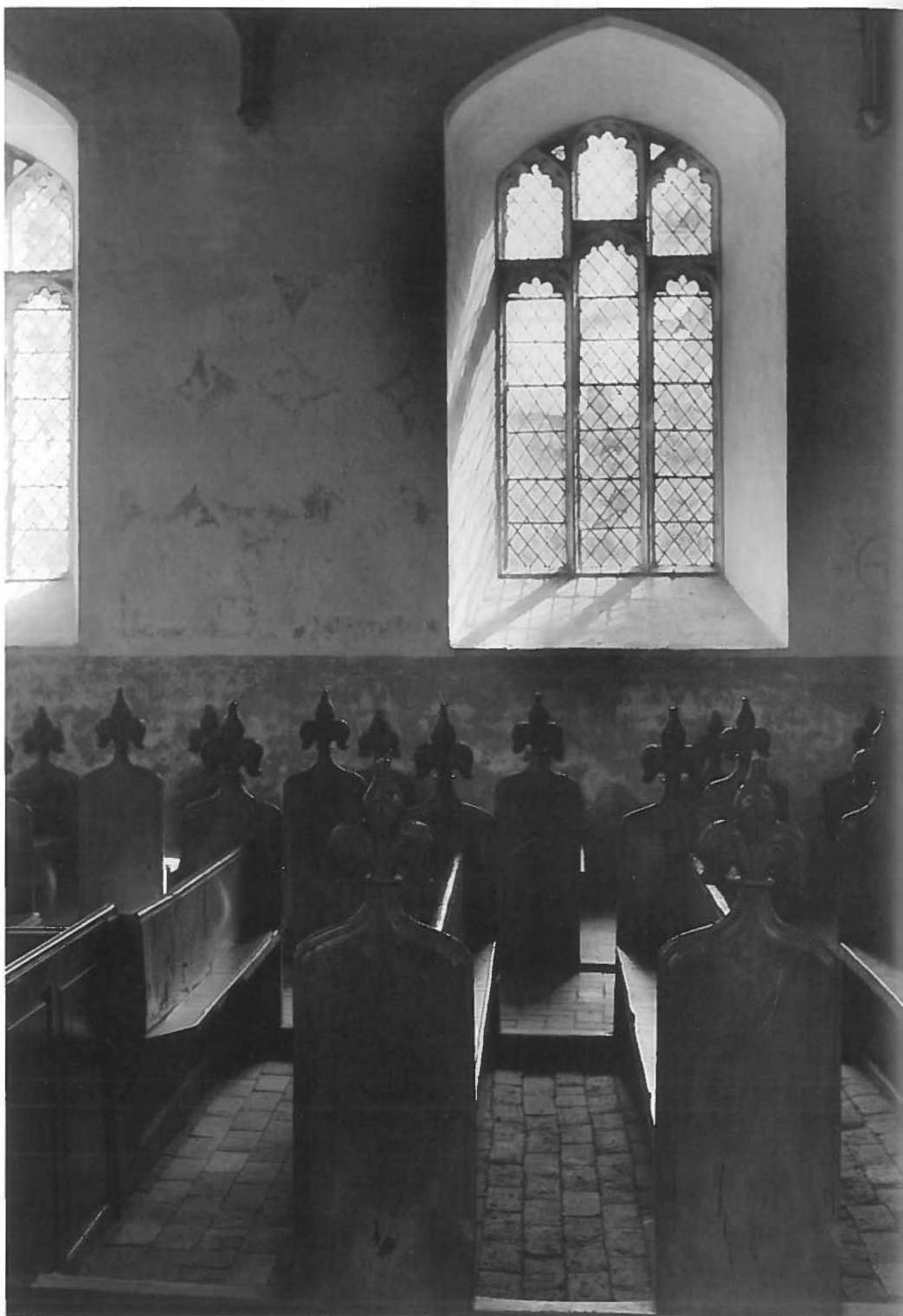
Compassionate and humanistic, it was marked above all by Smith's intuitive ability to impart a sense of place, whether of a French château, Italian Renaissance garden or English parish church. This is especially evident in his photographs revealing an empathy with local materials, crafts and traditions. These are often elegiac in tone with an understated but nevertheless intense lyricism.

opposite

YOSHIO WATANABE (1907–2000)*Main Sanctuary, Shrine at Ise, 1953*

Gelatine silver print

Watanabe was among the photographers instrumental in the 1930s in introducing the New Photography into Japan. This influence is apparent in his Ise photographs, especially in their dissection of the shrine into its discrete elements, an approach accentuated by the cropping and layout adopted for their publication in *Ise: Prototype of Japanese Architecture* (1965). That a similar proclivity is evident in Ishimoto's and Futagawa's contemporaneous work additionally suggests a specifically Japanese inspiration analogous to that infusing the emergent Metabolism movement – as articulated by two of the book's contributors, Kenzo Tange and the critic Noboru Kawazoe – which viewed architecture as a living organism with individual parts that could be added or subtracted.







above left

YASUHIRO ISHIMOTO (born 1921)

Scullery of the Gepparo Pavilion, Katsura, Kyoto, 1960

Gelatine silver print

With an essay by Walter Gropius, design by Herbert Bayer and photographs by the Chicago Institute of Design-trained Ishimoto, *Katsura: Tradition and Creation in Japanese Architecture*, which featured this image, had strong Bauhaus as well as Japanese influences. In his foreword, Tange described the photographic strategy: "Our attention has been trained largely on details. We have looked at forms and spaces – sometimes at time as well. Our angle of vision has been narrow, because we are interested in the small segments which make up the whole and because our medium, the photograph, is most effective when focused on small areas."²³

Building with Light



above right

OSAMU MURAI (born 1928)

