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University of Applied Sciences

Master's Degree Programme in Design

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CAPTURING THE SPIRIT OF THE ARCHITECT THROUGH PHOTOGRAPHY: Alvar Aalto Architecture in the Kymenlaakso Region of Finland

Master's Thesis 12/2014

ABSTRACT

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Architectural works that have been designed with meaning can be seen recorded through countless photographs, magazines and books. However, can they truly capture the spirit of the architect and evoke feelings in the viewer?

The main aim of this work is to understand if photography can capture the very essence of an architect's spirit and intentions in their works. Documenting the works of Alvar Aalto in the Kymenlaakso region through photography for artistic purposes and historical value in the creation of an art book is a result of this work.

This work mainly uses action/practice-based research as an approach method through photography. This approach can be used in the critical review of the photographs taken. Interviews with architects and photographers have also been used for the collection of background information and qualitative research.

The main conclusion of this work is that photographers can capture the spirit of an architect such as Alvar Aalto in that their photographs show how the spaces are used today. The resulting photographs taken as a part of this research work have been produced in the form of an art book.

ACKNOWLEDGMENTS

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1   INTRODUCTION

Many buildings that have been designed with thought and feeling by the architect, especially bespoke designs should evoke some kind of feeling in the viewer whether looking at architectural illustrations or photographs of the finished work. However, it is rare that the photographs of the completed work match the scene in reality when one visits the location and any feelings may be completely different than were imagined.

Photographers and architects often manipulate the scene itself or manipulate the photographs after they have been taken in order to convey the architect's vision. This sometimes results in a scene that cannot be 'recreated' by the visitor to the actual site itself. Having said this, is it possible to photograph an architectural building to capture some feeling of the architect's work and to get the viewer to experience some of the emotions that the architect intended in relation to the building and its intended use? This question is especially relevant for buildings that have been in use for many decades, and also having gone through some transformations due to different uses or various inhabitants having resided there.

The main concepts of this work are related to architectural photography and how to capture the essence or spirit of the architect in the images – in this case, the works of Alvar Aalto in the Kymenlaakso region have been selected. Another concept that will have a major influence on the work is the publishing of a collection of high quality images in printed form such as a coffee table art book.

The commissioner for this work is the Alvar Aalto foundation. There is also a book publishing deal for the resulting photographs from this work with the library of South East Finland University of Applied Sciences, who will finance the publishing costs with the help of a funding grant from Kymin Osakeyhtiön 100-vuotissäätiö. The Alvar Aalto foundation has also expressed a wish to have photographic exhibitions of the contents of the book when it is published.

The idea for creating a thesis around the architecture of Alvar Aalto in the Kymenlaakso region came from a conversation with a study colleague who is

planning on starting tourism on the same theme. My idea is to photograph various examples of Alvar Aalto architecture in the Kymenlaakso region both from the exterior and with the permission of the building owners also the interiors in their current use.

Although the works of the architect are generally well known, both in Finland and internationally, very little has been documented about the Kymenlaakso region itself. It is for this reason that I find it interesting to create some kind of visualisation, specifically a collection of photographs and small stories. As I have never before undertaken such a large-scale photographic project, it is an exciting challenge to do so.

1.1 Main aims

It is important at this stage to define the aims of the research. The main aims of the work are:

- to answer the question:
  - Can a photographer show an architect's vision through their images?
- to research and visually document various Alvar Aalto works in the Kymenlaakso region
- collate stories/histories related to the above
- publish the resulting work in the form of a photographic art book

Using these aims should ensure that the project is clear and follows through to a logical conclusion. One of the major benefits of this work will be the last point, that is, the production of an art book, which is also intended to raise awareness of Alvar Aalto architecture in Kymenlaakso.

1.2 Research plan and timing

The preliminary outline of the research can be seen from Figure 1. The starting point was mostly desk based, related to preliminary planning.

Preliminary planning - 01/14
• contacting interested parties
• applying for project funding

Background research - starting 02/14
• architect's work
• locations of sites
• gathering literature
• finding a publisher

Visiting locations - spring/summer '14
• contacting owners
• photographing sites
• interviewing families/residents/owners

Post production work - summer/autumn '14
• preparing and evaluating images
• re-photographing sites as needed
• writing texts
• book layout

Final publication - 11/14
• thesis published online
• book sent to publishing house
• reporting to foundation(s)

Figure 1: Research plan.

