

PERCEPTION OF BUILDING THROUGH PHOTOGRAPHY

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Abstract - Photography can be a powerful tool for building perceptions, through the lens of a camera, photographers can capture and convey a particular viewpoint or narrative, shaping the way that viewers see and understand the subject of the photograph. They can also use framing and perspective to direct the viewer's attention, create a sense of depth or distance, and challenge or disrupt existing perceptions. Through the use of framing, composition, lighting, and perspective, photographers can create a sense of depth, scale, and atmosphere that influences how viewers perceive a space. By challenging existing perceptions and highlighting the interaction between people and spaces, photographers can encourage viewers to broaden their understanding and appreciation of the world around them. Designing a science experience center for kids to express the idea of perception of the building. This way kids can make use of an experience center to get rid of digital devices at home.

Key Words: Photography, building perception, illusion.

1. INTRODUCTION

Photography's "perception of buildings" refers to the act of capturing photos of structures in a manner that conveys their aesthetic, utilitarian, and emotional attributes to the spectator. A building's architecture, materials, construction, and cultural value may all be conveyed via well-composed photographs.

2. RESEARCH STUDY

2.1 Elements of Photography

Line - Lines may be straight, curved, or a mix of both. Lines may be solid, dashed, or interrupted, and they can be implied

or psychological. They might be vertical, horizontal, or a combination of the two. Straight lines are often seen in man-made artefacts. Curved lines may be man-made, although they are also seen in nature. Scenes often use solid lines.



Figure 1 Lines can be straight or curved, thick or thin

Shape - Shapes are two-dimensional objects. They are measured in terms of total height and breadth. Shapes might be the shape of a recognised or new thing.

Based on the photographer's perspective, a familiar shape might often turn into an unknown or unrecognisable shape. While the form of a normal lightbulb is recognisable and consistent when seen horizontally, it is a generic circle when viewed straight above or below.



Figure 2 Shapes are everywhere

Form - Forms, like forms, are classified into two types: geometric (or regular) and organic.

Geometric shapes include the well-known sphere, cube, cone, and cylinder. Organic shapes are also recognisable to us—they are the items that surround us in our three-dimensional environment.

Forms, like shapes, may be simple or endlessly complex. Forms, like shapes, produce positive and negative space. Positive space in a picture is essentially that which is filled by shapes; negative space is what remains.

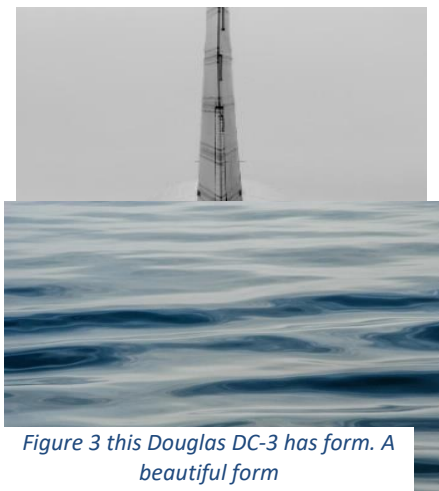


Figure 3 this Douglas DC-3 has form. A beautiful form

Texture - The texture in "real life" might be smooth or rough. Other adjectives include slimy, wet, hard, soft, rough, glossy, and so on. Texture in a picture is similar to shape in that it is disclosed via tone changes and portrayed in two dimensions.

Color - Light cannot be assigned a color by the human eye. However, when we pass light through a prism or a water droplet, we can see that it is made up of a spectrum of colors. Hue, value, and saturation are the three components of color. Hue refers to the literal name of the color (such as "blue," "red,"

Figure 4 The surface of water is an ever-changing texture

"yellow," etc.). A color's value describes how light or dark it is. Saturation refers to the degree to which a colour is vivid or pure. A colour without any secondary shades of white, black, or grey is the purest possible hue.

Size - "Space" is a formal component of two-dimensional art, such as drawings and paintings. We analyze how scale and depth are replicated, formed, and recognized in the image,



Figure 5 Green

despite the fact that the area has already been rendered before the camera. The perception of scale in photographs is often deceptive.

The mere presence of a recognizable item (a vehicle, a basketball, a streetlamp, etc.) in a shot instantly conveys a sense of scale. We have a hard time judging the size of the photo's subject without some kind of reference point.



Figure 6 Many are familiar with the size of most lighthouses. That helps give scale to the crashing waves here

Depth - Here's the definition of "depth" from Merriam-Webster that we photographers care about:

2b: the straight, back-to-front linear distance

In the last post, I discussed how "space" functions as an artistic medium in two-dimensional works of art like drawings and paintings. We analyse how scale and depth are replicated, formed, and recognised in the image, despite the fact that the environment has already been rendered before to the camera.

