00   ABSTRACT

The role of image-making within the discipline of architecture transcends all stages of the design, construction and post occupation. Along with photography, computer generated imagery (CGI) is a fundamental contributor towards this imaging culture. More recently a new breed of architectural visualization has emerged. This kind can be described as the 'Atmospheric Painterly Render', comprising of a softer less photo-real aesthetic. London based office Forbes Massie Studio (FMS) is an architectural visualisation practice who produces, disseminates and exhibits this type of imagery for some of the world's largest architectural offices as well as projects sited in the capital.

The thesis brings to attention an inherent link between Massie's work and an aesthetic theory known as 'The Picturesque'. Brought into English cultural discussion in the eighteenth century an argument for its significance in contemporary architectural discourse has been raised by key commentators. Within this theory pictorial traits will be defined and used to critique Massie's imaging process. Parallel to this photography's development in architectural representation will be understood in relation to FMS through a critical unpacking of two recent built projects. These being Battersea Arts centre by Haworth Tompkins Architects and Coal Drops Yard by Heatherwick Studio. The images produced by Massie will be used to understand what type of imaging traditions are coming together and for what purpose and effect. What this huge effort in digital rendering is doing in terms of the act of documentation will be discussed in order to establish whether Massie's imagery is affecting the premise and vale of architectural documentation.

CONTENTS

01   INTRODUCTION

Image-making plays a fundamental role in the way in which architecture is designed, represented, perceived and disseminated to both the immediate discourse of architecture and the wider audience. Alongside the model and drawing, images capture an ever-changing built environment and transcend between design, occupation, and demolition. Photography and computer-generated imagery (CGI) feature heavily within this spectrum. The discipline of architectural photography stretches back two centuries, as far as the first permanent photograph, taken in 1826 by pioneer Nicéphore Niépce at his estate in France[1]. Since then approaches have shifted according to fundamental changes in the history of architecture. Computer generated imagery, however, has a much shorter history, stemming from computer technological advances; in particular, the arrival of the third generation digital computer in the 1960's[2]. At the end of the 20th century architectural discourse had followed form allowing for an ever-widening scope of digital representation. It harnessed the ability to mix photographic media with the rendered image, the hyperreal with the stylized, creating an ever-blurring threshold between reality and the imagined.

The thesis will sharpen focus on a particular trend of current architectural representation within the context of London. This style is described as painterly atmospheric rendering, a method produced by one company in particular: Forbes Massie Studios (FMS). It is this type of image-making that counteracts photorealistic renders with a softer aesthetic, drawing influence from 17th Century painters such as Canaletto[3]. It evokes an impression that is somewhere between reality and an idealized depiction. A worldwide leader in computer graphics technology, Chaos Group, describes Massie's approach as part of their ongoing research contribution hub. Their 'Chaos Group Laboratories' provides a platform for industry leaders and academic researchers to contribute towards discussions around both industry developments and new challenges[4]. Chief Editor of the group Henry Winchester describes Massie's practice as part of an article that pieces together the story behind his process.

1 Michael Archambault, "20 First Photos from the history of Photography", Peta Pixel, Last modified May 23, 2015. https://petapixel.com/2015/05/23/20-first-photos-from-the-history-of-photography/
2 Rowan Gonzalez, "*A Computer-Generated Imagery (CGI) History*", Computer Stories, Last modified March 26, 2019. https://computerstories.net/a-computer-generated-imagery-cgi-history-698
3 "Canaletto (Giovanni Antonio Canal) 1697–1768," Artists, Art, Tate, accessed April 17, 2019, https://www.tate.org.uk/art/artists/canaletto-2302
4 Chaos Group, "About", Chaos Group, Last modified March 26, 2019. https://computerstories.net/a-computer-generated-imagery-cgi-history-698

"Like any great artist, you can identify Forbes Massie's architectural visualization images instantly. His stylish, seductive imagery blends CGI buildings seamlessly into their surroundings, as if they've always been there. The consciously overexposed backgrounds, and square format make the subjects look retro in a way that's very up-to-date, as if they were taken with a time-travelling Hasselblad." [5]

Observations such as this position the practice firmly in the realm of atmospheric painterly representation. Based in London, Forbes Massie Studio is an architectural visualization office established in 2003 who works with the renowned UK and international architectural practices[6].

Visualization artists draw upon a range of influences found within other fields. Massie makes this consciousness clear claiming "we are inspired by things that are not other visualization artists. If we did that then we would stay in our own bubble"[7]. His desire is to create work that seduces the viewer through formal painting techniques or, as he describes, 'the four pillars of image making', (fig 1, 2, 3 & 4) that point the work towards themes surrounding the aesthetic category of the Picturesque[8]. An artistic concept and style of the late 18th and early 19th centuries, the Picturesque is characterized by a preoccupation with the pictorial values of architecture and landscape. The stylized pictorial motifs evident in the painting of this era can be iconized to denote the national identity of the time. Throughout its development, the Picturesque theory's emergence into debated culture established specific characteristics. It is these traits that will be used to form a critical lens over the work of Forbes Massie to understand the theory's relevance today.

5 Henry Winchester, "Forbes Massie - Heatherwick Studio's Vessel," Blog, Chaos Group. Last modified February 23, 2017. https://www.chaosgroup.com/blog/forbes-massie-heatherwick-studios-vessel
6 Forbes Massie, Seduction of Light (London: MJ Group, 2016), 1.
7 Forbes Massie, "In Conversation: Forbes Massie Studio & Chloé Le Res.t" Lecture, Forbes Massie Studio, London, February 19, 2018.

I will focus on two built projects within London, Coal Drops Yard, by Heatherwick Studio and Battersea Arts Centre by Haworth Tompkins Architects because they share programmatic similarities. In these instances both projects have inserted a new proposal

into the existing historical fabric. All of this amounts to a question around the familiarity and Englishness of these images. How Massie evokes this familiarity is one of the critical topics of this paper. Following on from this I will ask to what extent do these images evoke Picturesque traits and what effect does this have on the represented architecture and its audience.

The study will begin with descriptive image analysis, commenting on pictorial qualities such as fall and play of shadow as well compositional decisions. These formal observations will set up points of reference that will be referred back to throughout the later critique. Characteristics found from this study will become paired with traditions that lie within the Picturesque from crucial theorists. These sensibilities will shift between a 'critical' reading and a more 'superficial' understanding known as 'Soft and Hard Picturesque', referencing John Macarthur's reassessment of the topic[9]. Doing so positions Massie's work within a contemporary reading of the aesthetic, one which will be discussed with according to photographic and computer-generated representation. The assimilation of an idealized urban portrait by Massie will come under question with regards to these past values. The critique will ask if he is merely repeating an old formula for the sake of producing a yet more seductive image, or could his drawing on old traditions allow for architecture to be expressed in an engaging or otherwise valued way?

8 Massie, Seduction of Light, 1.
9 John Macarthur, "'The Revenge of the Picturesque', Redux." *The Journal of Architecture* 17, no. 5 (October 2012): 647.
10 Robert Elwall, "New Eyes for Old: Architectural Photography." *Twentieth Century Architecture*, no. 8 (January 2007):54. http://www. jstor.org/stable/41859723.

Historically, photography's earlier development lends well to Massie's timeless representations of reality; Its' approach towards photographic representation to promote Modernism through new techniques of depiction known as 'New Photography' come into question[10]. Massie's dramatization of contemporary architecture is akin to this shift, however, it is done so through different pictorial techniques and for perhaps different reasons. The assessment will ask if such methods hold as much value as the past programmatic response.

Furthermore, the relationship of Massie's work to contemporary photographic

representation will be questioned. Its investment in the simulacra rather than the experiential differentiates the modes through several characteristics. The work of El Croquis photographer Hisao Suzuki[11] who works with analogue photography will be used to explain a similar pursuit for particular site conditions, such as that of 'magic light'[12]. Discussing these values against Massie's brings into question its role as well as the threat it poses towards photographic media. The life of the image beyond the promotional stage and lengthened digital dissemination might confuse the reception of the final photograph. This critique, therefore, will question if painterly CGI can locate itself at both ends of the design spectrum and whether this leads to the undermining of photographic representation. Finally, the status of Massie as an author will come under investigation. His allowance for manipulation through post-production contrasts against photography's claim to 'objectivity'. Massie treads a fine line between the photo real and idealized. The danger lies in relying on manipulation to the point where no longer is the imagined believed as something architecturally produced but is fabricated through imaging techniques. Elwall's idea of photography 'taking command' in contemporary representation bares relevance with Forbes Massie's product[13]. He describes the cause as being the demise of magazine photography commissions meaning a reliance on photographs from the architects who have designed the featured projects. He also makes clear that this cause aligns with an observation made by the president of the RIBA Goodhart – Rendel:

"'The modern architectural drawing is interesting, the photograph is magnificent, the building is an unfortunate but necessary stage between the two.'"[14]

Likewise, Massie's constructed images take prevalence over other modes of representation. The thesis will question the depicted architecture's function as a stage or facilitator for other imaging purposes. In summary, this investigation will allow for a critical unpacking of the image to understand what different types of imaging traditions come together and for what purpose and effect. What is this vast effort in digital rendering doing in terms of the act of documentation?

FIG 1, 2, 3 & 4 (CLOCKWISE STARTING TOP RIGHT)

"*Coal Drops Yard by Heatherwick Studio*", Forbes Massie, Posted by Dezeen, CGI artist Forbes Massie unveils "completely seductive" renderings in London exhibition, Frearson, Amy, Dezeen, July 4, 2016.

11 Hisao Suzuki, "Essay: Photographing Architectural Models – Life with the Supermodels Hisao Suzuki", *A+U*, March, 2014.
12 Robin Wilson, "6 Of 'Delegate Figures' and 'Magic Light': The Photographic Utopics of Hisao Suzuki" in I*mage, text, architecture: the utopics of the architectural media, ed. Robin Wilson* (London England, New York: Routledge: 2016) 152-192
13 Robert Elwall, "New Eyes for Old: Architectural Photography".
14 Ibid, 68.
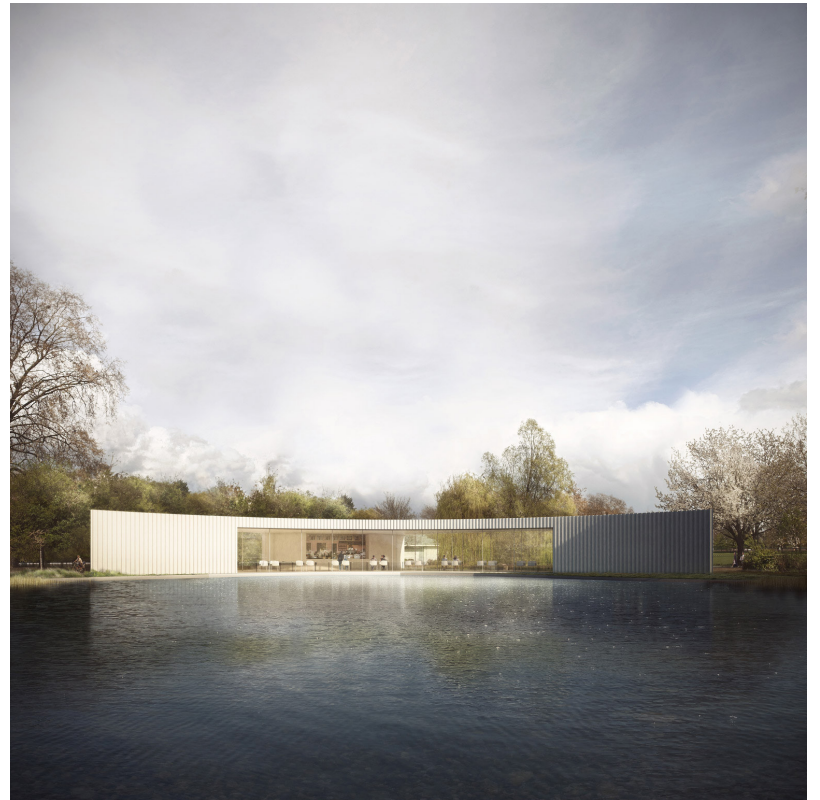
02   IMAGES DESCRIPTIONS

Battersea Arts Centre, Battersea, London 2018: Haworth Tompkins

FIG 5, 6, 7 & 8 (CLOCKWISE STARTING TOP LEFT)

5 & 6 "*Battersea Arts Centre, 2018 — the rebirth of a town hall for community and theatre use*", Howarth Tompkins, Last modified March 30, 2019.

7 & 8 "*214 Coal dops yard, London, United Kingdom*", Heatherwick studio, Last modified March 30, 2019.