National Gymnasia, Tokyo, 1964

Gelatine silver print

Architect: Kenzo Tange

With the Tokyo Olympics of 1964, the Osaka Expo of 1970 and the exciting, new space-age forms generated by its Metabolist architects, Japanese architecture was propelled on to the world stage. This process was abetted by photographers such as Murai, one of Japan's most outstanding post-war lensmen, whose image of Tange's structure conveys both its monumentality (note the dwarfed figures) and its dynamic energy.

opposite

YUKIO FUTAGAWA (born 1932)

Fushin-an Teahouse, Omotesenke School of Tea, Kyoto, c. 1967

Gelatine silver print

Futagawa's career has been one of the most remarkable architectural and publishing phenomena of the last thirty years. His *Global Architecture* series, featuring mostly twentieth-century architectural classics in an easily digestible format of photographs, minimal text and a few drawings, has proved immensely popular, especially with students. Earlier in his career, however, his photography concentrated largely on historical architecture, demonstrating a typically Japanese sensitivity to different textures and materials and to architecture's relationship with nature. According to the sculptor Isamu Noguchi, the latter was presented with an "extremely three dimensional quality ... that focuses attention upon the sculptural aspect of this ... relationship".²⁴





Building with Light



opposite

GEORGE E. KIDDER SMITH (1913–1997)

Office Building, São Paulo, 1942

Gelatine silver print

Architect: Ramos de Azevedo

In a manner reminiscent of F.R. Yerbury, Smith travelled widely, photographing both historical and contemporary architecture over a fifty-year period from the late 1930s. As shown by this photograph from *Brazil Builds* (1943), the hallmark of Smith's photography was his keen compositional sense, stressed in his injunction to fellow photographers to "seek a picture *in* the subject, not *of* it. If one seeks a good composition, the building generally will take care of itself."²⁵

top left

GEORGE E. KIDDER SMITH (1913–1997)

Piazza del Campo, Siena, c. 1954

Gelatine silver print

An architect as well as a photographer and an author, Smith was acutely conscious of contemporary architectural issues. His *Italy Builds*, in which this photograph appeared, suggested that, by studying Italy's squares, "we can make finer suburban shopping centres, more agreeable urban cores, and develop a keener understanding of the psychological and physical factors which go into making the space solutions we call architecture and town planning."²⁶ The book's monochrome images were taken on smaller cameras than those used by most professionals – a 9 x 12 cm (3½ x 4½ in.) Zeiss Jewel, or in crowded spaces an inconspicuous, more 'candid', Rolleiflex.

bottom left

ERIC DE MARÉ (1910–2002)

Gloucester Docks, 1956

Gelatine silver print

De Maré's involvement with the 'functional tradition' both predated and succeeded his 1958 book encompassing studies of canals, bridges and, finally, seaside architecture. Although he used smaller formats, de Maré's photographs were not casual but carefully composed. "A picture will not tell its story half so effectively", he wrote, "if it is not held together by a firm, simple, structural composition which makes a whole."²⁷ In this image from *The Functional Tradition* he has employed one of his favourite devices, including in the foreground objects close to the camera to enhance the picture's depth.





ERIC DE MARÉ (1910–2002)

Royal Palace with the Storkyrkan, the Great Church, Stockholm, 1952

Gelatine silver print

Architects: Nicodemus Tessin the Younger/C.W. Carlberg

This image illustrates both de Maré's enthusiasm for the architecture, old and new, of his native Sweden and his concern to bring visual coherence to the norm of urban clutter by highlighting historic examples of sensitive civic design. The low viewpoint emphasizes the change in street level and vista, while the shadows accentuate the rhythms of the street furniture. The photograph, made relatively early in de Maré's career, was taken with a twin-lens Rolleicord (a cheaper version of the Rolleiflex), which, being held at waist level, tended to give undue stress to what de Maré termed "floorscape".

top right

SUNE SUNDAHL (born 1921)

Office Building for Svenska Dagbladet, Stockholm, 1962

Gelatine silver print

Architect: Tengboms Arkitektkontor

Wherever possible, Sundahl, together with Lennart Olson, the key documenter of Swedish post-war architecture, attempted to humanize his pictures. He recalled, "Architects of the older generation wanted clean, precise pictures. Sometimes they went and took away bicycles in front of a building and posted people to make sure that no one walked through the doors and disturbed the picture. I reacted against these demands to remove all signs of life."²⁸

bottom right

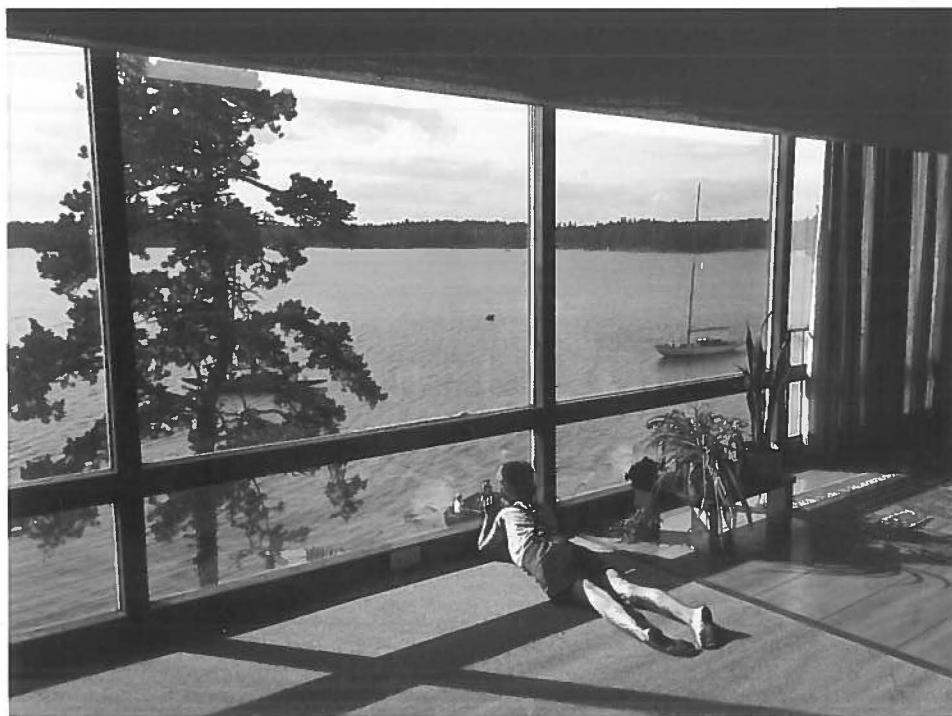
HEIKKI HAVAS (born 1926)