The timeframe to complete this work including the publishing of a book of the photographs was quite limited, and therefore very challenging. This was especially true in relation to planning the photo-shoots and scheduling with everyone involved. Even more important was allowing enough time to re-schedule any photo-shoots due to unforeseen circumstances or simply having to re-take any unsatisfactory photographs.

2 METHODOLOGY

As I am directly involved in the outcome of this research as the photographer, the main methodology is that of action-based research, also known as practice-based research. Through my photography and creation of a published book, I will take, analyse and re-take photographs where necessary. I also use qualitative research through interviews, and location test shooting.

Action-based research has been defined by Reason and Bradbury (2008) as that of an interactive process of inquiry utilising problem-solving approaches that are implemented in a context of collaboration whilst gathering data at the same time. The actions can then be analysed to explain why they exist. This is further illustrated in Figure 2. (See also Clack, 2009, 14.)

REVISE

REFLECT

REPEAT

OBSERVE

IMPLEMENT

PLAN
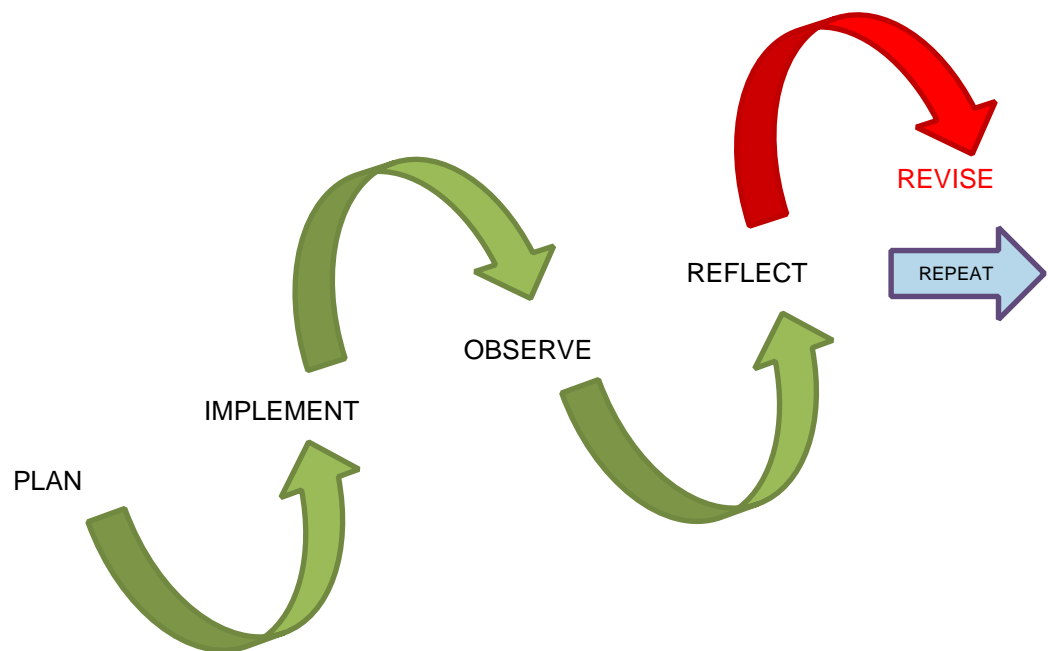
Figure 2: Action-based research.

Kemmis and McTaggart (1988, 6) have linked the words 'action' and 'research' in an attempt to explain that action-based research truly defines the essence of the approach. (See also Clack, 2009, 14.)

"The linking of the terms 'action' and 'research' highlights the essential feature of the approach: trying out ideas in practice as a

means of improvement and as a means of increasing knowledge about the curriculum, teaching, and learning. The result is improvement in what happens in the classroom and school, and better articulation and justification of the educational rationale for what goes on. Action research provides a way of working which links theory and practice into the one whole: ideas-in-action." Kemmis and McTaggart (1988, 6)

In Figure 3, I have adapted the model of the action research process by Kolb (1984) to illustrate how action research can be used as a learning process in photography (See also Clack, 2009, 14). The photographer researcher can go through the process many times until they are happy with the results. The 'reflective observation' could also include peer review but it must be remembered that photography can be subjective and open to interpretation (discussed in 4.3).