The grade II* listed town hall designed by E.W. Mountford in 1893 was listed for its crucial political role in the early 20th century[15]. Since 1974 it has been appropriated as an Arts Centre. Haworth Tompkins Architects have been part of a decade long collaboration with the Centre, forming a series of phased projects that knit the new interventions into the existing program. The ambition was to expose the record of the building in an explicit manner that celebrated bold junctions between old and new (fig 5&6) while retaining an ongoing functioning building[16].

A significant component to the regeneration was the rebuilding of the grand hall after the large scale fire damage in 2015. The old decorative plaster vault within the hall has been replaced with a plywood faceted ceiling. This new addition sits in high contrast to the pared back interior, reflecting what was once there in stark contrast to the existing.

Coal Drops Yard, Kings Cross, London, 2018: Heatherwick Studio

15 "Our History", Battersea Arts Centre, Last modified March 30, 2019.
https://www.bac.org.uk/content/38622/about/our_history/our_history
16 Ibid.
17 "History of Coal Drops Yard", Coal Drops Yard, Last modified March 26, 2019. https://www.coaldropsyard.com/history-of-coal-drops-yard/
18 "Coal Drops Yard", Spaces, Projects, Heatherwick, Last modified March 27, 2019. http://www.heatherwick.com/projects/spaces/coal-drops-yard/

The recently completed Coal Drops Yard coincides with the broader master plan of King's Cross, Central London. Heatherwick studio has restored and repurposed two existing Victorian warehouses, combining the interconnecting train viaducts into a new public and retail space (fig 8). Built in 1850 theses train sheds received and stored coal from the north of England before falling into disuse in the late 1990s[17]. Heatherwick's central design move was to merge the existing pitched roofs via two large cantilevers. An act of trickery that morphs the old into something radical(fig 7). It also creates additional retail space above the sizeable public thoroughfare and shopping precinct. The practice claims that this "gives the project a central focus"[18]. As a result, this becomes a promoted feature in Massie's visualizations.

Casting an eye over the three images for the first time reveals an abundance of formal imaging motifs, all working together under a vale of softening post-production. Massie depicts Coal Drops Yard through two views. The first image (fig 9) centers the scheme at the heart of the viewpoint. However, what is more noticeable is the proceeding hive of activity that spills out towards the viewer. Figures grouped in twos and threes scatter across the paved civic scape. With distance, they become homogeneous in hue, softened by a distant wash of landscaping. In the mid-ground, greenery is added with more resolution, providing a pause between the flurry of figures. Slicing diagonally across the foreground is the sharp chrome handrail, drawing the eye down the image towards a cafe scene below. Drenched in shadow, this contrasts with the warming reflections along the gantry. Tangled tall grasses wrangles with the balustrades vertices disrupting the clarity of passers-by beneath. The main thoroughfare and courtyard is bathed in late morning light. Long shadows run out underneath the figures and fill the releveals of the marching archways. Highlights brush the shoulders and knees of the shoppers while placing them firmly into the scene. Light is playing a huge role in describing the morphing roof towards the center. One flank is illuminated entirely and the other shorter side is heavy in shadow. The split occurs nearly central to the image, grazing the eastern soffit indicating a precise moment that displays uncanny symmetry. This is backed with a suggestion of distant context. Tower blocks wash into the soft rolling clouds above. To the right an industrial relic looms behind speckled brickwork, adding weight to the darkened background. Details in the old metallic structures remain crisp across the scene, aestheticizing their previous function.

FIG 9 LEFT

"*A rendering of Coal Drops Yard. Images courtesy Forbes Massie*", Forbes Massie, Posted by Wallpaper, Heatherwick Studio's Coal Drops Yard in Kings Cross to open in October, Stathaki, Ellie, Wallpaper, July 18, 2018.

The seccond view (fig 10) employs a cropped perspective, constructing a less plausible viewpoint. In this image the architecture dominates. The roof sweeps over the viewer catching the warm sunset glow, shimmering in its rough yet perfectly patterned tiles. Although clear, the sky is softened by a gradient of cloud cover that subtly thickens in the right-hand corner. A full set of stairs breaks the linearity of the composition. Light catches treads and risers around the feet of the shoppers animating the ground-plane. Again, there is an informality in the placement of figures. These are clustered in twos and threes behind the glazed shop fronts. Evidence of commerce is highly apparent in this image, with most of the figures carrying shopping bags. Removed of branding, these are merely signifiers of program. Behind glass, the characters gain a saturated quality which fades and embeds them into the interior. When compared with the first viewpoint this image has a shortened perspective. The shallow depth of field is broken along the middle band of shop units, revealing the soft evening sky beyond. Openings are patched up with an even palate of brick and mortar, suggesting an act of restoration and a blending between old and new. On the whole, the existing elements are heavier in shadow and darken towards the corners of the image generating a subtle vignette.

FIG 10 LEFT

"*Coal Drops Yard by Heatherwick Studio*", Forbes Massie, Posted by Dezeen, CGI artist Forbes Massie unveils "completely seductive" renderings in London exhibition, Frearson, Amy, Dezeen, July 4, 2016.
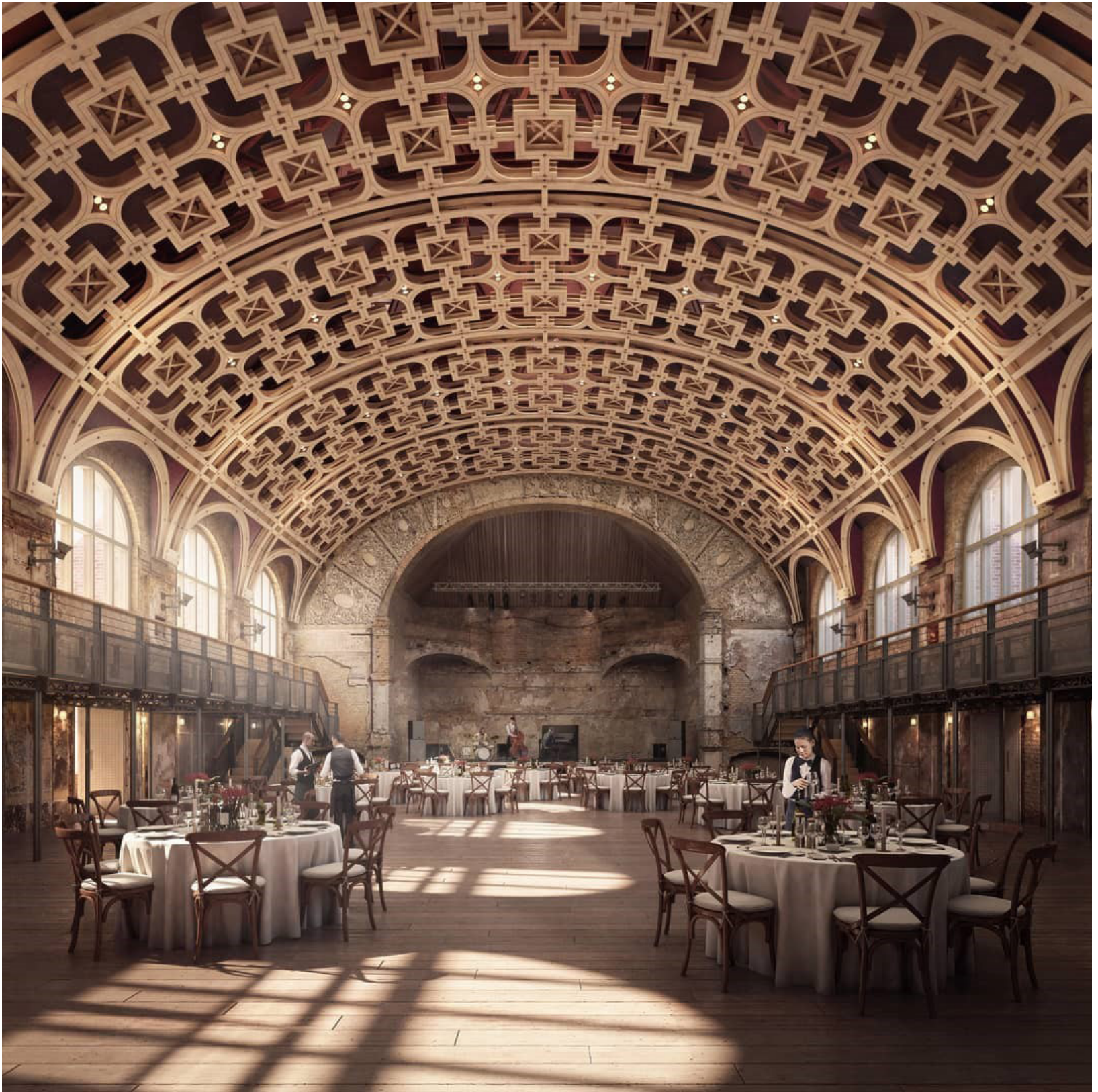
Haworth Tompkins Architects chose Massie to produce a singular interior viewpoint of its project's main component; the great dining hall (Fig 11). Here the camera is placed centrally in the space. In front of the existing archway, dining furniture scatters across the roughened timber floor. Its staggered jointing and grain fade with distance and shade. Table decorations catch the hard white light falling from the left-hand side of the scene. Large arched window frames cast a crisscross of light and shadow, leading the eye towards the arched opening. Upon closer inspection, three musicians occupy the stage. These figures fall behind a noise of atmosphere and speckled surface imperfections. To the left through the lit entrance, a blurred figure stands in conversation, suggesting an ongoing theatrical activity. On the whole, the scene is lit by external daylight. Small internal lights sit at intervals under the raised walkways and illuminate the immediate context.

The rich pallet of existing materials is in abundance across the scene. Cracks and crevices are filled with darkened tones, giving an impression of undulation. At a distance, these irregularities form a unique tapestry. Dark shadows between the crisp-cut alternations bring depth in the upper part of the image, enhancing its prominence and significance. These deep recesses, combined with the flanking darkened undercroft, create a vignette across the composition, leading the eye centrally and upwards. As seen in the previous images a warming glow spreads out from the whitened daylight across the scene, catching a thickened haze that forms light cones diagonally across the room.

FIG 11 LEFT

"We are delighted to show you one of our favourite projects this year with @haworthtompkins & @batterseaartscentre
With careful photography and an intricate 3D model, we were able to create a respectful impression of a beautiful old grand hall. For an existing photograph, head over to Haworth Tompkins page!", Posted on Instagram, forbesmassiestudio, September 6, 2018

03 THE PICTURESQUE: INTRODUCTION

"The word Picturesque refers to an ideal type of landscape that has an artistic appeal, in that it is beautiful but also with some elements of wildness"[19]

The Picturesque came about through the French and Italian naming of Picturesque and Pitoresco[20] and stems from well-established debates within Europe around the relationship between painting and picturing. Up until the last quarter of the eighteenth century, the Picturesque implied conformity to conventions found in painting. However, as described in the following chapters this aesthetic theory holds a complexity that extends beyond a singular discipline.

Picturesque, as an idea was brought into English cultural discussion by two key figures. Anglican cleric, schoolmaster and artist William Gilpin during the latter part of the Eighteenth Century and author Uvedale Price at the turn of the Nineteenth Century. Gilpin published a series of illustrated guidebooks to help travellers appreciate the most Picturesque aspects of the countryside and promote the quest for this type of scenery. Their understanding of the theory is adapted from the premise of French painter Roger de Piles who considered landscape painting and visual form as paramount over narrative and historical representation[21].

Piles valued low genre painting such as landscape because it was devoid of narrative and purely visual. Subsequently, Gilpin pushed this idea beyond the practice and into lived experiences. He did so by assessing viewpoints for potential paintings and used this as the basis for his 'Tour guides'[22]. He argued that in doing so, one could experience the same pleasures as in high art[23]. Uvedale Price alongside fellow Herefordshire squire Richard Payne Knight developed Gilpin's application of the Picturesque. Knight was one of the first to apply these principles to landscaping at his home which not only assembled the picturesque motifs found in painting but pointed towards a holistic 'decided expression'.[24]

Price's interest in low genre painting of Picturesque subjects leads to his claims that

19 "Art Term: Picturesque", Art Terms, Art, Tate, Last modified March 27, 2019. https://www.tate.org.uk/art/art-terms/p/picturesque
20 John Macarthur, "The Revenge of the Picturesque", 647.
21 Ibid
22 Malcolm Andrews, "English Landscape: The Picturesque - Professor Malcolm Andrews," Filmed October 25, 2017 at The Museum Of London, London Wall, LDN,video 54:50, https://www.gresham.ac.uk/lectures-and-events/english-landscape-the-picturesque
23 Ibid
24 Mavis Batey, "The Picturesque: An Overview." *Garden History* 22, no. 2 (December,1994): 122

to understand the role of the Picturesque within architecture one must first "practice with the building of peasants"[25]. He states a resentment to live in poor conditions that such buildings offer. Instead, the appreciation of these structures is formed by their 'painterly' qualities[26]. He argued that imitating the broken 'complexities' of old farmhouses generates a Picturesque architecture. As a result, the Picturesque's irregularity extended into town planning, allowing for particular viewpoints and optimized spatial relationships. Architectural historian John Macarthur claims that the lessons learned 'greatly expanded the remit of architecture itself'[27]. In other words, the Picturesque's purpose grew and became a way of thinking that addressed the built environment as a whole.