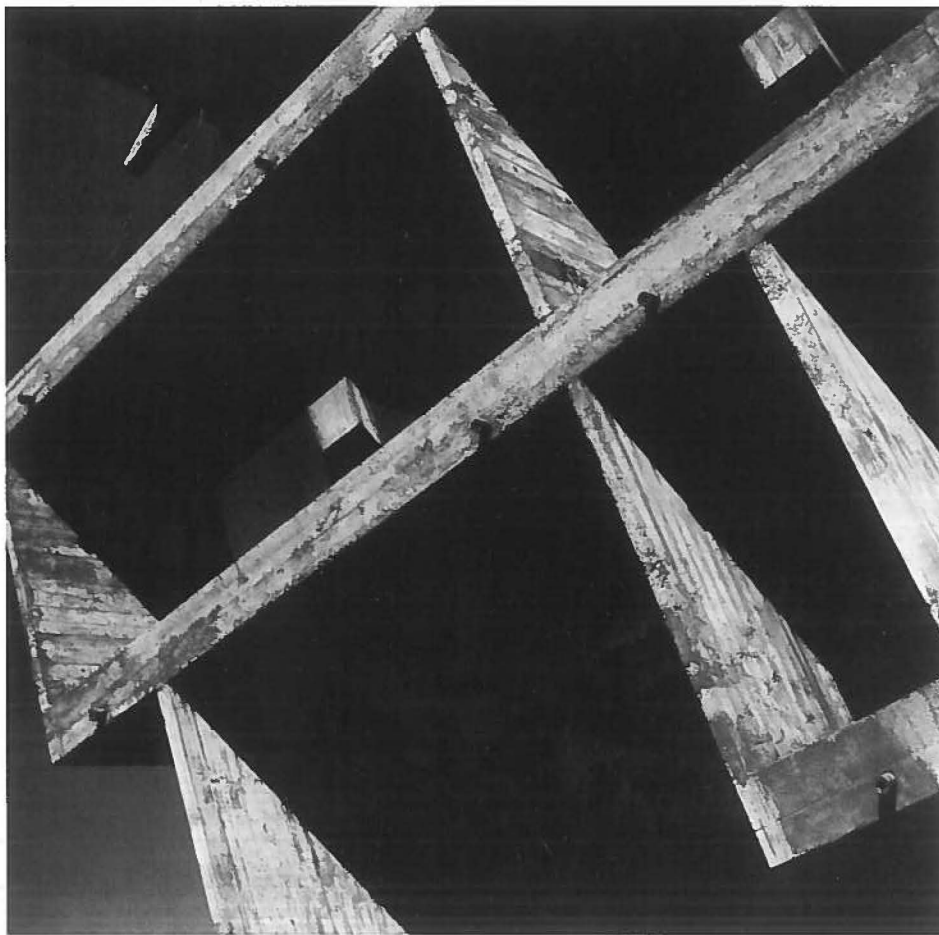
Kärjensiuu Terrace House, Helsinki, 1955

Gelatine silver print

Architect: Viljo Revell

Particularly in Scandinavia and Finland during the post-war years, the prevalent graphic severity of architectural photography was leavened by a renaissance of national romanticism and by the frequent inclusion of children, the implication of the latter being that architects were building a better tomorrow for the next generation. Although architectural photography as a distinctive genre was scarcely recognized in Finnish photographic circles in the 1950s, the needs of the architectural profession and journals such as *Arkkitehti* were serviced by numerous highly competent photographers, including Otso Pietinen, Eino Mäkinen, a frequent collaborator with Alvar Aalto, and the architect-photographer Heikki Havas.





Building with Light

top left

LUCIEN HERVÉ (born 1910)*Unité d'Habitation, Marseilles, 1949*

Gelatine silver print

Architect: Le Corbusier

Hervé acknowledged that, for both himself and Le Corbusier, "it is not the theme that is important, it is not the subject, but essentially the plastic expression".³⁹ His pictures are not, therefore, literal transcriptions of buildings or places but abstract compositions forged out of his obsession with closely observed details. This approach failed to find favour with the commissioning magazine of the Marseilles pictures, *Plaisir de France*, but has been adopted by other photographers of architecture, most notably Judith Turner in her images of the work of the New York Five and, more recently, Héléne Binet.

bottom left

LUCIEN HERVÉ (born 1910)*Villa Shodan, Ahmedabad, 1955*

Gelatine silver print

Architect: Le Corbusier

Hervé's photographs taken at Ahmedabad in India are among his finest. As this image forcibly demonstrates, his photography is one of contrasts – light versus dark; rough versus smooth; dynamic versus static; void versus corporeality – that together enable him to achieve an astonishing illusion of three-dimensionality. The whites, and particularly the blacks, were often intensified in printing, reflecting Hervé's admiration for the tenebrous qualities of Rembrandt's paintings. "I look at everything that I see", Hervé declared, "with enormous intensity and dramatize the picture."⁴⁰

opposite

AAGE STRÜWING*City Hall, Rødovre, Denmark, 1956*

Gelatine silver print

Architect: Arne Jacobsen

Strüwing was probably Denmark's pre-eminent twentieth-century architectural photographer. At Rødovre his pared-down photographic style was well attuned to the rigorous asceticism of Jacobsen's city hall, making it appear both externally and internally as a piece of abstract sculpture.