Reflective observation (analysis of image)

Abstract conceptualisation (planning a shoot)

Continually repeating the cycle improves understanding

Concrete experience (feelings evoked by the image)

Active Experimentation (taking the photo)
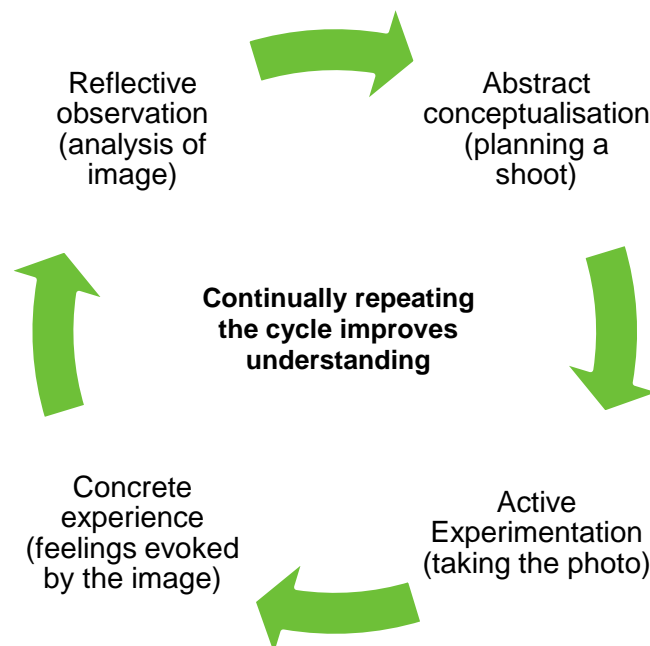
Figure 3: Action research cycle as a learning process in photography, based on Kolb (1984).

Eriksson and Kovalainen (2008, 193; See also Clack, 2009, 14) have explained that action research is all about the observation of a particular problem and further solving of it through the process of intervention and further observation.

It is also mentioned that action research is a suitable method to be used for a situation that needs to be observed over a period of time, or to be able to understand change processes, or problem development, and to be able to reflect on the changes in order to learn from them.

> *"Action research is not technically a research 'method', rather it should be understood and addressed as an approach to such research that requires involvement, a close relationship to the research object and participation as key starting points for research activities, and uses different methods in acquiring knowledge, in the research process and in problem solving."* Eriksson and Kovalainen (2008, 193; See also Clack, 2009, 14)

This research was conducted by first planning the photographic approach needed, then putting this into practice by taking the photographs, reflecting and then analysis through image critique, then implementing new procedures where necessary and re-taking photographs. This method can therefore clearly be seen as a beneficial approach and one that is most suited to this research. As the process continues for each subject/location that is photographed, the photographer learns from each experience as is further explained in Figure 4.
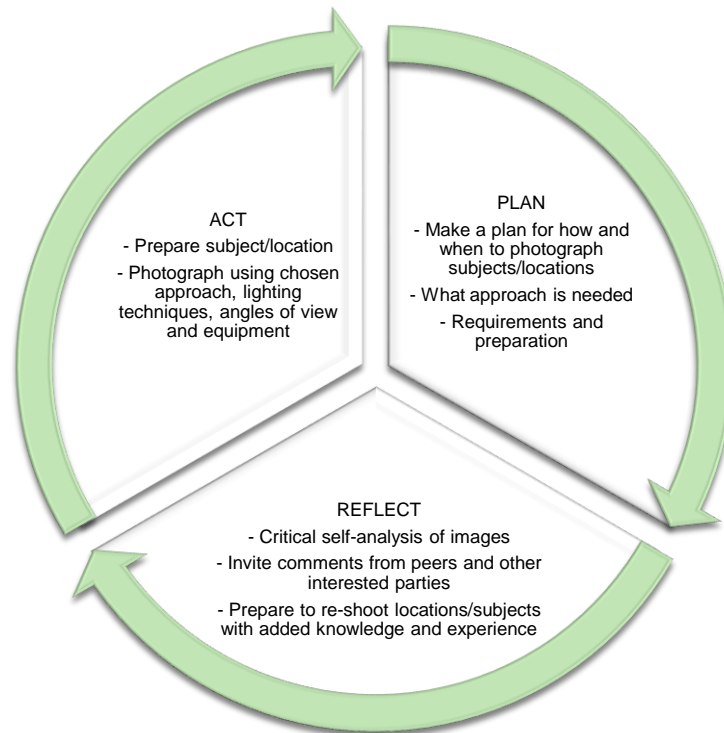
Figure 4: Main practice-based research outline.