More recently there has been a critical reassessment of the Picturesque. Key to this is the research of Macarthur. His interests lie in architecture's consideration as art and the conflicting traditions with aesthetics[28]. Macarthur's book titled "The Picturesque: architecture, disgust and other irregularities"[29] reintroduces the subject as a source of traits which are relevant to architecture now[30]. As someone who has been writing more recently about the topic, he formulates how the Picturesque is at a core of imaging traditions, including links with the topographic tradition, the sublime and surrealism.

Notably, in the article 'Revenge of the Picturesque, redux'[31] Macarthur teases out a discrepancy between the two sides of thought found within architectural critic Peter Rayner Banham's article 'The revenge of the Picturesque'[32]. Macarthur's unpacking highlights some contradictions and oversights contextualized with the latter half of the 1900s. Firstly the modernist connections with the Architectural Review championed by German and British scholar Sir Nicolaus Pevsner. His role was to present the Picturesque as an important history and sophisticated theory. The second side came from a younger generation who admired the practices of the earlier twentieth century Avant-gardists, encapsulated by the architectural direction of the Smithsons[33]. They opposed the surface traits of the Picturesque, which Macarthur described as 'middle brow aesthetic'[34]. Macarthur's telling of the two sides uncovers two key features of the topic that suggest

25 Macarthur, "The revenge of the Picturesque", 648.
26 Ibid.
27 Ibid.
28 "Professor John Macarthur," UQ Researchers, University Of Queensland, Australia. Last modified March 28, 2019.
29 John Macarthur, "*The Picturesque: architecture, disgust and other irregularities*", (London: Routledge, 2013)
30 John Macarthur, "*John Macarthur - The Revenge of the Picturesque, redux*" Filmed January 24, 2014 at University Of Michigan, Taubman College Of Architecture + Urban Planning Winter 2014 Lecture Series, Michigan, US,video 45:57, https://taubmancollege.umich.edu/news-events/media/video/lectures/John-Macarthur
31 John Macarthur, "The Picturesque: architecture".
32 Peter Reyner Banham, "*Revenge of the Picturesque: English Architectural Polemics, 1945-1965*," in Concerning architecture, ed. John Summerson, (London, The Penguin Press, 1968
33 Macarthur, "The revenge of the Picturesque," 643.
34 Ibid.

The Picturesque's ability to critique movements such as modernism. Pevsner's interest in what Macarthur describes as 'English peculiarity in architecture' leads him to demonstrate the links between early Picturesque architecture and buildings by Le Corbusier, making a more significant argument towards modernist urban planning as being underdeveloped[35].

"Whatever else 'Englishness' was in Townscape, it was also a dialectical critique of the remnant geometrical formalism in modernist town planning" [36]

It is clear that Pevsner's attitude towards the Picturesque proposes a juxtaposed pairing that ultimately critiques modernist town planning. He has displayed that the Picturesque can critique as well as play an active role within architectural practice. In the case of Massie, a question arises around his ability to critique the contemporary discourse he operates within.

Secondly, MacArthur draws out ignorance towards the incorporation of the 'ugly and disgusting' found in painting[37]. The importance placed on the totality of the viewpoint as a validation of success is brought into contention by the editor of the Architecture Review: Hubert de Cronin Hastings within Banham's article. Macarthur claims that Hasting is drawing upon an aspect of the Picturesque that is part of Pevsner's ideal (ugly and surreal), but his attachment to formalism leads him to play down this aspect. He states "the frisson experienced in the resistance of some subjects to be subsumed for their pictorial values" which implies absorption of the ugly and grotesque into the tapestry of the whole[38]. In summary frictions between members of the same party is what Macarthur is implying, painting a picture of Pevsner's attempt to simplify the picturesque stating:

"Pevsner, by subterfuge or oversight, had attempted to make a strong and simple concept of the picturesque by ignoring much of its equivocations and messy history"[39].

It is the emergence of these intricacies that reveal a naivety towards the subject as well

35 Ibid, 649.
36 Ibid, 650.
37 bid, 650.
38 Ibid.
39 Ibid, 651.

as an underlying critique of modernist sensibilities. Overall both parties of thought had led to this messier Picturesque to re-emerge. In summary, Massie's work must tackle this emergence of old and new, the grotesque and the beautiful if he is to depict London's context truthfully.

04 MASSIE'S COMPOSITION, MANIPULATION AND PRESCRIPTION IN RELATION TO GILPIN'S PICTURESQUE TOURISM AND CRITIQUE

Gilpin was the author of several books on landscape appreciation in the 1780's and 90's. Each one was given a title starting with 'observations on' and ending in 'relative to Picturesque beauty'[40]. In the summer of 1770, he took a boat journey down the river Wye in Wales. He wrote a journal of his tour combining text with pen and ink wash drawings of the scenes he encountered and critiqued. Published in 1872 the 'Wye' book formally launched Picturesque tourism. It guided the viewer on how to asses landscape scenery turning the countryside into an aesthetic amenity.

When taking a first glance over Massie's images their style of composition becomes apparent. Both the architect and CGI artist refine the specificity of each viewpoint, from initial camera placement to the inputting of 'assets' such as foliage post-production. Before this FMS has set a format to all of their images which not only lends itself to digital dissemination (Instagram) but builds the foundation of the image's composition. That is, all moves made within the frame are done so in the confines of equal x and y coordinates, which sets up a prescribed way of seeing. Gilpin's accounts of the Picturesque makes explicit the necessity to take control of the composition if one is to achieve 'Picturesque beauty'[41]. He writes in response to one of the first stops on the tour; Goodrich Castle:

"*Nature is always great in design. She is an admirable color rift also: and harmonizes tints with infinite variety, and beauty. But she is seldom to correct in composition, as to produce a harmonious whole. Either the foreground, or the background is disproportionate: or an awkward line runs across the piece*" [42]

Here he is critiquing nature according to Picturesque aesthetic, claiming that its natural state is not achieving the correct composition. In the case of Massie, there is a degree of architectural truth to which he must adhere. Instead of naturalness in terms of the landscape, he is dealing with a tapestry of urban typologies. However, operating within the realms of the digital simulacra means that manipulations of the existing can be made before and after the completion of the project. The site exists in reality. However, the buildings

40 Andrews, "English Landscape".
41 William Gilpin. "*Observations, Observations on the river Wye, and several parts of South Wales, &c. :relative chiefly to picturesque beauty:made in the summer of the year 1770*" (London: Printed by A. Strahan for T. Cadell Junior and W. Davies, Strand, 1800), 31.
42 Ibid.

status before construction is indeterminate. This ambiguity allows for compositional adjustments that ultimately aligns with Massie's own built sensibility or as he describes it, 'four pillars of image making'[43]. Like Gilpin, Massie is editing the architectural project to his rulebook, making the CGI stand on its pictorial terms. He claims that "If there's a rule for the images we are trying to make they shouldn't just appeal to architects, they should be images that when framed, your grandmother falls in love with it and wants to hang it on her wall"[44]. Here Massie is indicating a desire to produce work that goes beyond representation, becoming a commodity in its own right. This territory is somewhere that architectural photographers avoid and is a topic of discussion in the latter part of this essay. Each image, therefore, is building upon a body of work that strengthens Massie's ethos.

By its very nature, Gilpin is prescribing particular viewpoints and scenery along an orchestrated route. All of which is curated and disseminated through his series of 'Observations'[45]. Likewise, Massie has built a series of image catalogues according to his imaging traits[46]. Again this relies upon a set logic, which enables the work to be disseminated to the architectural profession and broader audience.

In summary, Gilpin instructed his readers to look at landscapes critically with a concern for the scenery's 'special character'. By this I mean he is seeking views that lend themselves to a painting composition. Adhering to and repeating formula found in painting one could argue that Massie is also seeking artistic potential. He reiterates that he is constantly referencing artwork stating under the 'inspiration'[47] section of his promotional video that he looks towards painters and "The way that they have painted with colour tone and light"[48], describing his output as 'digital painting'[49]. Coupled with his desire to show work within a gallery context highlights a desire to transcend his practice into the art world.

Gilpin's commentary and manipulation of the scenes found within his Tour guides display a means of adjusting reality to fit the Picturesque beauty[50]. Similarly Massie is changing

43 Massie, "*Seduction of Light*", 1.
44 Forbes Massie, "EIZO-Living, breathing colour - Forbes Massie" Filmed on October 10, 2016, London, video, 3:35, https://www.forbesmassie.com/about
45 Andrews, "English Landscape"
46 Massie, "*Seduction of Light*", 1.
47 Forbes Massie, "EIZO-Living, breathing colour.
48 Ibid.
49 Ibid.
50 William Gilpin. "*Observations*".

the depicted architecture according to his own set of parameters. This is where the similarities lie and as a result both create their idealized version of reality. Maisie's manner of disseminating, commenting on and exhibiting his renders weakens their original representational purposes and repositions the image as a commodity. What impact this has upon how architecture is perceived through imaging and what effects this has on photography is a question that will be discussed further.

05   MASSIE'S NUMEROUS AND THE SINGULAR

In common with most architectural visualizations, all of Massie's images employ an additive process in post-production. As urban researcher Ben Campkin[51] points out as part of his 2016 book section titled 'Picturing Place: The agency of urban change'[52] renderings are "hybrid images comprised of layers of data from different sources"[53]. The result, therefore lies somewhere between the simulated and the photo. Cut out figures known as 'assets' are all sampled from different timelines and add to these 'layers'[54]. The FMS renderings in question present a range of 'asset placements' to build a conceivable reality; from catering staff in the Battersea Arts Centre perspective to the city crowd sprawling across the Coal Drops thoroughfare. It is this multiplicity of objects that can offer great pictorial effect and extend beyond indications of inhabitation, ringing true with Gilpin's Traveler Picturesque[55].

In terms of Gilpin's Picturesque, assets within the scene are described by Professor Raimonda Modiano as 'found objects'[56]. A vital characteristic of these objects within a Picturesque view is that they resist dependency by the viewer. She explains the reason behind this below.

"Because this object is not given by someone, a relationship with it incurs no obligation and fosters no dependency, as in gift exchange. On the contrary, this object guarantees the discoverer's independence for it asks for nothing and invites no attachments"[57]

This resistance of dependency by the object means that the viewer can appreciate its visual qualities and move onto the next. It is a way of seeing that enables what Modiano describes as 'infinite mobility', which means the viewer can transcend between landscape scenery free of attachment[58]. It is clear that this pictorial trait is comparable to Massie's process. The added figures, foliage and street paraphernalia in his images are devoid of time and place. Massie makes sure of this by removing signifiers that would suggest otherwise. These pieces signpost activities and functions. Like Gilpin's scenes, the viewer can register their existence and resist attachment, which ultimately makes them focus

51 "Ben Campkin," People, Urban Lab, Last modified March 29, 2019. https://www.ucl.ac.uk/urbanlab/people/ben-campkin
52 Ben Campkin, Mariana Mogilevich and Rebecca Ross, "*Picturing Place: The Agency of Images in Urban Change*" (London: I.B. Taurus,2016), 147-154.
53 Ibid, 151.
54 Ibid.
55 Gilpin, "*Observations on the River Wye*".
56 Raimonda Modiano. "*The Legacy of the Picturesque: Landscape. Property and the ruin*." in The Politics of the Picturesque : Literature, Landscape, and Aesthetics since 1770, ed. Stephen Copley and Peter Garside (Cambridge, New York: Cambridge UP, 1994), 212.
57 Ibid, 213.
58 Ibid, 198.

upon the architectural proposal. I would argue that this is useful employment of the Picturesque by Massie, one that helps the viewer engage with the architecture without distraction. Decisions made within the post-production process in terms of figures were also considered crucial by Gilpin, who gives meticulous advice on the minute details of Picturesque organization[59]. In his observation books, he describes the maximum number of grouping cattle, stating, "If you increase the group beyond three, one or more, in proportion, should be a little detached. This detachment prevents heaviness and adds variety"[60]. Here Gilpin implies that compositional decisions have a direct impact upon the wholeness of the image in terms of depicting an idealized reality.