OSCAR SAVIO*Palazzo dello Sport, Rome, 1960*

Gelatine silver print

Architect: Pier Luigi Nervi

No single architectural photographer established a dominant position in post-war Italy, although a number of fine photographers were active. These included the Milanese Giorgio Casali, who photographed contemporary buildings for *Domus*, and Oscar Savio, a Roman photographer of art and architecture, principally of a historic nature. His photographs of the Palazzo dello Sport and its dramatic domed ribbed vault are in a long line of arresting images of Nervi's work. Besides those of Barsotti, one thinks, for example, of Foto Vasari's views of the aircraft hangars at Orbetello and Orvieto (1939–41) and Lucien Hervé's of the UNESCO Building, Paris (1953–56).

top right

FRANCESC CATALÀ-ROCA (1922–1998)*Thau School, Carretera d'Espugues, Barcelona, 1975*

Gelatine silver print

Architects: Martorell Bohigas Mackay

At his peak during the 1950s and 1960s, Català-Roca, who also worked in other genres, was for three generations one of Spain's leading photographers of architecture. After his introduction to the documentation of modern Catalan architecture by Antoni de Moragas, who admired the photographs Català-Roca had taken of Gaudí's Sagrada Família, Català-Roca included among his clients José Antonio Coderch (himself a fine photographer), Josep Lluís Sert and Martorell Bohigas Mackay. Català-Roca maintained that he belonged to an achromatic generation who saw only in black and white, although he occasionally took colour pictures.

bottom right

JAN VERSNEL (born 1924)*Model House for Goed Women, 1960*

Gelatine silver print

Designer: Kho Liang Ie

Together with such photographers as J.A. Vrijhof and Hans Sibbelee, as well as survivors from the pre-war era such as d'Oliveira and Spies, Versnel was one of the leading chroniclers of post-war Dutch architecture. Having served an apprenticeship with the photographer Nico Jesse, who introduced him to Gerrit and Jan Rietveld, Versnel established his own business in 1947 and continued working until the 1990s, almost exclusively for Modernist architects. His heyday, however, was during the 1950s and 1960s, when his diligently crafted and adroitly lit photographs perfectly captured the optimism, drive and social commitment of the architecture of reconstruction.





above left

HENK SNOEK (1915–1980)

Cathedral of Christ the King, Liverpool, 1967

Gelatine silver print

Architects: Frederick Gibberd & Partners

Snoek was one of Britain's leading architectural photographers of the 1960s and 1970s. Born in The Netherlands, he studied photography, typography and commercial design at The Hague School of Art, the Bauhaus principles of which, together with his fondness for the abstract compositions of his fellow countryman Mondrian, can be readily discerned in his work. His photographs, well-suited to the New Brutalism of the period, are characterized by their strong sense of drama, simple forceful lines and high contrasts – effects he often enhanced by using a red filter to counteract the drabness of the British weather.

above right

RICHARD EINZIG (1932–1980)

History Faculty Building, Cambridge University, 1968

Gelatine silver print

Architect: James Stirling

Einzig began photographing while still studying architecture in the late 1950s, but his earliest professional commissions came later and included a house by Peter Aldington and Stirling & Gowan's Engineering Building at Leicester University, photographed in 1964. Among his clients were many of the younger cutting-edge architects of the day, such as Norman Foster and Richard Rogers. Like Stoller, Einzig strove to represent the essence of the building as the architect first conceived it, without recourse to photographic gimmickry. "I am an architect's photographer, not a photographer's photographer", he declared.²⁹ This frequently resulted in head-on elevational images of great rigour.

opposite

HENK SNOEK (1915–1980)