In action or practice-based research, it has to be remembered that the researcher is also influencing the outcome by participating in the very phenomenon being observed. Photography by its very nature can be seen as subjective (see 4.3 for more on this) and for many photographers the act of taking the photograph can mainly be to express themselves through the photographic medium. In this case, the only true definition of this practice-based research as a method could be explained by saying that the researcher (the photographer) keeps going through the process as outlined above, until they are happy with the results from their own point of view.

Although action/practice-based research is still said to be a fairly new trend in research methodology, it can also be considered as one of the oldest methods there is – known more commonly as 'trial and error'. However, we can say what we define as a research method has a more structured and somewhat analytical approach as to what was the 'error' and what should we 'try' next.

2.1 Methodology consistency

Many scientific researchers criticise action research as not being a tried and tested method due to the fact that it is a constantly evolving process and one that generally cannot be reproduced due to its inherent dynamic nature. It is usually based on individual relationships with the action researcher (in this case the photographer) and the participants or subjects. It can be said that if the researcher has a more involved role or closer relationship, then the results can be highly influenced and a different researcher may obtain different results. This is certainly true of the creation and interpretation of artistic works such as in photography – we all have different visions (see 4.4).

In addition, if the research is an ever-decreasing process, as in the cyclic nature of a problem getting closer to being solved, then the phenomenon cannot be recreated as it has already been changed by the very interaction with the actors involved. An artist or photographer attempts to achieve an 'image' that matches their idea or vision through a continuous process of critical analysis and the re-creation of a 'better' and more acceptable image.

2.2 Quality of the research work

Action research can produce extremely good quality results when carried out with a detailed plan of action. In addition, the researcher has to have the required level of understanding of the phenomenon and be able to reflect and document the research in such a way as to be able to distinguish the results and how they were obtained. In this way, the researcher can point to the cause and effect of the research and if a similar problem was encountered in similar circumstances then the results could be comparable. In this way, a photographer can approach different photo-shoots using a similar method of planning, acting and reflecting.

In many cases, photographers use this practice-based method on most photo-shoots, even when encountering a similar location in similar circumstances. The process of planning, acting, reflecting and then adjusting the plans, is necessary even in controlled environments such as studios.

Routio (2007) explains that any research carried out with the intention of creating a work of art (such as a photographic work) can be referred to as "*scientific art, artistic research and practice-based research*" the later also known as action research as explained above. This kind of research is made to support the artistic process and is normally carried out by the same person, in this case the photographer. Therefore, there is an overlap between the conceptual world of theory and the artistic creation through project-specific normative studies.

This kind of research makes use of a model similar to Figure 4, whereby the artist first creates a concept, reflects on this process, then uses self-criticism with the intention of modifying the concept and going through the process once more. The artistic work can finally be shown to the intended audience for final review (feedback), through artistic criticism. This process is certainly nothing new and may help the artist to further develop conceptual ideas through constructive criticism.

Normative research as a process includes the stages of evaluation, analysis, and proposals for improvement, these stages are repeated continuously in an ever-decreasing spiral until the final accepted result is obtained. Having said this, once a photographer exhibits their final work, feedback and artistic criticism are not intended to offer help for further development of the work in question, rather it is a matter of whether or not the audience accepts the work in a positive or negative way, that is, simply whether or not they appreciate it.

Scrivener (2002, quoted in Routio, 2007) mentions that the *Higher Education Council of England* recommends "*professional practice in art and design qualifies as research when it can be shown to be firmly located in a research context, and subject to interrogation and critical review*". This is normally the case when a photographer, having completed a photographic project, displays their work for others to see and give opinions or feedback, whether this is done through an exhibition, book, website gallery or other public viewing as mentioned above.

The idea that practice can be used as a fundamental research process in photography is supported by Fox and Caruana (2012, 61–65) whereby a

photographer practices taking photographs as a "*part of the research process*" and that "*practice-based research runs through the whole process of making photographs*". Trying out different equipment, experimenting with lighting and time of day and then analysing the resulting images in order to understand the process means that the photographer can critically reflect on what they have achieved.