The grouping of objects must look plausible yet visually compelling. Massie's images are drawing on similar sensibilities. These figures have been plucked from banks of stock image folders, organized by type, function, gender, age, race and lighting condition. When placed within a single image, formal relationships begin to emerge, and objects must be considered for their contribution towards the entirety. Massie does so by removing intricacies and details until they appear to exist within a single time and place. He places a strong emphasis on this, stating, "The image in its entirety needs to harmonize"[61]. For him, therefore, the image's success lies in its singular vision, and the multiplicity of objects must contribute towards this through collage. Gilpin's attitude towards the multiple aligns with Massie's approach. However, there is another quality generated by multiplicity to consider here, this being temporality, an effect which occurs from the successive transformation of 'found objects' in Gilpin's tours. The 'Picturesque Traveller' experiences temporality through change along the journey. Difficulties arise in embedding temporality within static images.

Historically, the relevance of temporality within the Picturesque stems from more extensive discussions over the relationship of poetry and painting as art forms. Poetry and painting share a common ideological ground. A third term understands both types. By this, I mean that both disciplines merge to form another medium. Dabney Townsend constructs

FIG 12 LEFT

"*A rendering of Coal Drops Yard. Images courtesy Forbes Massie*", Forbes Massie, Posted by Wallpaper, Heatherwick Studio's Coal Drops Yard in Kings Cross to open in October, Stathaki, Ellie, Wallpaper, July 18, 2018.

59 Andrews, "*English Landscape*"
60 William Gilpin, "*Observations on several parts of England, particularly the mountains and lakes of Cumberland and Westmorland : relative chiefly to picturesque beauty, made in the year 1772*" (London:T. Cadell and W. Davies, Strand, 1786), 254.
61 Forbes Massie, "EIZO-Living, breathing colour"

this connection as part of a changing theoretical stance towards the picturesque in the eighteenth century[62]. Poetry can be regarded as a series of verses that play out over time, described by Townsend as being "constructed like history on a linear, temporal scale of successive images"[63]. With Massie's images, this layering cannot occur over a timeline. However, they do contain layers. As explained previously by Ben Campkin's research all CGI contains multiple layered information. However, this is embedded within a singular viewpoint[64]. This is where 'the garden' gains significance as the third mode of the Picturesque[65]. Its ability to construct an image of naturalness that is both wild and manicured creates an image that is subservient to the passing of time. It can capture a singular impression within a temporal state which, as Townsend describes, "offers possibilities that neither painting nor poetry can achieve"[66]. At first glance, it would seem that Massie's simulated constructs would fall under the same classification as painting because they employ its long-established traditions. However, one cannot ignore the digital simulation that surrounds the construction of the image. Simulating environmental conditions embeds the image with an inherent temporality. Massie admits the static constraints in an interview with Chaos Group forum stating "The camera stays completely still, but the story will unfold through the way the light moves"[67]. Therefore this positions Massie's work outside of the three modes.

In summary, Massie's use of the multiple objects contributes towards framing an idealized image of contemporary London. Like the Picturesque, these objects refrain from attachment. In his online promotional video, Massie speculates that each time the viewer reads the image they discover something new. When explaining his process he claims that: "Maybe the more that you look at it you will then pick up the fact that there are leaves on the ground, or there's dappled shadow in the corner, or there's a figure in the window" suggesting the viewer would develop multiple readings of the same whole[68]. This reading perhaps suggests a more temporal aspect to the work than first supposed, one that mirrors Gilpin's ideas of the 'Picturesque Traveller'[69].

62 Dabney Townsend, "*The Picturesque*."
63 Ibid, 367
64 Ben Campkin, Mariana Mogilevich and Rebecca Ross, "*Picturing Place*", 151.
65 Ibid
66 Ibid
67 Henry Winchester, "Forbes Massie - Heatherwick
68 Forbes Massie, "EIZO-Living, breathing colour"
69 Gilpin, "*Observations on the River Wye*".

06   TIME, DECAY, RUIN AND THE GROTESQUE

The role of destitute within the Picturesque aesthetics is a long debated topic within its theorization. Figures of poverty and misfortune found within views fall under what is known as the 'Rustics'[70]. All of which are used by practitioners of the Picturesque through, painting, poetry and landscape gardening. This social position is idealized and misrepresents the actual rural conditions in which inhabitants lived and worked. Modiano argues that this perfected representation functions as "narcissistic ego ideals"[71]. In other words, they become a place for self-reflection and admiration by the artist because they lack envy or empathy towards the rural inhabitant's normal living conditions. This 'ordinariness' connects these figures not with perfection but with the ruin[72]. With regards to Massie's work, the role of the ruin is less explicit. However, the techniques employed by practitioners of the Picturesque to re-frame and stage historical structures resonate in his idealized visualizations[73]. Winchester makes this context explicit in his description of Massie's work, stating;

"Although the Scot [Massie] admits a preference for his adopted home of London, where Victorian warehouses and medieval churches rub shoulders with 21st-century glass and steel monoliths. He adds flourishes of character to his images: a Sherlock Holmes-sequel figure, for instance, inserted into the foreground of modernized Georgian buildings in London's Blossom Street"[74]

It is clear from this description that Massie is dealing with remnants of the past in his visualizations. They have become integral to visualizing contemporary London. Programmatically both projects deal with the existing city fabric. Haworth Tompkins's BAC project utilizes and reimagines the fire damaged hall, integrating the new adaptable theatre around a celebrated past structure.

"The surface of the walls of the hall and its surrounding corridors have been preserved in their extraordinary, almost Pompeiian post-fire richness and complexity."[75]

70 Raimonda Modiano. "*The Legacy of the Picturesque*,"196.
71 Ibid.
72 Ibid.
73 Andrews, "*English Landscape*"
74 Henry Winchester, "Forbes Massie.
75 "Battersea Arts Centre, 2018 — the rebirth of a town hall for community and theatre use", Work, Haworth Tompkins, Last modified March 20, 2019, http://www.haworthtompkins.com/work/battersea-arts-centre.

FIG 13 LEFT

"*Battersea Arts Centre, 2018
— the rebirth of a town hall for
community and theatre use*",
Howarth Tompkins, Last modified
March 30, 2019.

The practice's ethos celebrates and fetishizes the destruction, combining statements alongside well-considered documentation in the project's online dissemination. Tightly cropped photographs frame melted electrical services, and twisted steel supports among crumbling walls, aestheticizing and manicuring the grotesque (fig 13). Here it is essential to refer back to John Macarthur's unravelling of the picturesque as a more comprehensive aesthetic philosophy which encompasses more extreme polarities of aesthetics[76]. Referencing Price's discussion of Dutch painters Rembrandt Harmenszoon van Rijn 'Slaughtered ox'[77], he states that; "an example of the power of the picturesque to incorporate the ugly and disgusting", which when collaged together presents a seductive holistic vision[78].

Massie's interior image does precisely that. It idealizes the existing building's dilapidation by drawing out the textures of the peeled back interior, enhancing and softening its aesthetic, which ultimately adds to the seduction of the image.

An essential purpose of the picturesque is to provide views from a particular vantage point through staging. The appropriated ruin is a fundamental component in this staging. An example of garden design that uses such tactics is Rousham gardens, part of Rousham House, Oxfordshire[79]. Remodelled by architect and landscape designer William Kent in the eighteenth century the view from the house at Rousham is staged and includes a purpose built sham ruin known as 'the eye catcher', which leads the eye towards the horizon and provides a fixed reference point[80].

Haworth Tompkin's fetishization of the damaged BAC interior follows a similar treatment to that of the Picturesque ruin. It uses the existing to frame and stage the new architectural moves. Modiano argues that John Ruskin's observations on the "mishandling of the ruin"[81] has led to an erosion of its significance, becoming as he describes "a mere fashionable ornament in the middle of a 'green shaven lawn'"[82], aligning with ideas of fashion and taste rather than a monument to the past. How Tompkins have aestheticized and enhanced

76 Macarthur, "*The revenge of the Picturesque*,"
77 "Rembrandt and Reality," In Focus, Tate, Last modified April 4, 2019, https://www.tate.org.uk/research/publications/in-focus/the-dolls-house-william-rothenstein/rembrandt-and-reality
78 Macarthur, "*The revenge of the Picturesque*," 650.
79 "Rousham House and Garden",Home, Rousham, Last modified March 29, 2019, http://www.rousham.org/
80 Ibid.
81 Raimonda Modiano. "*The Legacy of the Picturesque,*"204.
82 Ibid.

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the existing resonates with a stylish contemporary aesthetic. Combining this ethos with Massie's imaging sensibilities only strengthens this idealization, posing a question about the actual agency in restoration. I would argue that it is leaning towards current fashions and tastes that both the photographers and Massie are enhancing for the sake of seduction (fig 14).

The use of the ruin as a staging device in the Picturesque has further effects on temporality. Townsend states the use of artificial ruins within a scene "add stability by providing fixed points of reference"[83]. The Picturesque view can straddle both the past and present. Massie is also able to pull the viewer back to another time through pictorial means. Firstly, his use of painterly techniques that resemble eighteenth-century artists such as Canaletto stylizes the image and forms a seventeenth-century pastiche. Secondly, as explained previously by Ben Campkin the different timeline of assets placed in a single image load it with a widened timeframe[84].In contrast, the contemporary architecture that Massie is depicting fixes the moment in the present. Unlike the ruin, these polarizing techniques destabilize time, a feature which differentiates the atmospheric painterly render from photography. Its timeless aesthetic lives beyond the life of the project and the subsequent end documentation, which questions its role and effect upon modern architectural photography.

83 Dabney Townsend, "*The Picturesque*.", 367.
84 Ben Campkin, Mariana Mogilevich and Rebecca Ross, "*Picturing Place*", 151.

07   MASSIE CONCERNING 'NEW PHOTOGRAPHY'

FIG 15 LEFT

Bedford Lemere & Co., *"Palace Theatre, London"* (1891). Architect: T.E. Collcutt (RIBA Library Photographs Collection).

Massie distances his imaging from photography, stating "The purpose of our image making is not to recreate a photograph"[85]. However, I would argue that how architectural photography has developed throughout history in response to changes in architecture uses similar pictorial techniques to Massie. The relationship between modern photography and architecture stemmed from a pragmatic opportunity as buildings were one of the few subjects that could withstand long exposures. However, there is a much stronger conceptual cohesion between the two disciplines. Photography's ability to both explore and represent form and space within architecture, as well as being able to express architectural ideas and concepts. In the book Camera Constructs, Andrew Higgott and Timothy Wray, introduce and expand upon this 'reciprocal' cohesion[86]:

"It is the nature of this relationship, to some extent reciprocal, but with far more profound implications upon the practice and conception of architecture" [87]

85 Forbes Massie, "EIZO-Living, breathing colour"
86 Higgott, Wray, Higgott, Andrew, and Wray, Timothy. "*Introduction*," in Camera Constructs : Photography, Architecture and the Modern City / Edited by Andrew Higgott and Timothy Wray, (Farnham: Ashgate, 2012), 1.
87 Ibid.
88 Philip Morton Shand, "*New Eyes for Old*," Architectural Review, 75 (1934):12.
89 Ibid.
90 Amy Fearson," CGI artist Forbes Massie unveils "complexity seductive" renderings in London exhibition" Last modified March 30, 2019.https://www.dezeen.com/2016/07/04/forbes-massie-cgi-renderings-architecture-protein-studios-gallery-london-exhibition-seduction-of-light/
91 Forbes Massie, CGI artist Forbes Massie unveils "complexity seductive" renderings in London exhibition" Last modified March 30, 2019.https://www.dezeen.com/2016/07/04/forbes-massie-cgi-renderings-architecture-protein-studios-gallery-london-exhibition-seduction-of-light/

The implications explained by Higgott and Wray are what identifies photography's ability to respond towards and promote architectural movements such as Modernism. During the 1920s architectural photography was portrayed as an unimaginative means of depiction, producing what critic Philip Morton Shand describes as "true to life and conventional perspectives"[88], using the same equipment as landscape photographers to produce a very passive recording of buildings from "a respectful distance"[89].These types of photographs were usually taken in the early morning when the sun is low to reduce large shadows that might obscure critical details.

It is evident that Massie gleans some of the formalities of traditional photography in terms of angles and viewpoints. In an interview with Dezeen Massie comments on the importance of "face on perspectives"[90] stating, "We really enjoy being able to see the proportions of a facade; strong perspectives make the building fall away from your eye."[91]. This shuns a more abstracted perspective in favour of an 'honest' interpretation of the architecture, matching the 1920's commercial photography such as Lemere & Co (fig 15)

who were producing photographs that served as "cogent documentary records"[92].