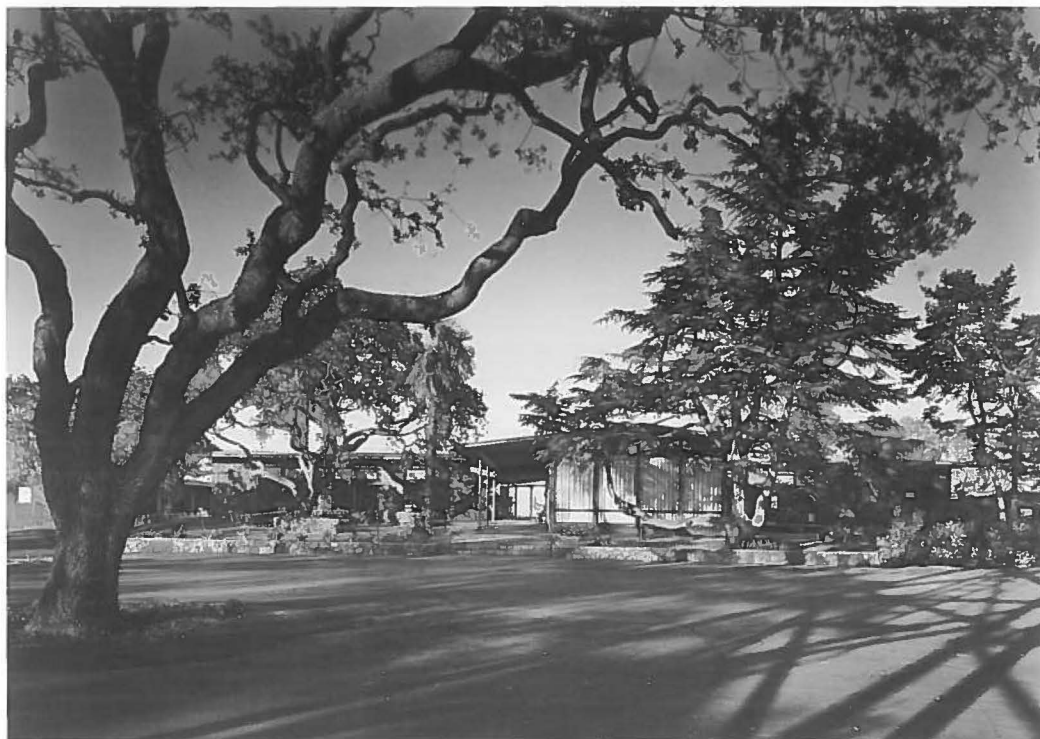
University of Sussex, Brighton, 1962

Gelatine silver print

Architect: Sir Basil Spence

In its initial stages Snoek's career owed much to the patronage of Basil Spence, for whom he photographed a succession of projects, above all Coventry Cathedral. Forty-six of his photographs of the cathedral were published with commentaries by Spence in *Out of the Ashes: A Progress through Coventry Cathedral* (1963). Here he has effectively depicted the forms of Spence's Sussex University – inspired by Le Corbusier's houses for André Jaoul – in a typical, graphically taut composition. Snoek's optimistic vision of contemporary architecture should be contrasted with Tony Ray-Jones's dystopian revelations of a few years later.





top left

EZRA STOLLER (born 1915)

John Deere and Company Administration Center, Moline, Illinois, 1963

Gelatine silver print

Architect: Eero Saarinen

Stoller's love of architecture was kindled during his studies at New York University, from where he graduated with a degree in industrial design in 1938. His major photographic influences were Atget; Strand, with whom he briefly worked; and Dell & Wainwright, whose *Architectural Review* photographs he studied closely. Some of his best photographs were taken for Saarinen. This example contains the classic ingredients of a Stoller picture: an elevational viewpoint; a strongly symmetrical composition; the use of one-point perspective to increase dramatically the sense of depth; and sharp focus over the entire image area.

bottom left

MORLEY BAER (1916–1995)

Center for Advanced Study in the Behavioral Sciences, Palo Alto, California, 1955

Gelatine silver print

Architects: Wurster Bernardi & Emmons

Inspired by the example of Edward Weston and his stress on "simplicity, simplicity, simplicity", Baer with his 8 x 10 inch (20.3 x 25.4 cm) large-view camera and smaller 2 1/4 inch (5.7 cm) Hasselblad produced pictures of the utmost professionalism of largely modern architecture in California and to a lesser extent elsewhere. A characteristic of Baer's photography was his frequent use of lenses of short focal length, which he felt gave "more drawing power to dominant lines ... especially when they run to or from the camera".³² This can be seen here particularly in the shadows, which enliven an otherwise dull foreground.

opposite

EZRA STOLLER (born 1915)

S.C. Johnson Administration Building and Research Tower, Racine, Wisconsin, 1944

Gelatine silver print

Architect: Frank Lloyd Wright

Normally one of the first undertakings of any architectural photographic assignment is to determine the building's orientation and when each of its façades will best be illuminated by the sun.

Here Stoller has done the reverse and used backlighting. As he recalled, "Wright made the point that the building was to be seen as a tree with its floors like branches, cantilevered from the central trunk ... it occurred to me that working with the sun behind the building might be the way to use the transparency of the building to reveal its structure."³³





Building with Light



opposite

JULIUS SHULMAN (born 1910)

Case Study House #20 (Bass House), Altadena, California, 1958

Gelatine silver print

Architects: Buff Straub & Hensman

A notable feature of Shulman's photography is his inclusion of people, suggesting that Modernist architecture, despite its rigour, is desirable and accessible. The viewer is encouraged to imagine him/herself in that setting, enjoying a similarly hedonistic lifestyle. Whereas in the 1930s modern buildings had often provided the backdrop to fashion shoots, now the architecture itself has almost become the fashion accessory. Another Shulman trait is the importance attached to landscape and the fluid transition between interior and exterior, with the sliding patio door becoming as emblematic of Californian Modernism as the balcony had been of its European precursor.

above

JULIUS SHULMAN (born 1910)

Kaufmann House, Palm Springs, California, 1947

Architect: Richard Neutra

Following his conviction that the "photographer must be able to stage a scene",³⁴ Shulman's pictures are nearly always carefully choreographed. Here he had to work quickly as the light faded, the image being composed of three separate exposures totalling forty-five minutes, with Mrs Kaufmann posed during the final one to block glare from the swimming pool light. The sky was later burnt in. Featured in *Life* in 1949, the photograph, like Stieglitz's *Flatiron Building*, reveals little of the building's structure but is poetically allusive, symbolizing the ability of human ingenuity to transform even the desert into habitable terrain.