It would appear then that action or practice-based research is invaluable as a research method in photography. Action or practice-based research can be carried out by a photographer alone with the intention of reflection and improvement of the work. However, it has to be remembered that a lot of action research is context specific. It can be difficult to apply in a different setting where there are different actors and that it is normally used for improving problematic situations and trying different solutions where there may be several actors and the researcher is acting as a change agent.

2.3 Theoretical approaches

The theoretical approaches of this work are mainly limited to background research of Alvar Aalto, photographic concepts, architectural photography, the publication of photographic works, and post-production techniques. Chapter 4 discusses the value of photography and in particular the relationship of this work in terms of artistic merit. The work mainly concentrates on producing photographic work around a common theme and the creation of an art book and public exhibition of the resulting images.

2.4 Previous research

There has been a considerable amount of research already made relating to architectural photography and the capturing of interiors relating to light and space. However, there is little direct research relating to capturing the very essence or spirit of an architect through photographs.

In his Master's thesis work, Coşkun (2009) has researched whether photography is an objective tool for the documentation of architecture. I have

included his work and another author he discusses due to the direct connection with this work.

2.5   Reliability and validity

The use of action or practice-based research as the main research method for this work gives rise to questions of reliability and validity as explained in the previous chapters. However, as I am the only person involved in the creation of this work and that the work itself is a photographic record of the research, if I am ultimately happy with the photographs achieved through analysis and evaluation then I can consider the research reliable and valid.

2.6   Limitations and other considerations

This work is limited to architectural photography and in particular the works of Alvar Aalto in the Kymenlaakso region of Finland. For the photographic book, not all works of the architect have been used, but rather a selection of various structures from commercial and public buildings, and private homes.

The locations selected have been in Inkeroinen, Summa and Sunila. They have been selected due to their location being in the Kymenlaakso region. Contact was established with the various homeowners and contact persons for commercial premises early in the year. Contact was established with most of the private homeowners through personal networks and in the case of Sunila, the Pro Sunila organisation.

3 ALVAR AALTO THE ARCHITECT

Alvar Aalto (born Hugo Alvar Henrik Aalto, 1898–1976) became an influential Finnish architect from the 1920s and internationally recognised from the 1930s. His work is said to have been classified as Functionalist, Modernist, Expressionist, and organic. A quote from the architect himself explains, *"It seems to me that there are many situations in life where the organisation is too brutal; it is the architect's task to give life a gentler structure"*. This would seem to explain his diverse approach to designing buildings, and to giving life to his works. Holma and Lahti (1998, 11–31.)

3.1 Architectural design by Aalto

Holma and Lahti (1998, 9) explain that Alvar Aalto designed buildings from a user oriented approach. It was the expectations that the end-user of the building would have that directed how that building should be designed, whether it was for a family or public and commercial use. Again, Aalto is quoted as having said that:

> *"Radicalism is required so that superficial cosiness can be avoided. In its place we have to pin down the problems whose solutions will create the basis for a more lasting architecture and values for the day-to-day well-being of man that are genuinely worthy of development."* Holma and Lahti (1998, 9)

Charrington and Nava (2011, 40) support this idea of Aalto's ethos when they say that he once explained that there are already existing ideas in the world that are worthy of development. Many of his architectural ideas were influenced from history and classical examples of major architectural achievements.

3.2 Seeing Aalto in his buildings

The previous chapter would indicate that it might be difficult to see the essence of Alvar Aalto in his works especially due to his influence from existing works. However, Charrington and Nava (2011, 50–52) suggest that Aalto's buildings