In architectural photography's history, the 1920s and 30s saw a new style of photographic approach that accompanied and responded towards architectural modernism. Andrew Higgott and Timothy Wray outline this development as "a distinctive practice of architectural photography",[93] claiming that it "aligned the medium with progressive new architecture and the radical desire to rebuild the city"[94]. Robert Elwall presents what he considers a key example of this shift in his essay New Eyes for Old: Architectural Photography[95], this being a series of photographs that architect Erich Mendelsohn took for his book in 1926 titled Amerika[96] , which was commented upon by Russian Artist & photographer El Lissitzky. Elwall summarizes:

"'You have to hold the book over your head and twist it around to understand some of the photographs. The architect shows us America, not from the distance but from inside.'"[97]

It is this impression of New Photography that bears relevance with Massie's images in terms of dramatization. Instead of extreme experiential perspectives, FMS uses enhancements of light & shade, colour and atmosphere[98] to achieve an idealized scene. Both New Photography and Massie are employing pictorial techniques to dramatize the image of architecture but I would argue for different reasons. New photography played not only with dynamic camera angles but also with extremities of light and shade to record form and space. Higgott and Wray explain the implications of this link:

"The empathy and creative synergy between the new architecture and the new photography resulted in the architecture of modernity being conceived and propagated in photographic terms as a place and form defined by light"[99]

This suggests that a visual trait of this new photography technique has had a direct impact upon the architecture it is depicting. It has contributed towards the selling of

92 Robert Elwall, "*New Eyes for Old: Architectural Photography*", 53.
93 Andrew Higgott, Timothy Wray. "Introduction" in Camera Constructs : Photography, Architecture and the Modern City, Ed Andrew Higgott and Timothy Wray (Farnham: Ashgate, 2012).1.
94 Ibid
95 Robert Elwall, "*New Eyes for Old: Architectural Photography*".
96 Erich Mendelsohn, "*Amerika : Bilderbuch Eines Architekten /Erich Mendelsohn*" / Mit 77 Photographischen Aufnahmen Des Verfassers (New York: Da Capo Press, 1976)
97 Robert Elwall, "*New Eyes for Old: Architectural Photography*", 55.
**98** Massie, "*Seduction of Light*", 1.
99 Andrew Higgott, Timothy Wray. "*Introduction*", 2.

Modernism. Massie, on the other hand enhances light and shade for cosmetic purposes. He is dramatizing the image for the sake of seduction rather than a specific response towards the architecture. He admits "our approach is pretty much the same, regardless of the subject"[100]. This intention points towards an alignment with the facile 'softer'picturesque aesthetic[101] . New Photography was a means of critiquing and understanding a new breed of architecture through imaging. Massie's atmospheric enhancements, however, fall short of any further critique towards contemporary architecture.

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[100] Henry Winchester, "Forbes Massie.
[101] Macarthur, "*The revenge of the Picturesque*,"
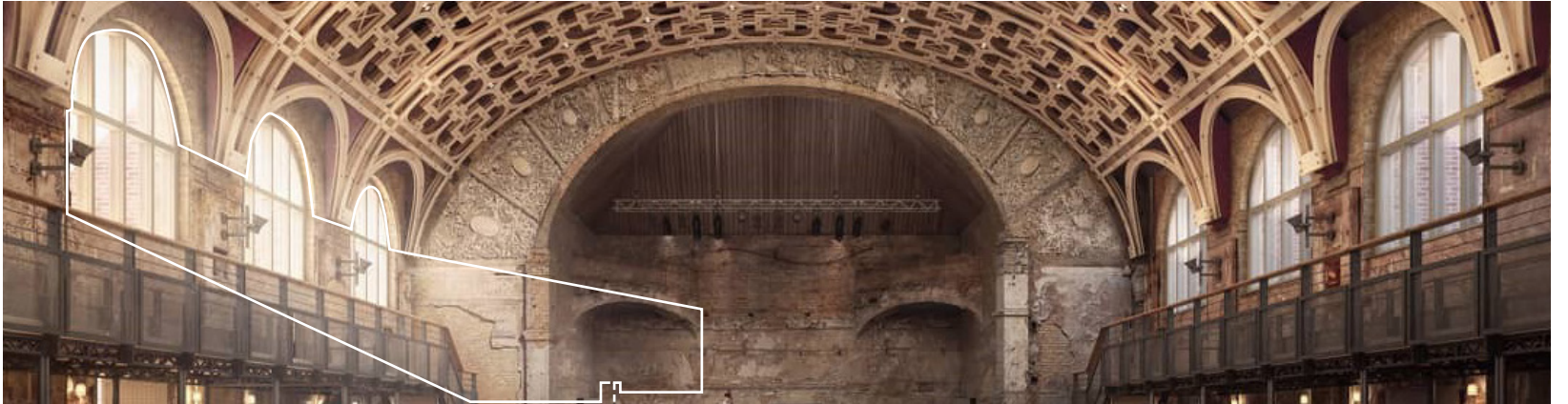
08   ATMOSPHERE & DISTANT SWASHES

Returning to Gilpin's 'Observations' series along the 'River Wye' I now aim to understand an overarching Picturesque trait that holds relevance with Massie's CGI and contemporary photography[102]. The year of Gilpin's Wye tour publication marks a significant shift of attitude towards English landscape appreciation[103]. Malcolm Andrews describes this change in his 2017 lecture titled English Landscape: The Picturesque[104], outlining these new distinct assets:

"Increasingly the distinctive features of English landscape and climate are promoted, no longer as poor cousins of Mediterranean scenery but as distinctive native attractions, requiring a new set of aesthetic lenses for their appreciation – the Picturesque. Rich cloudscapes become a national asset. Another is the greater density in our atmosphere."[105]

This suggests a new found appreciation for English atmospheres that can be appreciated through Picturesque sensibilities. Atmosphere features heavily in Massie's work, forming one of his 'four pillars of image making'[106]. Not only can Massie's atmospheres evoke a feeling within the viewer but it is also a valuable pictorial tool. Its ability to mask parts of the scene allows for an idealized framing of the architecture. This proves highly beneficial in the Coal Drops Scheme where the central twisting roof sits in contrast against an intentionally overexposed background of a washed-out wider city context. Likewise in the Battersea Arts Centre interior atmospheric cones of light falling onto the figures below highlights the buildings function (fig 16). Haze within this atmosphere helps to merge the distant exposed plaster explained previously in chapter six. All of these examples explain how Massie uses the atmosphere as a tool to manipulate and blend the architecture into its context. Gilpin's atmospheres, on the other hand, go beyond the visual and help promote a national identity. Again Massie is using these features for pictorial gain only. His intentions go no further than the image he is creating.

It is essential to refer back to the celebration of English climates described by Andrews. He highlights another effect of thick atmospheres. This was their ability to soften and

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FIG 16 LEFT

"We are delighted to show you one of our favourite projects this year with @haworthtompkins & @ batterseaartscentre
With careful photography and an intricate 3D model, we were able to create a respectful impression of a beautiful old grand hall. For an existing photograph, head over to Haworth Tompkins page!", Posted on Instagram, forbesmassiestudio, September 6, 2018

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102 Gilpin, "*Observations on the River Wye*".
103 Andrews, "*English Landscape*"
104 Ibid.
105 Ibid.
106 Forbes Massie, "EIZO-Living, breathing colour"

harmonize distant forms. Watercolourist's swashes richly depicted these qualities. Gilpin praised the resulting distant merges within Picturesque scenes, stating:

"But when all these regular forms are softened by distance - when hedgerow trees begin to unite, and lengthen into streaks along the horizon- when farmhouses, and ordinary buildings lose all their vulgarity of shape, and are scattered about, in formless spots, through the several parts of a distance - it is inconceivable what richness, and beauty, this mass of deformity, when melted together adds to the landscape." [107]

Gilpin's understanding of unity through distance and atmosphere is a pictorial technique that Massie employs heavily (fig 17). He achieves this through post-processing techniques that like Gilpin's observed 'deformities' build into a singular impression of distance, forming impressions of context and perhaps once unsightly features into a homogeneous totality[108].In summary, we have seen that Massie's use of atmosphere within his distant vistas are correct to Gilpin's landscape observations. However for what reason? Gilpin's commentary was cited within an English context, commenting upon the specificity of these national assets[109]. Andrews goes on to explain:

"it was the effects on landscape of that atmosphere that increasingly won the attention of painters and tourists around the turn of the century."[110]

The above statement implies that the appreciation of native atmospheres has aided the promotion of English landscapes. In the case of Massie, the use of atmosphere does help to build familiarity, comfort and indeed 'Englishness'. However I don't believe this to be his priority. Instead, he is concerned with creating a totality and broad brush impression. In other words, an idealized urban portrait, one that is transferable across all of his images. He is promoting his style of imaging rather than any broader concerns to national identity.

FIG 17 LEFT

"*A rendering of Coal Drops Yard. Images courtesy Forbes Massie*", Forbes Massie, Posted by Wallpaper, Heatherwick Studio's Coal Drops Yard in Kings Cross to open in October, Stathaki, Ellie, Wallpaper, July 18, 2018.

107 William Gilpin. "*Observations*", 7-8.
108 Ibid.
109 Ibid.
110 Ibid.

18

09   'MAGIC LIGHT' & MASSIE'S 'SEDUCTION OF LIGHT'

"'Well lit' need not mean 'more light', but as an image is one moment captured in time, the investigation of light is crucial to the creation of a seductive image."[111]

This caption is taken from one of Massie's 'pillars of image making' and highlights the strong emphasis placed upon the capturing or, in his case, simulating the effect of light upon an image[112]. Photography's inherent reliance upon light to capture an image through a physical, experiential act sits in contrast to the simulated lighting conditions created by Massie (fig 18). However, his continual manipulation and representation of light make a case for critique. Architectural photographer Hisao Suzuki is an active commentator towards the role of light in his photographic work. He explains how his practice searches a particular 'Magic Light'[113], aligning with a continual ambition of Massie to depict what he calls 'seduction of light', which manifests in all of his images[114].

Hisao Suzuki is based in Barcelona, Spain and has been photographing contemporary architecture as a collaborator with Spanish architecture magazine El Croquis since 1986[115]. In 2012 Architecture & Urbanism Magazine dedicated their September addition to his work combining a selection of eighty-one photographs, commentary and essays. His preoccupation with this subject is discussed and celebrated alongside the full bleed imagery[116]. In particular, his article explains a shift in attitude towards exterior architectural photography and admits a naivety towards this natural light[117]. He explains that his experience before external shots was "limited to the narrow field of studio photography"[118] but once discovered he began to actively search for this light that occurs twenty minutes before dawn and after sunset[119]. Suzuki describes the moment of discovery as:

"Before the sun rises, while the creatures of the earth have woken but are still sharing a moment of stillness, light from the still hidden sun is reflected from the heavens and seeps down to fill every corner"[120]

It is this quest for a particular atmospheric condition that places his practice at a distance

FIG 18 LEFT

"*A rendering of Coal Drops Yard. Images courtesy Forbes Massie*", Forbes Massie, Posted by Wallpaper, Heatherwick Studio's Coal Drops Yard in Kings Cross to open in October, Stathaki, Ellie, Wallpaper, July 18, 2018.

111 Massie, "*Seduction of Light*", 1.
112 Ibid.
113 Hisao Suzuki, "La Luz Magica - Magic Light," *Architecture and Urbanism*, September, 2012, 10.
114 Massie, "*Seduction of Light*", 1
115 ""About us," El Croquis,accessed April 1, 2019, https://elcroquis.es/#
116 Hisao Suzuki, "La Luz Magica - Magic Light," 10.
117 Ibid, 10-11.
118 Ibid
119 Hisao Suzuki, "La Luz Magica - Magic Light," 10.
120 Hisao Suzuki, "Light of Dawn," Architecture and Urbanism, September, 2012, 12.

from Massie's simulated process. That being said, it is essential to point out that there is a shared desire to construct imagery through 'Magic light'. Massie makes it clear that "Objects bathed in asymmetrical light will always be better-pronounced three-dimensionally"[121]. Emphasis upon the importance of 'even' lighting conditions, matches Suzuki's 'Magic Light' qualities. Both practitioners are seeking architectural clarity within their images through lighting.

Architecture & Urbanism Magazine makes Suzuki's premise clear stating that he "wants his legacy of photographs to be regarded not as creative images but rather an 'accurate record'"[122] Massie on the other hand through artificial digital means, stimulates light and shadow to enhance and manipulate reality. The research thus far would suggest that Suzuki is presenting an architectural truth through photography whereas Massie's images manipulate the truth through simulation. However, I would argue that Suzuki is also manipulating reality. He is doing so by capturing architecture in a light that exists for a limited time span. It is a bespoke condition when the building will be experienced in its totality, every detail and recess in full resolution. Although his images are accurate to that specific moment, it is not a true representation of experience.

"Forbes painstakingly tests models with V-Ray's sun throughout the day, whittling it down to fifteen-minute periods to find the best conditions for a particular building." [123]

Although digital, Massie's process does show evidence of testing through simulation, however, unlike Suzuki it will always reside in the simulacrum and therefore will never be truly experiential. Massie's replication of atmospheric conditions found in photography remain purposeful in presenting an idealized state, enhancing the viewer's perception of reality.