2.2 Principles of Photography

Balance - An image's visual weight may be shown via the use of balance. It has the potential to either bring a picture together or divide it. The steadiness of a picture is enhanced by careful attention to balance. Discord or unease might be sown by an uneven presentation. Both methods may be useful, depending on the situation. There are three routes to equilibrium:

SYMMETRY—Both sides of a symmetrical picture, like a mirror, show the same content.

ASYMMETRY-Asymmetries are balanced by contrast, or asymmetry. A picture could have a textured side and a smooth, matte side, for instance.



Figure 8 The symmetrical balance in this photograph of a bridge creates depth

RADIAL BALANCE SYMMETRY: a distribution of parts radially outward from a fixed point. (Think of the spokes of a bike.) A sense of balance may be either off or on. Changing the camera's position might help you get a more well-balanced shot.

Emphasis - The focal point of a picture is formed by where the emphasis is placed. The focal point of an image is created by a combination of its colors, shapes, sizes, textures, and lines. A photograph's focal point may be established in a variety of ways. The placement of a topic inside a pleasing composition is known as spatial focus. The focal point of a picture should be on a single topic. It's the part of the picture that's easiest to get your hands on. When there are several subjects in a shot, careful grouping helps draw attention to certain details.

Pattern - The regularity of the pattern provides a framework for understanding what is being seen. From artificial to natural to purely abstract. A pattern may be formed when design elements are arranged in a regular fashion. Patterns, in their



Figure 7 emphasis

simplest form, are just reoccurring arrangements of decorative components. All of these functions are integrated into the same chassis. Our brains evolved to detect and enjoy recognizing regularities. A viewer's emotional response to this may be unexpected. Active in both art and design, patterns make a flat picture come to life. Pattern use in photography is as much an exercise in discovery as it is a matter of technical skill. You might seek for natural topics like flowers or urban ones like buildings. The world is full of patterns, and once you start seeing them, you won't be able to stop.

Rhythm - Composing a piece of music is a lot like taking a picture. The musical notion of rhythm serves as an inspiration



Figure 9 Pattern lifts an image off the page, transforming a 2D image into 3D work of art

for the photography concept of rhythm. Subjects in a location control the way we perceive an image, much like a pianist reads the notes on a piece of music. The rhythm determines whether the visual components are distributed consistently or randomly. Try imagining musical notation to infuse your photographs with a feeling of rhythm. Similar to the gaps between the notes on a music sheet, the distances, similarities, and variances between the subjects in this shot evoke musical notation.

Contrast - The presence of two or more contrasting



Figure 12 composition of flowers

components in an image creates contrast. Contrasts of light and dark, and heat and cold. However, there are physical aspects that may be contrasted. Another use of contrast in photography is via the use of texture. Adding many textures to an image not only makes it more tactile, but also helps provide context. One example of textual contrast is a water droplet, which is spherical and smooth, lying on the fuzzy tendrils of a plant. A photograph's story comes to life when contrasting subjects are shown. Sharpness and softness, age and novelty, curvature and straightness are all traits you may try contrasting.

Unity - The term "visual unity" is used to characterise the



Figure 11 Photographing contrasting attributes

cohesiveness of a photograph's composition. A more unified presentation is the result. The use of harmonious colour schemes, thematic components, and design details fosters cohesion. The antithesis of unity is disunity. Mistakes in cropping, perspective, or exposure may throw off the harmony of a photo. The concept of a definitive photographic product is also foundational to a cohesive picture. The desired final result of a picture is the "end game" for the photographer. A photographer may have a better understanding of the goal of an image by imagining possible outcomes. In turn, this gives the



Figure 13 movement is the path the eyes travel around an image

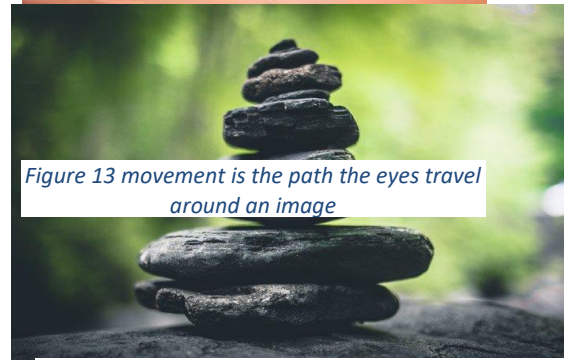


Figure 10 Unity in photography is achieved through the conscientious use of the principles of art and design



photographer more leeway in how the final product turns out.

Movement - In photography, the connection between the subject and the shutter speed is commonly referred to as motion. The term "movement" is used in the fields of art and design to describe the way in which the eye travels over an image as it is read. Artistic and design concepts and components inform motion. A photographer has the power to influence how an audience perceives their work. For instance, "visual highways" may be created in photography by strategically placing lines. Exciting jagged lines draw attention away from one focal point and onto the next. Gentler to the eye are curved lines. These slow down the viewing time of an image. To master movement, it is necessary to comprehend the biological and psychological aspects of vision. The human eye, for instance, has a higher sensitivity to certain hues than others. The colour red is immediately noticeable. Blues with more of a "soft" quality are more subdued. Colour and saturation choices may be used to guide motion. Many techniques exist for leading the viewer's gaze in an image. The field of movement psychology investigates how the human eye works and how it processes visual information.