are intended to function for the inhabitants therein, but at the same time should be well balanced to form a whole. In addition, many areas can serve more than one purpose to evoke also feelings as one moves through a building experiencing the way a building is laid out and how everything is connected. An example is given of staircases (as in Figure 5) and how they serve not only as a way of moving between levels but also *"as a place for social encounters"*.
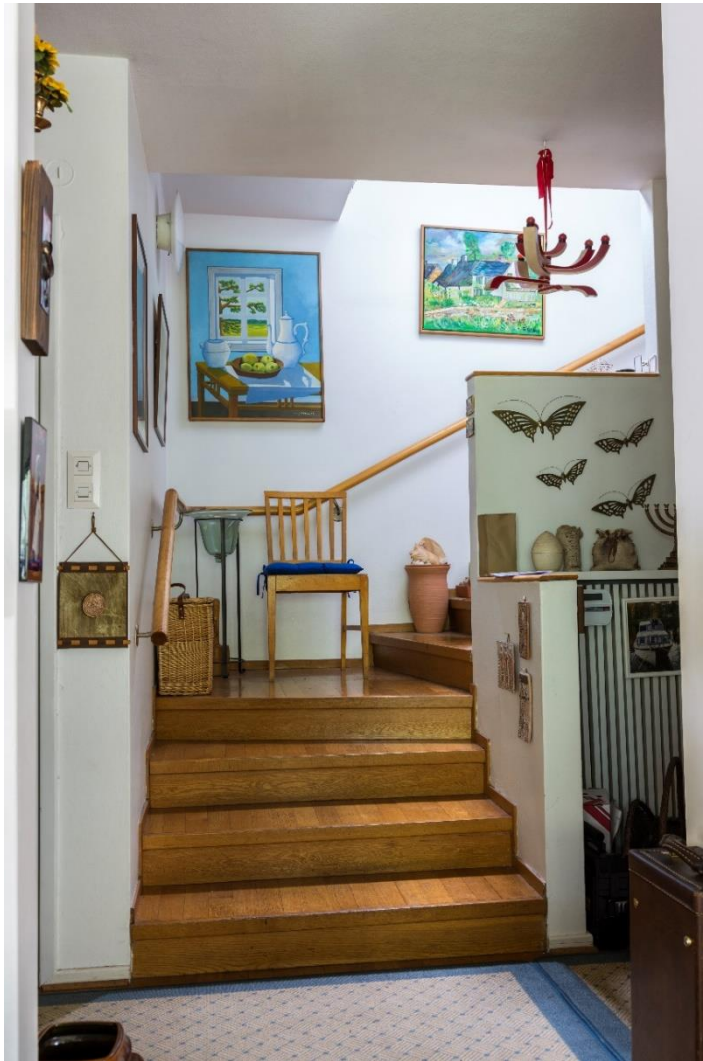
Figure 5: Wide staircase at Rantala, Sunila.

Charrington and Nava (2011, 54–55) go on to point out that Aalto was greatly influenced by nature and in particular the climate and topography of Finnish nature. Many of Aalto's buildings either include representations of nature within them, on them or around them as can be seen in Figure 6.

Figure 6: House at Summa blends into the nature of the hill and emulates the form of the rocky outcrop behind.

Many of the architectural designs have very practical solutions in relation to how temperature is controlled within the building and how the architect has made use of the light entering the building. In addition, how the form of the building fits into its surroundings, and the use of vertical structures and how additions make the most of the way the sun interacts with buildings and create fewer shadows similar to that seen in Figure 7.

Figure 7: Staircase details filtering sunlight and weakening shadows, Mäntylä Engineer's house, Inkeroinen.

3.3   Understanding the architect's viewpoint

In order to approach the concept of photographing Alvar Aalto's architectural spaces both inside and out it was also important to obtain some first-hand knowledge from architects that have had some experience with Aalto designs. Being able to have an idea of what to look for in the architecture as well as things such as lighting techniques all have an impact on the resulting images and the idea that one is trying to pass on to the viewer.

Architect Tapani Mustonen (2014) explains that Aalto's ideas are mostly seen from the interiors of buildings and that moving from space to space is important