page 184

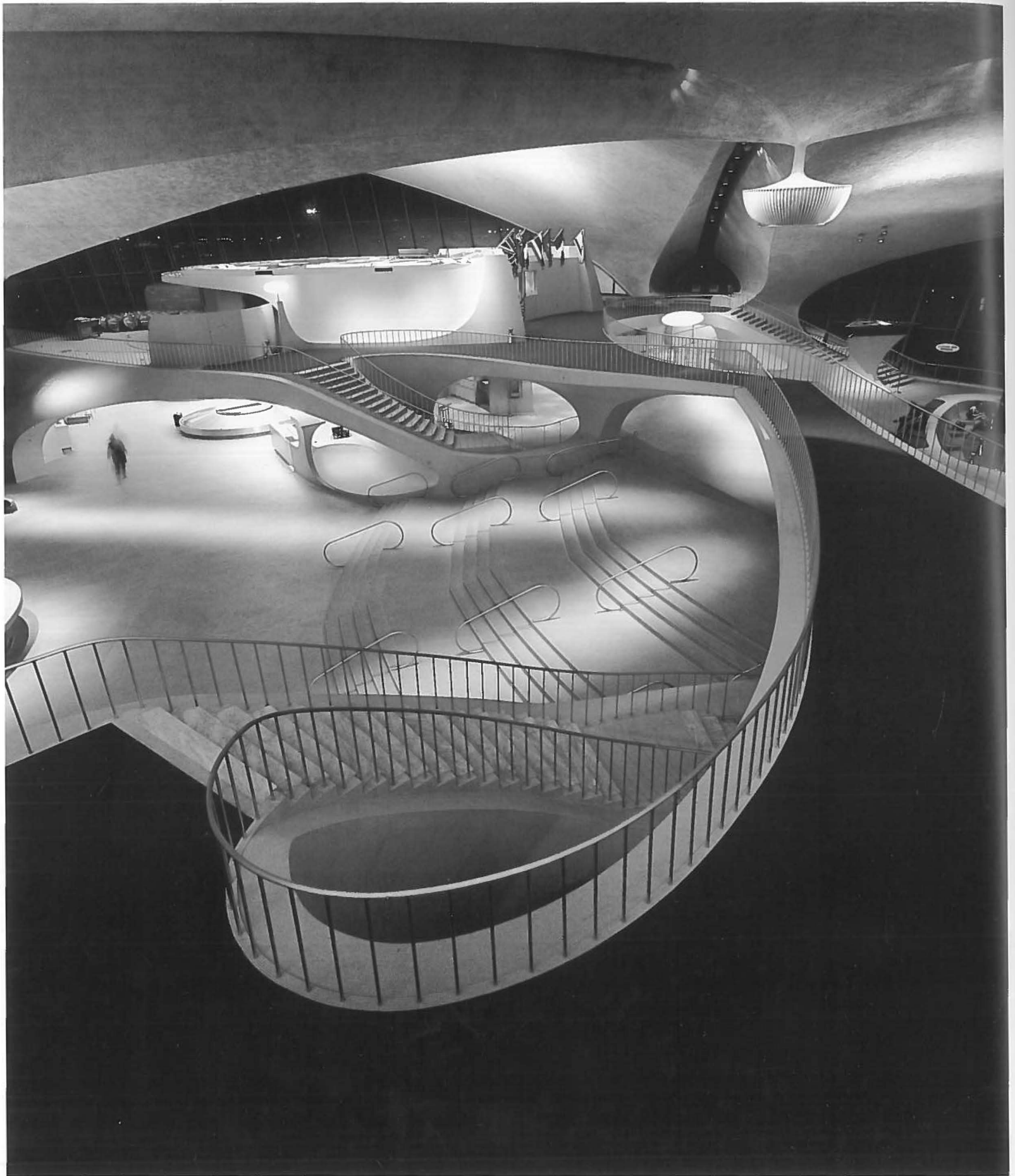
BALTHAZAR KORAB (born 1926)

TWA Terminal, John F. Kennedy Airport, New York, 1959

Gelatine silver print

Architect: Eero Saarinen

The Hungarian-born and architect-trained Korab worked in Saarinen's office from 1955 to 1958. Here, in the days before computer simulation, he pioneered the use of model photography as both a design aid and a marketing tool – a process later refined by architects Roche & Dinkeloo. After abandoning architecture for photography, Korab produced highly influential pictures, chiefly of American Modernist architecture – including twenty-four projects by Saarinen. Like those of Stoller, who also photographed several Saarinen buildings, his images are optimistic in tenor but marked by a greater expressiveness and spontaneity, sometimes achieved by using a 35 mm camera.





CERVIN ROBINSON (born 1928)

Chrysler Building with RCA Victor Building and Waldorf-Astoria Hotel, New York, 1966

Gelatine silver print

Architects: William van Alen/ Cross & Cross/ Schultze & Weaver

Concern with context and intelligent juxtaposition lie at the heart of Robinson's photography. Here the Chrysler Building has been shot with a long lens from an upper storey of the Seagram Building. This approach has compressed the space and rendered the image rather flat, in a manner reminiscent of Walker Evans, to whom Robinson was assistant from 1953 until 1957. However, it also tellingly allows Robinson to contrast and compare the Chrysler with its Art Deco 'neighbours' – the RCA Victor Building and Waldorf-Astoria Hotel – which are in reality several blocks away.

right

DAVID MOORE (1927–2003)

Central Sydney, 1963

Gelatine silver print

The famed Australian photographer David Moore worked in several genres, but after 1960 architecture held a special fascination for him. He treated it in several different ways: formally, while working in the studio of Max Dupain; as a stimulus to preservation, demonstrated in his book *The Australian Functional Tradition*, which was published in 1988 with a text by the architect Philip Cox and which represented an antipodean version of de Maré and Richards's earlier volume; and finally, photojournalistically, as seen in this view of Sydney's busy shopping district.