Figure 14 flat iron building

2.3 Perception physical presence vs photograph

As a result of the epidemic, fewer people are venturing out to other buildings and public places, leading some government facilities to lock down entirely or severely limit visitor access. If you make it outside, you could give some thought to how different the world was before and after the spread of COVID-19. Character in a space is formed not only by the structure itself, but also by the people who use it and the effect it has on its environment. On the other hand, photographs only provide a substitute for actually seeing a structure in person. This implies that the viewer's relationship to the building is much more dispassionate; rather, the viewer's relationship to the medium is more nuanced.

This is only one example that demonstrates how our sense of space is becoming more fluid, with the potential for alternative interpretations to be constructed for different visitors. The sensory experience of a person visiting a building is greatly affected by environmental factors such as weather. Users not only take in the structure visually, but also engage all of their other senses, cementing a multi-sensory, non-visual memory in their minds.

This form of bond is established between the photographer and

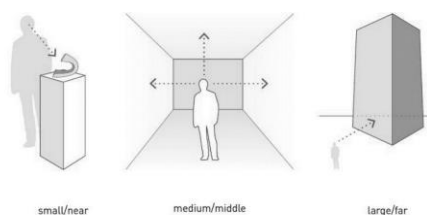
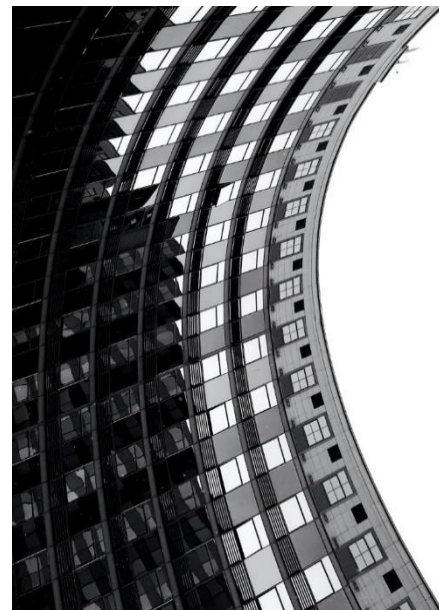


Figure 15 Medium

the structure in a shot; the photographer's intuition and expertise determine the best vantage point from which to capture the structure. There are a few basic considerations that go into deciding the angle of a structure to shoot: the information it provides to the spectator, the nature of the aesthetics involved, and how the shot reads. A image may capture the building's best features while also drawing attention to the wacky or irrelevant ones that are often overlooked. Simply put, architectural photography is an art form in which the photographer creates a visual representation or story of a structure.

We may not retain the same impression of a structure from a picture, but it does serve as a visual depiction of possibilities. Even for someone who has been inside the building shown in



the images, the experience of seeing them through the lens is different from walking inside the structure itself. That is to say, a photograph is more like to a composition with perspective angles and something closer to an architectural plan than it is to the real structure itself. Unlike drawings, these are actual images of the completed product, making it livelier and more of a distinct thing on its own.

The interaction of the building with its surroundings is also caught when shots are taken from the outside, which adds a subtle contextual aspect to the pictures. In the same way, having people and furnishings within a building makes it seem more like a home, the more realistic it appears, the better.

To some extent, architectural photography walks a tightrope between being a static element that focuses on certain aspects of the building and having a form of expression of the photographer linked to it, which transforms a rather 2D entity into something much more dynamic and conveys a lot more meaning. In addition, the whole of the scene recorded in the image serves as proof of its existence and identity. It's a sure-fire method of documenting buildings, just as an album of vacation photos preserves cherished memories.

Although a photograph can't capture a person's full impression of a building and one's impression of a building seen in a

Figure 16 Minsk building

photograph can change dramatically after the person actually visits the building, a photographic exhibition can enhance the viewing experience by drawing attention to minute details that might otherwise go unnoticed.

3. CONCLUSIONS

Photography is a potent tool that enables us to perceive and communicate the essence, beauty, and significance of architectural structures. Our perception and comprehension of buildings can be influenced by photography, both in terms of their physical qualities and their emotional impact.

The capacity of architectural photography to capture the shape, design, and details of structures is one of its main advantages. Photographers can highlight the distinctive qualities and beauty of structures by using careful composition, lighting, and framing to highlight their detailed patterns, textures, and proportions. This gives visitors a better knowledge of architectural movements and styles as well as the skill and craftsmanship that went into their construction.

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