as is the inside/outside transition. Wooden details, hand railings, wall cladding, and staircases are typical consistent details that can be observed in much of the architecture. One of Aalto's main concepts was the connection between spaces and how they work in relation to one another. This can be seen in the details (such as in Figure 8) that are familiar in many of the works.
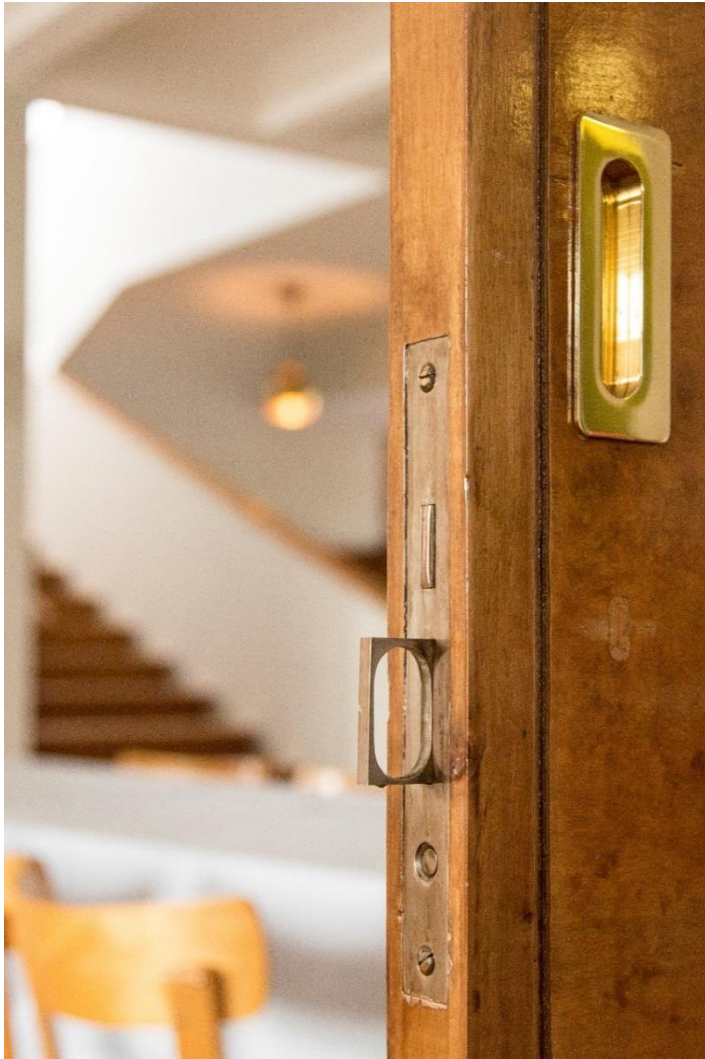
Figure 8: Hidden door detail at Sunila Mill Director's house.

Town architect and amateur photographer Rurik Wasastjerna (2014) further supports these views explaining that details are very important, especially for capturing the spirit of the era or of the architect's designs and spiritual essence. The transition between outside and inside is important in Aalto homes, such as the vertical wooden fixtures to soften this transition. These features are also sometimes used both outside as well as inside the buildings. Capturing the

outside view from the inside is also important for Aalto homes, as he utilised large windows to bring in the view as can be seen in Figure 9.

Figure 9: The large windows of Sunila Mill Director's house.

3.4   Summary

These ideas then lead me to believe that to capture the essence of an architect's work in photographs one needs to record what is seen especially any details that are consistent through different locations, and find some kind of social context as to how the building is used. In the case of buildings that have been in existence for many decades, possibly having passed through several owners such as in private homes, one can usually see some changes in the structure, but most often in the décor. It is therefore very easy to imagine what the architect intended by showing how a building is being utilised today. The kind of furnishings a person has in their home and how the arrangement is done is defined by their own needs and tastes. It is my belief that Aalto understood this and intended it to happen. If Aalto was alive today, I am sure his designs would be very different to his existing works.

4 VALUE OF PHOTOGRAPHY

There can be little doubt that photography and the actual capturing of images has had a great influence on society since its inception in the early 1800s. Since the consumer uptake of digital photography in this century, this has been even more so, especially with the camera technology introduced into smartphones and tablets.

Whamond (2012) explains at length how photography has long been used as a research method. In early writings where photographs were used as supporting material, they were sometimes added to the works by literally being inserted in-between the pages due to printing process limitations at the time – similar to the way one might keep a written diary including printed photographs. Photographs can elicit very strong emotions and feelings in the viewer that are not easily understood. When one looks at an image of something that exists outside of the photograph, it is as if the photograph is relating a story. How that image has been constructed by the photographer can be described in a similar way as to how a poet has written a poem or an artist has painted a scene.

4.1 Photography and society

Today people are constantly capturing images with multiple devices from dedicated cameras to mobile phones, tablets, web cameras, and even drone quad-copters. In many cases, people are capturing their own daily lives often through the taking of self-portraits "selfies" (an example is given in Figure 10) to post on social media.

The BBC (2013) reported that social media photography has had an impact on the amount of photographs taken and the uptake of photography in general. Although the "selfie" is nothing new, the ability to instantly share the image with millions of others users seems to be what people desire.

Figure 10: Former Prime Minister, Mr Paavo Lipponen, poses for a 'selfie' with children of Tehtaanmäki School, Inkeroinen.