What can be learned from the reading of Suzuki's photographs is that Massie is seeking resolution in the architecture his images are depicting while allowing for enhancement

121 Massie, "*Seduction of Light*", 1.
122 Ibid, 9.
123 Henry Winchester, "Forbes Massie.

and abstraction of the conditions that frame it. CGI's ability to tread the line between truth and simulation will allow Massie to play with this tension much more than Suzuki.

10   CONCLUSION

Unpacking Forbes Massie's renderings have revealed a set of imaging traditions that come together to form a simulated and idealized urban portrait. These traditions bring with them past implications upon the broader imaging culture. John Macarthur has highlighted the ability of the Picturesque to critique[124]. His unravelling of the Picturesque indicated that opposing camps of thought amongst the Architectural Review were contradicting and allowed for a reemergence stating:

"For their different reasons, through a more subtle understanding or repetition of clichés, both the enemies and the friends of the AR allowed this messier picturesque to re-emerge" [125]

Proof of its relevance today has allowed me to position Massie's work against the Picturesque's key imaging traits. Using these as topics of assessment I have been able to question the intention of pictorial techniques, assessing whether Massie can critique the current architectural imaging discourse.

Gilpin's prescribed way of viewing Picturesque scenery through his 'Tour Guide's' has highlighted Massie's Authorship and purpose[126]. Massie has constructed his tailored sensibility towards architectural imagery through a particular set of concerns known as ' the four pillars of image making'[127]Like Gilpin Massie is manipulating the subject to suit his ruleset. However, Gilpin's purpose differs greatly from FMS. As Malcolm Andrews describes, Gilpin taught the British to look at the scenery's 'special character' as well as artistic potential[128]. Education is the main driver here to launch Picturesque Tourism. The effect that this had was a shift in attitude towards British landscape scenery, identifying it as a national identity and 'English asset'[129]. Massie's motive, on the other hand is one of self-promotion. His aesthetic is strengthened by the images he produces, satisfying an overarching purpose of visual seduction.

We have seen that Picturesque traits identified in the previous chapters are evident in

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124 Macarthur, "*The revenge of the Picturesque,*"
125 Ibid, 651.
126 Gilpin, "*Observations on the River Wye*"
127 Massie, "*Seduction of Light*", 1.
128 Andrews, "*English Landscape*"
129 Ibid.

Massie's digital simulations. The multiplicity of 'objects' found in Gilpin's 'Picturesque Tourism' had a purpose of detachment, which allowed viewers to move freely between scenes[130] Massie's pictorial 'assets' have a similar purpose of neutrality to allow the viewer to read the image in its entirety and not fixate upon the details. Although falling under Macarthur's 'soft', less critical Picturesque, I would argue that the use of such traits has a positive impact on the architecture being depicted[131]. These techniques help to frame the buildings function and experience, which ultimately adds to the programmatic intention and contribution towards the urban context.

However, there are some traits which draw on a more facile reading of the Picturesque. Massie's fetishizing of the historical contexts combined with the aestheticizing and merging of 'grotesque' elements to produce a fashionable remodeling of London's past industries. Macarthur identified these traits within the Picturesque as part of a critique of Modernist town planning[132]. It would seem that Massie's attempt to incorporate these features deny critique, layering them under a haze of digital manipulation. Although Howarth Tompkins declares an honesty in restoration, Masie's images renders the past structures as manicured objects of seduction for their visual imaging qualities.

Ideas of temporality found within the Picturesque ruin have revealed Massie's methods of referral to past pictorial techniques. Instead of ruins, he deploys an imaging style that references compositions and tones of seventeenth and eighteenth-century painters. Using these methods to describe contemporary architecture has an impact on the reading of these images. Massie's depictions are being pulled into both the past and present, destabilizing time rather than fixing it in within a photographic certainty. Their convincing appearance of reality can be disconcerting in the broader context of architectural representation. In other words, their ability to record and assimilate erodes the purpose of the architectural photograph, diluting both its function and appeal. Also, the stylizing amounts to an image of 'Englishness', locality and ultimately comfort that resonated within the soft picturesque ideals of the eighteenth and nineteenth-century, pulling on the

130 Raimonda Modiano."*The Legacy of the Picturesque*"
131 Macarthur, "T*he revenge of the Picturesque*,"
132 Macarthur, "*The revenge of the Picturesque,*" 643.

sensibilities of a contemporary audience outside of the discourse of architecture today[133].

Dramatization is a pictorial technique that is common across both Massie's images and Architectural photography. New Photography's reaction towards Modernism reveals the purpose of dramatization that was effective in capturing the new architectural forms and spaces through light and shade. Massie's use of dramatization, however, is less of response towards the architecture he is depicting and more of a method of 'harmonizing' the image in its entirety[134]. Therefore it is less significant to photography's reaction towards Modernism. Instead of altering the process of capturing and representing architecture to come in line with its development Massie is producing an overarching aesthetic.

Massie's position concerning architectural photography is made clear in his online interview with Chaos Group[135]. However, his use of photo-real rendering techniques as a starting point suggests his reliance on reality to create an idealized portrait.

"We love V-Ray because it has the ability to create a really phenomenal base render," Forbes says. "Then it gives us the ability with all the passes and the channels, and the reflection and refraction, as artists, to tweak all of those elements"[136]

His process then unpacks the reality and manipulates parts of the whole to form his aestheticized 'painterly' version. In summary Massie's images operate with the spectrum between reality and idealized imagery. Here lies a danger of misrepresentation. If you tip too far into the abstraction no longer is the image believed as something architecturally produced but is constructed through imaging techniques. He treads this line very carefully to sustain explicit authorship with the imagery.

Following on from this, Massie advocates a desire to present his work as a project in its own right. Cataloguing, exhibiting and disseminating his imagery in such a way shows it as a commodity. As we have learned this is avoided by architectural photographers, who

133 Macarthur, "*The revenge of the Picturesque*,"
134 Forbes Massie, "EIZO-Living, breathing colour.
135 Ibid.
136 Henry Winchester, "Forbes Massie.

suppress their accreditation within the backs of journals. Photography must not be seen as a project. In other words, it must be read as a view not an image to have an idea of complicity between the photographer, architect and critic. Massie is in danger of breaking this relationship with the discourse he depicts. Instead, he is promoting an idealized urban portrait that disregards the architectural intent in favour of pictorial pastiches that suffice an overall totality.

A clear advantage of the simulated image over the architectural photograph is its ability to be constructed before the project has been realized. In both case studies, the level of realism and likeness to the proceeding architectural photography means that they play an active role in representing and to some degree documenting the project after its completion. The immediacy of his imagery coupled with the aestheticized reality explained earlier lends well to mass media dissemination tools such as Instagram. This means that the idealized image surpasses the lifespan and promotion of the architectural project, standing on its own terms within the digital realm.

The investigation into Massie's practice has revealed a colossal effort in digital rendering that has pushed it beyond a representational tool. In doing so, Massie is attempting to carve out a new territory of architectural representation, one that straddles photographic realism and idealized seduction. This raises a fundamental question around what Massie's mode of representation is doing to the act of documentation. As stated previously in chapter seven (Massie in relation to New Photography) Massie makes it very clear that he does not want to replicate a photograph. At first, it would seem that he is distancing himself from the act of recording, pointing his work towards a type of 'digital painting'[137]. However he later questions his authorship stating; "It occurred to me that we are recording the architecture of our time", defining his practice as a method of documentation[138]. This contradiction positions FMS production somewhere between the photograph and painting. Massie's act of documentation is a hybridized assimilation that plucks pictorial traits from other modes of representation. It has become a type of imaging in its own

137 Forbes Massie, "EIZO-Living, breathing colour
138 Ibid.

right, however it brings little value other than its atmospheric visual qualities.

In summary, I would argue that Massie's reassessment of the photo real through manipulation and painterly techniques is an unknowing critique against photographic representation. Comparing his work with Hisao Suzuki raised the argument of truth versus simulation. Both the photo and the render is to some extent a manipulation of reality. The spectrum on which they exist widens according to new advances in technology and practitioners such as Massie who are pushing our perception of reality through digital means. That being said photography's inherent experiential production means that it will always have a purpose to document if not represent built architectural work. What Massie brings to the architectural world is a type of imaging that plays on our tastes and sensibilities. The broad brush 'Englishness' of the scenes evoke comfort and familiarity to its viewers. Regardless of the subject, Massie is building an ever-widening portrait that is appealing but not necessarily engaging with architectural discourse.

Chapter 1 - Visual (2003 - 2019)

For 15 years, together we made beautiful images of unbuilt architecture - for clients all over the world. We are *proud* that we investigated composition and light with intrigue and passion, creating visual moments of architecture that have inspired others within and outwith our industry.

We crafted textures with imperfection - our *Perception of Reality,* that was visually tangible to all. Cracks in pavements, uneven mortar. We enjoyed an honesty in our image making - favouring grey clouds and dirty sunsets over high noon blue skies. There was *Seduction of Light* producing long shadows, areas of pure black that allowed the eye to stop - and then move on.

We enjoyed the *Harmony of Colour,* often driven from the hue of a brick, or the magenta in the heather - but *considered* none the less to encapsulate painterly qualities - not something digital, but a moment that would hopefully be respected for years to come.

AFTERWORD

Before I finished writing this thesis Forbes Massie announced the closure of FMS on Instagram. On 11th April 2019 Forbesmassie.com was taken off-line and the adjoining Instagram account was wiped of all but one post (fig 19). The script thanks all of the company's followers, employers and clients. Massie reiterates the 'four pillars of image making' and describes the importance of light, texture and composition in his images. He states "We crafted textures with imperfection - our Perception of reality, that was visually tangible to all '[139]. He is acknowledging the ability to disseminate his imagery to a broader audience outside of architecture as well as the Picturesque imaging traits discussed in this essay.

Massie titled the post: "Chapter 1 – Visual (2003-2019)"[140], which would suggest further chapters in the future . The reasoning for the company's closure remains unclear however the heading would suggest a shift into other modes of representation within the discourse of architecture.

FIG 19 LEFT

"forbesmassiestudioChapter 1 - Visual (2003 - 2019)For 15 years, together we made beautiful images of unbuilt architecture - for clients all over the world". Posted on Instagram, forbesmassiestudio, September 6, 2018.https://www. instagram.com/p/BwHvQehhmhK/

139 *"forbesmassiestudioChapter 1 - Visual (2003 - 2019)"*. Posted on Instagram, forbesmassiestudio, September 6, 2018.https://www. instagram.com/p/BwHvQehhmhK/

140 Ibid.

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on Instagram, forbesmassiestudio, September 6, 2018, accessed March 10, 2019. https://www.instagram.com/p/BnYhwxzA8D7/

12　　"A rendering of Coal Drops Yard. Images courtesy Forbes Massie", Forbes Massie, Posted by Wallpaper, Heatherwick Studio's Coal Drops Yard in Kings Cross to open in October, Stathaki, Ellie, Wallpaper, July 18, 2018, accessed April 26, 2019. https://www.wallpaper.com/

13　　"Battersea Arts Centre, 2018 the rebirth of a town hall for community and theatre use", Howarth Tompkins, Last modified March 30, 2019, accessed January 12, 2019. http://www.haworthtompkins.com/work/battersea-arts-centre

14　　"Coal Drops Yard by Heatherwick Studio", Forbes Massie, Posted by Dezeen, CGI artist Forbes Massie unveils "completely seductive" renderings in London exhibition, Frearson, Amy, Dezeen, July 4, 2016, accessed April 26, 2019.https://www.dezeen.com/2016/07/04/forbes-massie-cgi-renderings-architecture-protein-studios-gallery-london-exhibition-seduction-of-light/

15　　"Bedford Lemere & Co., "Palace Theatre, London" (1891). Architect: T.E. Collcutt (RIBA Library Photographs Collection)", accessed April 26, 2019.https://www.architecture.com/image-library/RIBApix/image-information/poster/royal-english-opera-house-now-the-palace-theatre-cambridge-circus-london/posterid/RIBA3834.html

16　　"We are delighted to show you one of our favourite projects this year with @haworthtompkins & @batterseaartscentre With careful photography and an intricate 3D model, we were able to create a respectful impression of a beautiful old grand hall. For an existing photograph, head over to Haworth Tompkins page!", Posted on Instagram, forbesmassiestudio, September 6, 2018, accessed March 10, 2019. https://www.instagram.

com/p/BnYhwxzA8D7/

17 & 18   "A rendering of Coal Drops Yard. Images courtesy Forbes Massie", Forbes Massie, Posted by Wallpaper, Heatherwick Studio's Coal Drops Yard in Kings Cross to open in October, Stathaki, Ellie, Wallpaper, July 18, 2018, accessed April 26, 2019. https://www.wallpaper.com/

