

Edition Axel Menges GmbH
Esslinger Straße 24
D-70736 Stuttgart-Fellbach
tel. +49-711-5747 59
fax +49-711-5747 84
www.AxelMenges.de



**Arcaid Images. Architectural Photography Awards
2012–2015**

With texts by Lynne Bryant, Amy Croft and Paul Finch. 96 pp. with
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We live in a visual age where everyone considers him- or herself to be a photographer, and 1.8 billion images are posted online each day. User-generated content has been used in a myriad of high-profile advertisements. Like a lottery winner, the amateur photographer may achieve a one-off lucky shot by being in the right place at the right time. This feeds the illusion that professional photographs can be achieved without any great effort and that anyone can do it. It is not that easy.

Arcaid Images is a world-leading resource for imagery of the built environment and is used globally by advertisers, architects, publishers and educators. It represents a diverse range of photographers worldwide who focus their cameras on architecture, homes, heritage and destinations. Arcaid Images was founded on the work of architect-turned-photographer Richard Bryant, making the photography of architecture of particular interest.

The Arcaid Images Architectural Photography Awards aims to draw attention to the expertise of this specialist, architectural, area of photography. And the World Architecture Festival exemplifies the need for the best architectural photography. Over 2000 professionals from more than 145 countries gather annually to show and appraise each others work. The overriding common language is the photographic image. Projects with better images make strong initial impact, and the more prosaic the building type, for example, housing, the more important it is to capture the essence of the scheme and not merely record it.

Photography has long been the means of communicating architecture. The earliest known photograph by French scientist Joseph Nicéphore Niépce, taken with a camera obscura in the late 1820s, was architectural. This photograph, taken from an upstairs window of the family home, was a record of the courtyard and outbuildings – an architectural subject. The medium may have changed from a bitumen-coated plate to a memory card, but the technology is only a means to an end. It is the interpretation, the eye and the creativity of the photographer that the Arcaid Images Architectural Photography Awards are focusing on.

The World Architecture Festival had the vision to see the value of the awards by giving it a platform, and working with the Sto company has extended the overall visibility of the awards.

This book seeks to record, celebrate and give a permanence to the first four years of the Arcaid Architectural Photography Awards. Whilst attending an exhibition of images from the awards offers members of the public a time-limited opportunity to share in appreciation of the selected images, the physicality of a book extends that opportunity both temporally and geographically.

Lynne Bryant is director of Arcaid Images, and Paul Finch is programme director of the World Architecture Festival.

Distributors

Brockhaus Commission
Kreidlerstraße 9
D-70806 Kornwestheim
Germany
tel. +49-7154-1327-24
fax +49-7154-1327-13
menges@brocom.de

Gazelle Book Services
White Cross Mills
Hightown
Lancaster LA1 4XS
United Kingdom
tel. +44-1524-68765
fax +44-1524-63232
sales@gazellebooks.co.uk

National Book Network
15200 NBN Way
Blue Ridge Summit, PA 17214
USA
tel. +1-800-4626420
fax +1-800-3384550
custserv@nbnbooks.com

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Edition Axel Menges



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Paul Finch

Contributing, not just recording

»Music is liquid architecture. Architecture is frozen music.« The latter half of the Goethe quotation is better known than the first, and unlike the first raises questions about the relationship between photography and other arts. But you can't photograph music.

The brilliant work which has featured in Arcaid's awards, supported by Sto and presented annually at the World Architecture Festival, might be described as bringing buildings back to life. Except that this would imply that they are simply deploying clever ways to represent a prosaic reality, whereas what they can actually achieve is insight in respect of the ideas and emotions that inform the work of the architect.

This is why still photography, which one might have thought would inevitably play second fiddle to film in respect of architectural subjects, can more than hold its own. The dullest representations of buildings are films where the camera simply pans around the building: showing without either explaining or interpreting.

Of course there is straightforward architectural photography which does the same sort of thing, but this is not going to feature on an Arcaid shortlist, not because it is bad, but because it addresses conventional requirements in a conventional way. The purpose of an award is to celebrate real achievement, in this case that of making you think about a piece of architecture, or even architecture itself, in a new way.

Architecture at its best embraces memory, feeling, time and imagination. So does architectural photography, despite the assumed cryogenic condition of its subject.

Paul Finch is programme director of the World Architecture Festival.

Lynne Bryant

Professional photography as a means of communicating architecture

We live in a visual age where everyone considers him- or herself to be a photographer, and 1.8 billion images are posted online each day. User-generated content has been used in a myriad of high-profile advertisements. Like a lottery winner, the amateur photographer may achieve a one-off lucky shot by being in the right place at the right time. This feeds the illusion that professional photographs can be achieved without any great effort and that anyone can do it. It is not that easy.

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The Arcaid Images Architectural Photography Awards aims to draw attention to the expertise of this specialist, architectural, area of photography. Arcaid Images wants to create a buzz and appreciation of the images that are created by professionals with knowledge, know-how and creativity.

The World Architecture Festival exemplifies the need for the best architectural photography. Over 2000 professionals from more than 145 countries gather annually to show and appraise each others work. The overriding common language is the photographic image. Projects with better images make strong initial impact, and the more prosaic the building type, for example, housing, the more important it is to capture the essence of the scheme and not merely record it.

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The Arcaid Images Awards aims to illustrate that a good photographer is integral to any architects marketing. A good image leaves a lasting impression beyond the confines of the architectural fraternity, drawing attention to the architecture particularly in incidences where previously either the architect or the building has been little known internationally.

The Arcaid Images Architectural Photography Awards encourages architectural professionals to acknowledge the photographers that they work with, to have pride in their joint association and to ensure that images leaving their offices and studios for publication, exhibition or awards are always credited to the relevant photographer.

The World Architecture Festival had the vision to see the value of the awards by giving it a platform, and working with Sto has extended the overall visibility of the awards. Arcaid is privileged to have a relationship with such creative partners.

Awards and exhibitions, by their very nature, are transient. Constraints of geography and time prevent many interested parties from attending the event and limit the reach of any individual image. Through modern technology this reach can be extended through online publication and recording of the event but however strong the winning images are, in the course of a year their position will be superseded by the next years contenders.

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Although the images are presented with an indication of the category into which they were submitted, this book is not merely a catalogue of shortlisted and winning images. These photographers, from the first three years of the awards, have been invited to share both technical and personal details about their image and how and why it was achieved.

Lynne Bryant is director of Arcaid Images.

1 Trevor Mein
Shearer's Quarters, Bruny Island, Australia
Architects: John Wardle Architects

2 Victor Romero
Sheikh Zayed Bridge, Abu Dhabi, United Arab
Emirates
Architects: Zaha Hadid Architects
pp. 12/13





3 Ken Schluchtmann
Trollstigen Visitor Centre, Trollstigen,
Norway
Architects: Reiulf Ramstad Arkitekter
Overall winner 2012

4 Duccio Malagamba
Dalian Congress Centre, Dalian, China
Architects: Coop Himmelb(l)au



5 James Leynse
Exterior approach to the Shanghai South Railway
Station, Shanghai, China

6 Ken Schluchtmann
Tungeneset, Norway
Architects: Code arkitektur AS