opposite

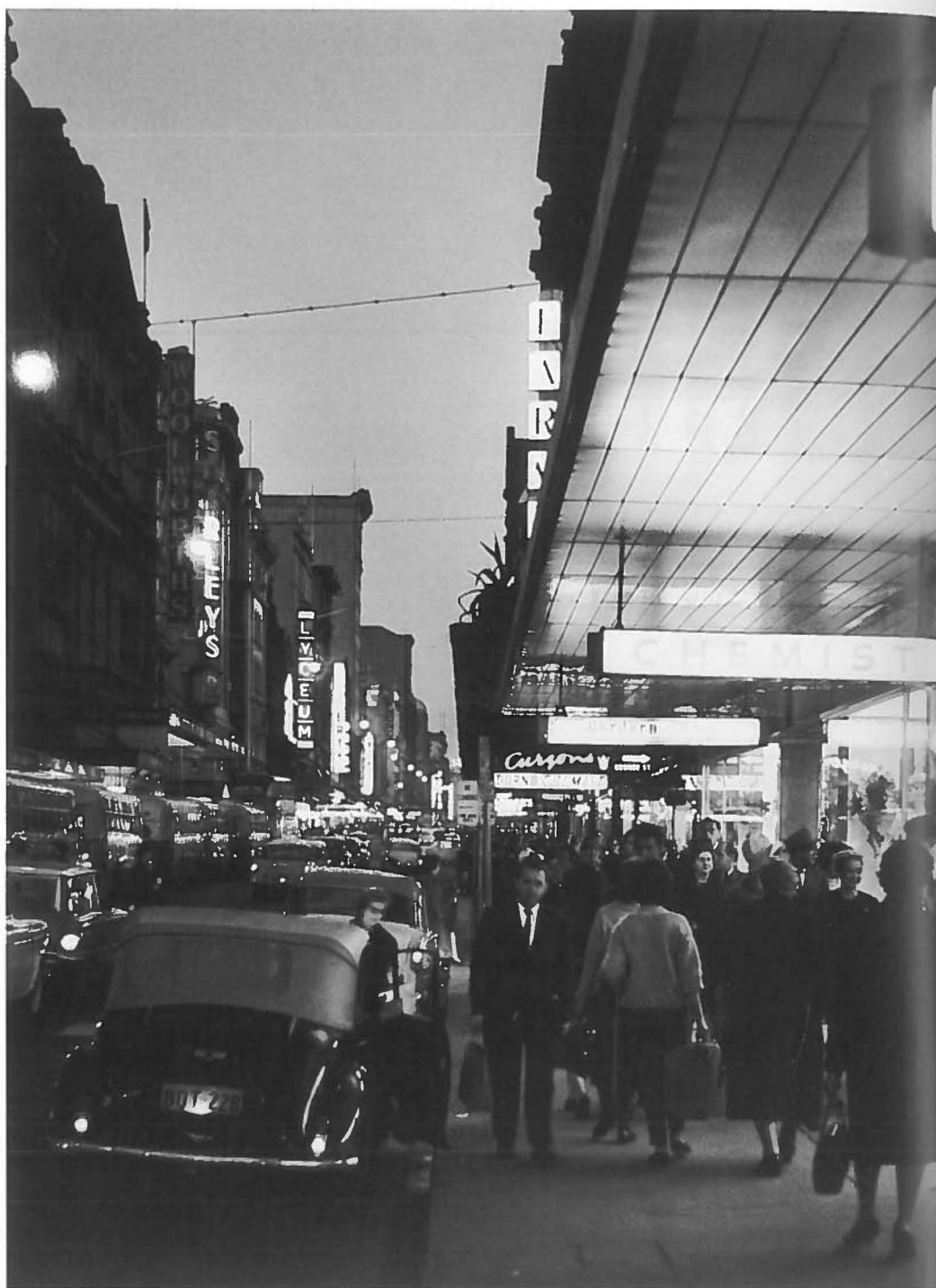
BERND and HILLA BECHER

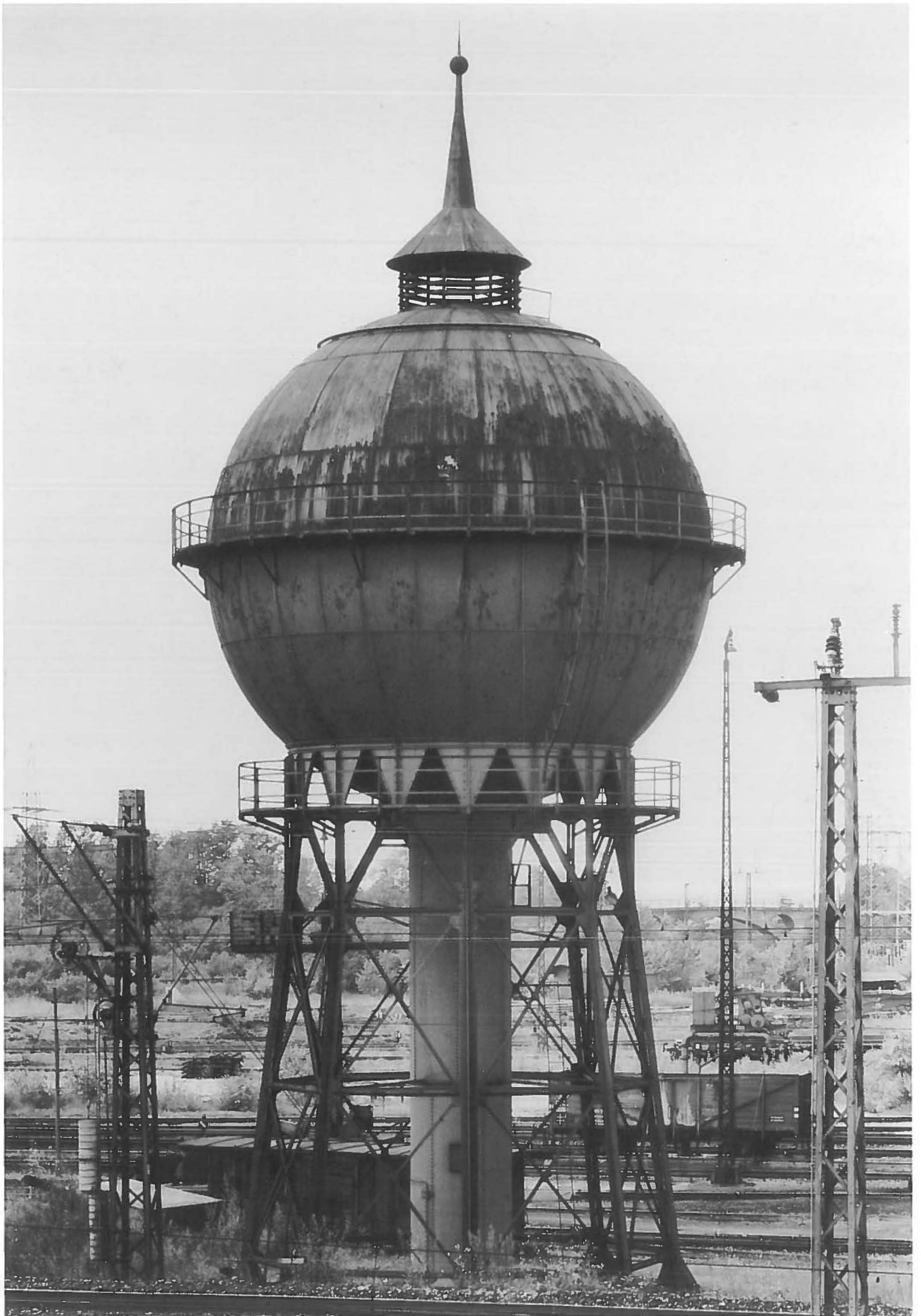
(Bernd Becher [born 1931] and Hilla Becher [born 1934])