19   "forbesmassiestudioChapter 1 - Visual (2003 - 2019)For 15 years, together we made beautiful images of unbuilt architecture - for clients all over the world. We are proud that we investigated composition and light with intrigue and passion, creating visual moments of architecture that have inspired others within and outwith our industry.We crafted textures with imperfection - our Perception of Reality, that was visually tangible to all. Cracks in pavements, uneven mortar. We enjoyed an honesty in our image making - favouring grey clouds and dirty sunsets over high noon blue skies. There was Seduction of Light producing long shadows, areas of pure black that allowed the eye to stop - and then move on.We enjoyed the Harmony of Colour, often driven from the hue of a brick, or the magenta in the heather - but considered none the less to encapsulate painterly qualities - not something digital, but a moment that would hopefully be respected for years to come.A sincere thank you to the many people who were involved:Joshua Smith, Tommaso Secchi, Olly Jack, Mitchell Saunders, Maja Tetlak, Anton Tkatchuk, Alvaro Monfort, Marta Catillo, Francesco Bonanomi, Johnny Kim, Federica Gallucci, Serena Ionta, Natasha Bourne, Adam Mozes, Jessica Hendey, Maria Villalobos, Toby Lau, Sophie Craven, Benjamin Martin, Oliver Hay, Samantha Shortland, Jason Hall, Sebastian Tupper, Fay Comber, Laura Murri, Kasia Penar, Harriet Cooper-Fish, Gregory Wycech, Federica Cocca, Marita Madio, Casio Oba, Carlos Carbonar, James Roach, Giulia de Lena, Marcus Andren, Giovanni Cassisi, Francesca Zampini & Louise Schmidt (last but definitely not least)If anyone would like to keep in touch with me, you can email forbes@forbesmassie.comIt's been an amazing journey.FM", Posted on Instagram, forbesmassiestudio, September 6, 2018, accessed March 10, 2019.https://www.instagram.com/p/BwHvQehhmhK/

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APPENDIX

Forbes Massie in conversation with Chloe-Le Reste, 19 February 2019, London

FM: **Forbes Massie**

CL: **Chloe-Le Reste**

A: **Audience**

FM   We only had one talk last year. We had this plan that us as visualizers, artists, CGI, however you want to call us: in our work we are inspired by things that are not other visualization artists. If we did that then would stay in our own bubble. So we had a painter that I knew from my school days last year and this year we will try and make a more conscious effort to get people in to talk to all you people that I have never met before apart from Ben and a few others through the power of Instagram. This is amazing because I have found our speaker tonight Chloe-Le Reste on Instagram and of course Instagram is a sort of tool that, um, well there's a funny story to start with I guess that you know we follow a lot of people on Instagram and then two weeks ago I decided to follow everybody. So if there is anybody in the room that I have unfollowed, um, apologies because I found that I was looking at it all the time and I will follow people again. But of course you are exposed to really interesting artists, photographers and other people that I guess hammer home the fact that if you are an architect there is a multidisciplinary field of artist's, designers, sculptures that all feed into one another's ideas and when I saw uh Chloe's photographs I was really taken by the fact that she had a particular style. You can almost say that she had a brand about the work that she's made. And I'm saying that without knowing anything about this woman at all and I still actually know very little about Chloe because rather than being in the office this afternoon she has wandered off outside to take some photos and other things.

The title was in conversation with, um Chloe's got a small presentation where she will go

through her background and some references that she likes. I have some questions and my team has some questions that we discussed and rather than Chloe speaks and I speak and we wait to the end I think it would be nice to try and of course this can evolve as we go through the year but if you have a question and it is relevant at that time feel free to put your hand up, um (pause) maybe Josh you can check for hands and lets you know have a conversation / have a discussion about it. Chloe:

CL   Ok so first of all thank you all for coming. I am really pleased to be here. Jut to introduce myself, I am Chloe, I'm twenty five years old. I studied Architecture in Paris and I also completed my studies background in management masters. So I have this diverse side and after that I worked for two years as a store planner. It's kind of material Architects for a luxury brand in Paris. So it was all about building stores, building corners in shops, boutiques and stuff like that. So, then a few years ago I decided to start my career as a photographer. It was more as a side job and then I decided to make it full time only a few years ago. So then in October 2018 I decided to become a professional photographer, so that's the line of the background. On the other side I would say that I started photography around fifteen years old and I was really interested but not really expressing myself, taking shots of landscapes, forests stuff like that. Not really architecture but when I came to architecture school on the first year we had photography lessons. It was not architecture orientated but it was on various topics like portraiture, so I found it really interesting. Then on the second year we visited Copenhagen to visit lots of contemporary architecture. I took a lot of pictures there and I was totally amazed by the architecture, the shapes and the light there. So I think it's the most important trigger for me becoming a photographer. So then in 2016 I decided to share my pictures on social media. So I setup my Instagram account and started to share some pictures of Copenhagen and architecture I took before. I find it really interesting because it's not only about sharing your pictures but also finding inspiration from others. For that it's a really big line because you have lots of artists, painter's designers, photographers, companies and friends. Everyone basically has a presence on Instagram so you can find a lot of inspiration. So I think for me, for

architecture, that's where it started. I started to find some accounts and started to follow photographers. This one is Malik Lipp and I found his photography to be really minimal and really focused on details where the architecture stands out from the background with very clear and pure sky and I really appreciated this kind of atmosphere. I also think that on Instagram there was this whole movement of minimalist architecture. So I thought of other references such as Minh T. He is also nodding towards minimalist atmospheres. He works a lot with light and materials, Architectural elements and also inhabitation. So he puts people in his photography which I think is really interesting because it gives another dimension. Everything is still and pure with lots of shapes. It was also a big inspiration. Then also Sebastian Weis, I don't know if you already know him but on Instagram he is Leblanc and his photography is amazing. He has shot a lot of big buildings in the world and he has done a great series on different architecture. He also works a lot with light shapes and you can also find this notion that the building stands out from the background with very clear skies and a very pure atmosphere. So that is really inspiring. So then I also followed some other photographers: Simone Bossi. He is shooting internal and external pictures and also works allot with materials, lights. Allot of textures and to me his pictures are really, really meaningful. He also put people in his pictures which again brings life to the picture and not only the still building, so that's really interesting.

Then we can talk about some things in paintings. When you are doing photography of course you are influenced from photographers but it's also about art in general so for the painting I really appreciate Malevich from the Supremacism movement (pause)

Also with El Lissitzky and other painters he had a very minimal approach. Very geometrical, very meaningful and it depends allot. Even if you have this painting: white square on a white background or black square on a white background. To me it means a lot because you can find allot in this. Also E lissitzky. This photo is of an installation that he made. He was also an architect. You can find allot from squares, shapes, lines and everything combined so lots of this movement's flourishing is really important. I find this particularly

inspirational. Also from another painter Delco. I really like this artist because you can find architectural elements with a specific atmosphere. The light is very important in his painting as well as color. Explaining light with shadows created by the architecture. He was a really great painter I really appreciate this. Also I found inspiration from more minimal artists like Frank Stella. In my photography I really like to work with lines and you find inspiration in these painting like this one. You only have two colors, black and white and the scale of lines. So it's really meaningful as well.

Then I can talk about the architectural influences because when you are in architectural school you learn a lot about different movements and different architects which is really interesting. So I really appreciate Buckminster Fuller. This house that was built with this metallic materials and futuristic shape. I really appreciate this art museum by Oscar Niemeyer in Brazil. It looks like a saucer and I think the shape is totally amazing, um very futuristic. You can also imagine the architecture within its environment. So it's great inspiration. As another architect I really like Taddeo Ando with his concrete architecture. Four by four houses in Kobe is amazing. I really hope to shoot them soon as I'm going to Japan in March 2019. So I'm planning on visiting lots of Taddeo Ando's architecture because it really powerful. So some other influences we can find Carl Andre's work with this concrete geometrical stuff that you can find within his art. I find it inspiring. I mean it's very architectural and you can see the light reflecting on different sides. So I found art like this really powerful and we can link it to Tomas Saracen who is another contemporary artist and makes allot of installations. He works a lot with structures, reflective glass and steel which I like allot within architecture. Yeh that's, these were some inspiration. Then as I told you earlier I started to be a professional photographer around two years ago but firstly as a side job. Since October I've been a professional Photographer. Working with different companies, architects, developers, so let me show you a few examples of this photography which is very different from my personal photography that you can find on Instagram. Here you have a client's brief to respect, you don't have total control on other factors to shoot. It's a different approach but I will show you. This one

was about shooting from offices for a developer / client. I found out that the lighting was very soft with the flooring. The wall and then the ceiling. There were all these lines coming together so I found it interesting but the building and internal space was empty. So we have this space with different conditions. Then another from a construction site I documented for an architect. The site was about different points of view. This one was quite interesting because I see it from a symmetry point of view. It's in construction so it's not very clean. Even in this case I tried to find points of view that are symmetrical. So this is another view of the site with the right lighting. Then this one was a bathroom for an interior architect and also the light was very soft and you have different patterns, timber and white elements and the very light yellow from the bowl, the light frame from the mirror. Soft tones. This one was for another interior architect. It was housing and has different element like furniture like windows and pace. Another interior design picture. It's interesting to work for them because you can focus on a few elements. Also with the white light, so it was interesting to find a view that focused specifically on the furniture. This one is an example of a bathroom from a real estate commission. I quite like the pared back aesthetic. This one was shooting a new office fit out. Here you can find different spaces within the offices. Then there are in between space where people can meet. The color pallet made it interesting with a flashy pallet (pause) a very different approach.

Now I will talk about the photos you can find on Instagram. So I really like to work with geometrical shapes. The sky is also really important in the composition. The image on the left is of Charles de Gaulle Airport which has a very big concrete structure, it is very futuristic. The right is of Palette De Tokyo which is a contemporary piece in Paris. It's almost like symmetry but it isn't perfect. It's very graphical with lines squares triangles. Also this one you can see I different shapes, circular shapes all mixed together in this. I don't know, not completely natural atmosphere. This one in the right was in Paris in a housing area. A very quiet place. This one is quite picturesque also.

Minimalist shot. This one on the lefts was housing buildings. This one on the right is on the

Champs-Elysées. It's a Citroen showroom. And also the color, the red is really interesting here because it makes contrast with the blue of the sky and you have also all these lines. Yes it's also about lines. I used to straighten the lines but for this shot in Copenhagen we can see the building from above and it was nice because it gives an impression of domination. So for this one it was interesting to not have straight lines but have this impression of being above. I'm very small compared to it and also it's the same approach for the building on the right. You can see the structure, the material reflections and the sky. So it is really important in this kind of photography. Here you have some housing buildings. The light was in golden hour. It was very orange and very soft. The whole architectural scene was very interesting because the composition of building produced a graphical flat image. Here you have this very large curve from this housing. Actually I chose this building for the first time when I was in architecture school. I took a picture of it 3 years ago and it was almost the same angle. Coming back to Copenhagen I shot this again from the same point of view but with a different light, different sky. It's a bit different but an interesting comparison as it's not quite the same. Then this is a series I made about metallic textures. They are very detailed pictures. So you can see the shiny steel material. It's in a building in Paris. On the right the building from BIG architects. The facade is really interesting because light reflects very well in it. With all the context it's really nice. This building is actually an energy waste plant. On top is a park and ski slope. You can have this shape as a mountain. I really like this building so when I go back I really enjoy photographing it. Also there are two other building's shot in Copenhagen. What attracted me with this building was the material and the light. This light is also very strange. Then to finish this metallic series, on the left is a building in Stockholm with the steel details and on the right is the philharmonic in Paris. You can find this steel reflection. These are very detailed pictures. It was with this metallic process. Then with the concrete in Paris. It's all about the concrete and touch of color with the yellow door. It was very crucial to time the shot at a particular point of the day according to the light. During the day the light was very different. So generally before shooting I plan the exact timing of when I will come. I also plan around the weather forecast. It can also be very interesting

to not have any understanding but that is a very different approach. It's important to schedule around the weather forecast and go when he sun is out, pinpointing the exact time. Then you can have these shadows. It increases the materiality of the building. Then also with material and steel I found these two buildings in berlin. So you can find this housing tower. It's rather crude and austere. I shot this photo within the golden hour when the light was very warm. Also I thought the orange in the building was very contrasting. It was quite powerful because the tower stands out from the sky and the background. Close by I found these steel tubes where the light was very intense and it's really clear and contrasting to the dark background. Also this was from a travel to Tenerife: Canary Islands. This island is interesting because you have lots of contemporary architecture, lots of concrete and also the environment is really nice so you can see the architecture mixed with its surroundings. This one on the left is a sacred museum near a church and is all about concrete. Even in this picture it was grey sky. However I feel that the architecture still sticks out. The Tenerife auditorium is a great space. The light comes in creating these shadows that are really highlighting the material. Also these two are from Tenerife. The yellow really contrasts with the blue giving a color splash combined with the concrete background. Again the colors stand out. The floor, the planting and the sky. This one was the same place. This particular area was really interesting because it was a bit sunny and gives strong shadows. Really impactful and interesting light for the shot.

Also with the raw materials. Then this building is also rom Tenerife. It's a science university and it's a really impressive building because of its curves. All the rooms are around the curves and you have this internal space within the curve. So it was an amazing building even if it's a university there wasn't many people. It was a still and quiet, a meditative place with the mountains in the background. Also the light was particularly good, showing off the shapes, materials and textures.

FM   Ok so can I add? When you were there the shadow underneath is of a similar proportion to the ramp going up. Were you walking around this for a day, half a day? Or

did you research that beforehand?

CL   Actually no. No I went there in the morning and the sun was out so I thought it was time to go. I didn't check the exact timing or the forecasts on all the channels. It was more intuitive. Then this picture is also from the auditorium and this building is very impressive because you have this big concrete form. So it was quite interesting to photograph in front of the sky background. It is really very powerful.

Now I will talk about some portrait photography that I make. You can find some similarities with architecture because I like to keep this clear sky and having the subject standing out from the background. Photographing people is similar to photographing architecture. When you want the object to be contrasted with the background you can find some points of view to make it appear and stand out. Also you can find some lines, shadows and sometimes pictorial elements which is really interesting. So I think mixing people with architecture as you can see with artist like Main T introduce people within their architectural piece. Perhaps I will develop this method in the future.

This one has a very architectural background combined with light etc. There is allot to do with people and architecture within it. It needs to be developed.

FM   Ok, Thank you. I did jump in there because we were talking about it earlier on and wanted to go though.

CL   Yes yes, I remember.

FM   Maybe we can flick back. Um and I know my guys have something they want to ask as well but the thing that stood out actually only when I heard you talk was, which kind of, in a way sums up your personal photography because you use the word shape.

CL   Yes Yes.

FM   I wrote down here, shape shape shape shape shape and um I think that's really interesting in your approach because it celebrates shape. Ok there's three dimensionally to form but we are talking about a flat image here. And that is for me something that is really powerful with your technique and approach that you are looking for shapes within the architecture. Ok and weather that's the sky standing out, or whether it's a column or in this case two bridges but that is what gives it this iconic representation.

Then what I wanted to ask about was something we talk about allot and that is that there is an intimacy to the view that you are finding within the architecture. For us it's not built yet so we are moving a camera around within a piece of software but you find these incredible moments, which is another word that I enjoy within an architecture that is often quite a large scale. How you find those moments is by camouflaging the scale or descaling the building through cropping but still manage to capture the essence of the building within a smaller frame. Is that a fair?

CL   you can have a very big building or structure but sometimes if you only chose the little details it can bring a different approach. So yes it's part of the process when I shoot a building and it depends, sometimes I like to write the scale and present the full building. For my Instagram account for example it is all about detail and this kind of frame. I almost always use portrait format because I think for details it's what works for me, for the picture so yes it's really important to focus on the details to get a different view of the the building.

FM   Yes because you are often asked to show and of course I will be honest with you I'm more taken by the word that you haven't been paid to do that the work you have been paid to do. Right you know that you are a young photographer and you need to make a living right.

CL   Yes

FM   And of course you want to go and explore these building and that is very commendable. We were talking about color earlier and you mentioned you liked a particular color of blue for the sky.

CL   Yes, actually the blue is never blue, it's a greenish blue and it's. I think it gives this surreal dimension and it's not natural to have this color but it creates a like an atmosphere and all the photographs when I print and makes series so yeah I started to use this color and I continued to use this and I think it's part of the process.

FM   It a color you like.

CL   I do like it for the sky because it's a bit different and it's not normal. Also it can stand out from other colors. Orange, yellow, I really like yellow, it's my favorite color I think. I'm wearing all black but I really like yellow and yes with this kind of blue it gives a nice contrast. I keep going because now I have started I will continue.

FM   In Tenerife for example it was a very different kind of atmosphere and you know of course is this the same? It can get a bit cloudy. It's the same location as the one on the right no?

CL   No No it's the same city but not the same location. Not at this time.

FM   Ok. But if you made that look. Ok you're saying that in Photoshop there is something precious in the manipulation of the photograph after it has being taken. Do you mind that? Is it just the sky that you manipulate or is it other things that you change

after taking the photograph.

CL It really depends on the picture. I would say that first thing is that if there are blue sky correct the blue color and also straighten the lines.Im not ready to completely change the background or completely change the sky. Generally I use the same sky. Sometimes I remove some clouds, sometimes I adding some clouds but when the sky is completely blue the initial picture was like this. So I'm not manipulating the sky too much, I'm not changing completely so.

FM The light. If we go back some slides. We spoke about some brutalist architecture. Yes this one. I mean, again I'm really interested in the time of day within the architecture because surely not all of this can be coincidence that you have really emphasized the depth. You have mentioned that you can shoot this in indirect ambient light but you. Maybe your just lucky (laughter) but your eye must be looking for that.

CL Actually before going and shooting like this I check the sites orientation on a map and then I can check at what time the sun's out and at what time it's gone. So yes I can check the time of day to the orientation of the building. Sometimes it's more planned, sometimes it' more random or instinctive.

FM The last one from me is around Instagram and so you have 13000 followers, a body of work that is more creative and iconic than the work people have asked you to do. So what is the next step do you think? Surely the next stage is that you are commissioned to take photographs like this. Is there a goal or plan.

CL Yes the goal is to start working with architects because the point of view for them this kind of composition is really important. And it is more of an artistic approach compared with commercial photography so yes my goal is to decrease this real estate work and work more directly with architects. To be able to express with light and geometry

because it is really fulfilling. It's a goal and a direction I would like to go with.

FM   Anyone else got a question for Chloe?

A   It's interesting to see how you photograph these beautiful moments of architecture without people. You don't see a person. For me this takes out nicely the scale of what you are looking at. I'd like to know what your thoughts are having people within the image.

CL   For me it's important to put the full attention on the architecture. I think if you remove people you can solely focus on the architecture and structure and it give a non-life atmosphere, where architecture can express itself alone. That why I tend not to include people because it gives the architecture center stage.

A   Yes it's very nice because it takes away this, I mean that for example me determining an abstract data. It's interesting to see.

A   This is a super easy question Chloe. What kind of camera do you use and what lenses. Also what kind of material do you bring with you to take all of these amazing shots?

CL   So I am a digital photographer so I am using a Canon 5D and I am currently very happy with it. As for lenses, most of the time for professional I use a 16-35mm because it is very convenient for interior spaces and also a tripod. But for personal pictures it's a bit different because when I'm travelling or going through Paris I don't like to have too much stuff so all those shots are without a tripod. My favorite lenses I would say is a 24mm because you are more flexible. I also often use a tilt shift lenses which is really really interesting to work with because you can directly straighten the lenses. It's a manual focus so it takes time to get it right. You need to give more concentration but also a lot of the time. For example in Tenerife I only used this because its way lighter and you can

get really detailed pictures with this kind of lenses. I use different lenses but it depends of the complexities of the image.

FM   Yes because on BIG's waste plant this is quite close. How did you achieve that? It feels like that's actually off a Wallace and Gromit set. It feels like a physical model.

CL   This place is interesting because.

FM   We tried to get to it but couldn't.

CL   It's surrounded by a big housing complex and in Copenhagen it is very open. Literally you can walk freely through the communal areas so we went right to it towards a green area and have a picnic and have this point of view. Actually it was perfect and not planned.

FM   You need to Photoshop the circle smoke ring on top (laughter). Supposedly in all the renderings it would bellow out a circular ring of smoke. It doesn't do it now and a lot of people are annoyed for some reason. Anyone else?

CL   I wanted to continue this line of questioning about opportunity and preparation. All of your photographs have this beautiful blue light. The question is what do you do when it's raining outside? The opposite of this question is what did you shoot today when there was this beautiful light? How intentional are you about some of these things and do you just go and scene pick. Are there certain buildings that you will go to or intentionally photograph?

CL   Yes I would say both. I have some buildings that I want to shoot so I decided to shoot them at a specific time. And for example if the sky was grey and I wanted to shoot a blue sky I will go and come again in time. Also yes it's difficult to work when the weather

is grey because of the different approach to light. I still hoot them. It's all about selection.

A   Did you find anything good to shoot today?

CL   Today?

A   Yes

CL   Yes actually I went during the afternoon but the cloud came quite early but we had nice light between 2 and 3 but it was spotted with clouds. Yes I took some shots so I will check them. I think I like them. We will see.

FM   Ben.

A   Outside your photography and your love for architecture what inspires you to capture what you capture? Are there directors, movies or theatre or anything that inspires you?

CL   Different architects and architecture film: I like to see what they are doing. Yes architects inspiration but movies maybe a bit but I am not really a cinema and move person. I'm more interested in the pictorial. I like to go to museums to discover new artists. I really appreciate contemporary art so I like to discover new things, new concepts, and new installations. Sometimes I see things that are really meaningful. I create an inspiration folder on my computer to house these images. When I find a building that matches these ideas I decide to shoot.

FM   What project are you currently working on?

CL   Right now I am working on an upcoming commission for an interior project. There

are lots of demands for that. Also on the side I'm planning to go to Japan which is really exciting and I'm planning on doing a personal series there because the architecture is mind blowing. It's my first time in Asia.

FM   With the blue skies.

CL   Yes I hope so.

A   When you travel do you plan everything you're going to photograph? Or is it an adventure exploring the place?

CL   As I said before two years ago I was only going and shooting what I found on my way. Since I started posting more on Instagram I started to develop my website more and to get some new clients I decided to make more pictures. On the other side I would say that now I plan everything. I plot them on the map and I will see all of those buildings. It's all about organizing the travel but sometimes it's not like that because you also need to take some time to visit yourself. It's a balance between the two: discovering new places and shooting building's on purpose.

A   Now you're in London are there any buildings that you planned to photograph beforehand?

CL   Yes actually I went to London two times this year. It's very different to Paris. Also the city is very vast and I think there are places in the city yet to be discovered. I went to the Barbican center and the National Theatre.

FM   All the concrete (laughter).

CL   All the concrete yes. I think it's an ongoing process and I think tomorrow I will go

out to check the new buildings that I haven't had a chance to shoot yet.

FM   Anyone else?

A   Yes another. Whenever I'm traveling I usually have a top three list of where I would like to go. What's your top three right now?

CL   I would say Scandinavia. I really really like this place. Sweden and Helsinki is really really nice and really inspiring for me. If you like contemporary architecture, peaceful places. During summer it's particularly nice because you get great light. So yes Copenhagen, Scandinavia. Then I would say it's not very objective but I really enjoy Berlin as a city. It's seen as an ugly city but personally I really like it. So yes then I would say Japan, I've never been there.

FM   Yes

A   I wonder how often you just pull your phone out when you see a moment and just take a photo. Whether an image taken on your phone if it was the right moment would you consider releasing it alongside another piece? Or is there a fundamental difference between this type of point and shoot and something more planned?

CL   Yes its part of the process. Sometimes I go around a place or city and see a nice moment, nice building or detail and I take a shot in order to remember, and then I can come back and shoot with an actual camera. I'm not so much into shooting architecture with my phone. I like to only shoot with my camera but it happens for Instagram stories or memories.

A   I have a relatively banal question but it has always been a fascination for me is just

like followers or spreading the word on Instagram. Have you actually used advertising or have you done media stuff, articles or that sort of thing? How have you spread the word? Hashtags?

CL   Actually no when I post the picture I use hashtags. I've reached the limit which I think is thirty so I know it's a bit ridiculous and personally think it's too much but you get much more chances to be visible on the platform and to reach more people so the hashtags are really important. Also I like to tag the architect because then they can see it and sometimes I have a return on that. But I didn't make any advertising. I think the importance to make yourself visible on Instagram. Like Like like because then they might notice you.

FM   That's how you got 13000 followers.

CL   Ha Ha yes.

FM   Ok last question anyone?

C   Do you think you will ever branch out into color? Other than the blue sky.

CL   Yes I mean it's not a fixed rule. When the building has rough bits I like to include color to make it contrast with its environment. So yes I hope so in Japan.

FM   Yes. Will the blossoms be out in March?

CL Yes they will be.

FM   Ok, Chloe thank you very much. I mean It's really frustrating actually that you have so much time to make your own work that isn't commissioned. Don't stop doing that but

I think from me to you, you need to knock on the door of these architects and say you know , your building is built and this is my take on it. This is for you. Give it to them for free, frame it, talk about it, be passionate about it and I cannot see why they wouldn't be calling you in the future to give you some money to do it. But thank you so much for coming over. (Applause)