Water Tower, Railway Station, Weil am Rhein, Germany, 1963

Gelatine silver print

The pale sky, neutral background and deadpan view are all consistent features of the Bechers' photography, examples of which were included in the seminal *New Topographics* exhibition at the International Museum of Photography at George Eastman House in Rochester, New York (1975), alongside Lewis Baltz's photographs of desolate cityscapes. For artist Carl Andre, the Bechers' work echoed his Minimalist sculptures. For architecture critic Reyner Banham, their photographs, though deliberately alienating and paradigmatic of a Post-modern world in which the once heroically treated Functionalist precursors of the Modern Movement had been sanitized, nevertheless underscored the human inventiveness revealed by even the most modest industrial structures.







Building with Light

JOHN SZARKOWSKI (born 1925)

Carson Pirie Scott Building, Chicago, c. 1954

Gelatine silver print

Architect: Louis Sullivan

Szarkowski's photographs were *no in memoriam* lament for the decay of Sullivan's architecture but a celebration of its continuing vital relationship with the everyday rituals of city life. Taken either on a 5 x 4 inch (12.7 x 10.1 cm) Graphic view camera or, less often, with an automatic Rolleiflex, **they combine conventional architectural shots with photojournalistic images in which no attempt has been made to exclude the thronging crowds or the usual urban trappings of telephone wires and signage.** Whereas other photographers emphasized the plain outlines of Sullivan's store to establish its proto-Modernist credentials, Szarkowski undermined this argument by highlighting its exuberant ornament.

right

JOHAN VAN DER KEUKEN (1938–2001)

Centraal Beheer Office Building, Apeldoorn, The Netherlands, c. 1974

Gelatine silver print

Architect: Herman Hertzberger

Hertzberger has criticized **conventional architectural photography for being "cut off from life and unpeopled"** and representing more of **"a portrait of the architect himself and his client" than a living building.**²⁵ Instead, he has pleaded for photography to concentrate on the **"habitable space between things" that "represents a shift in attention from the official level to the informal,** to where ordinary day-to-day lives are led, **and that means in the margins between the established meanings of explicit function."**²⁶ This new sensibility was well seen in the images of the film editor and photographer Johan van der Keuken.





above

JOHN DONAT (born 1933)

Boots, Nottingham, 1968

Gelatine silver print

Architects: Skidmore Owings & Merrill with Yorke Rosenberg & Mardall

After briefly practising architecture, Donat took up photography professionally in the early 1960s. Lambasting the "ponderous predictability" of conventional architectural photography, he exclusively used small cameras – a 35 mm Nikon and 2¼ inch (5.7 cm) square Hasselblad – to depict buildings in use and context. His work reflects his belief that "because architectural photographs are a substitute for the experience of buildings for most of us, it is far more important for a photographer to recreate that experience through the lens than to take a few perfect and beautiful photographs".³ This could even entail forsaking the usual obsession with sunshine to photograph in the rain.

Building with Light

opposite top

PATRICK WARD (born 1937)

The Richness of East End Life Is Replaced by Monotony and Inhumanity

Page spread from 'Manplan 1: Frustration', *Architectural Review*, vol. 146, September 1969

The controversial 'Manplan' series was the high-water mark of photojournalism applied to architectural image-making. Following polemical special numbers such as 'Outrage' (June 1955), the entire magazine was given over to those campaigning subjects that had customarily formed parentheses to its coverage of significant buildings. Each of the eight 'Manplan' issues was devoted to a guest photographer's interpretation of a specific theme. Magnum's Ian Berry, for example, covered society, health and welfare in 'Manplans' 2 and 6. This image is typical in its use of an extreme wide-angle lens to thrust the viewer into the frame.

opposite bottom

TONY RAY-JONES (1941–1972)

Pepys Estate, Deptford, London, 1970

Gelatine silver print

Architects: Greater London Council, Department of Architecture and Civic Design

Generally acknowledged to have been among Britain's finest social documentary photographers, Tony Ray-Jones owed much to the work of Robert Frank and Bill Brandt, as well as to the street photography of Lee Friedlander and Garry Winogrand, which he encountered while studying and working in America. He brought these social concerns to bear on the less well-known architectural subjects to which, at the end of his life, he briefly turned, partly as a result of a commission from *Architectural Review* for its 'Manplan' series. The naturalism of this 35 mm shot is far removed from Snoek and Einzig's more formal imagery.

The richness of east end life is replaced by monotony and inhumanity