This is further supported with the increase in smartphone usage and the rise of social media services. The Wall Blog (2013) reported that social media sites have embraced the public's need to post images online instantly, offering many ways to do this. The popularity of such sites have soared with the increased uptake of devices capable of instantly sharing images online.

In my opinion, photography has immense value to society for its very nature of recording scenes. The capturing of an image to be displayed for others to view is something to be valued. It does not matter if the image is a self-portrait, a piece of architecture, a landscape, or a wedding; it is a record of that moment and one that will never be repeated in the exact same way.

4.2   Context and intention

The role of context in photography is extremely important from a viewing perspective. When a 'normal' photograph is taken out of context, it can take on a completely new meaning. A photographer can utilise many ways and locations to display their work. Similarly, the very image itself can lend context to the 'story' the photography is portraying.

Short (2011, 28–31) describes the different meanings photographs can portray depending on how and where they are displayed. The definition of context is given as:

- *function of the photograph*
- *placing of the photograph*
- *relationship between the photograph and other photographs in the same series or body of work*
- *use of text and more external factors, such as topicality*
- *geographical placing of the photograph*
- *cultural understandings and experiences the audience bring* (Short, 2011, 28.)

In relation to the image itself and how a viewer perceives it, Short (2011, 80–86) explains how context plays an important role in the success of an image. There are many examples of celebrated photographs that have been of poor quality, some having blurred subjects or no clear message. Therefore, when placed into context, with some kind of narrative, the intention becomes clear and the resulting interpretation is based solely on the content and message, and not necessarily the technique. Figure 11 shows Robert Capa's iconic image of the 1944 D-Day landings, apparently over-heated by an assistant when drying, the film was almost completely destroyed. Despite the poor quality, the image has been hailed as capturing the unique chaos of the Normandy invasion and is one of the most famous and reproduced images of the battle.

Figure 11: Robert Capa's iconic image of the D-Day landings, 1944.

One must remember that a photographer often constructs their image before pressing the shutter, in order to capture the right moment and atmosphere. Webb (2010, 140–141) emphasises that a photographer should take care in creatively planning to capture an image in order to communicate their "*vision […] to a wider audience*". It must also be kept in mind that many photographers are quite often able to do this based solely on their intuition.

4.3   Subjectivity vs objectivity

In order to better understand these terms as applied to photography, it is appropriate to define the terms. The Oxford English Dictionary (s.a.) defines the terms 'subjective' and 'objective' as follows:

- *Subjective*
    - *based on or influenced by personal feelings, tastes, or opinions*
- *Objective*
    - *not influenced by personal feelings or opinions in considering and representing facts; impartial, detached*

To classify a photograph as to be subjective or objective we need to first determine who's opinion it is and secondly the reason for the photograph having been taken. We need to understand whether we are talking about subjectivity and objectivity from an observer viewing the photograph or the photographer that has taken the photograph.

From an observer's point of view, a photograph can be either subjective or objective depending on the context. A news image showing a particular circumstance such as the scene of an accident certainly demonstrates facts and can be regarded as showing the scene 'as is' without attaching any emotion or feelings on behalf of the photographer. However, the viewer will certainly experience some emotions related to the situation and what is being represented, but is unlikely to critically analyse the photographer's technique or vision.

This is not to say that news images are in any way less artistic than images that were intended as such. Many celebrated news images have become iconic and sought after to be reproduced as artwork. Therein lies the problem with attempting to classify and define a photograph and why it was taken or why it exists at all, especially as to artistic intent as is discussed in 4.4.

Coşkun (2009, 9–10) presents the idea that the one of the main reasons for a photograph having been taken is the objectivity (or object) that is being photographed. However, he continues with the idea that the viewer might see the photograph as being objective but the photographer may have had artistic – and therefore subjective – intentions.

If we now discuss the photographer's viewpoint, we could easily say that the intention may have been to simply record or document what was in front of the camera. This is especially true when there seems to be no particular 'message' to interpret. However, a single image may need some kind of context (as discussed in 4.2) to be able to interpret the photographer's intentions and share the feelings expressed by the photographer. The photograph may even be so subjective, that is, particular to a certain audience to understand, that the viewer may simply fail to understand the meaning.

As a photographer myself, I spend a lot of time planning and preparing for a photo-shoot by thinking as much as possible what I want to capture and what I want others to experience when seeing the image. I would hope that all of my photographs evoke some kind of feelings in the viewer. Even quick snapshots can have some meaning and not just taken simply to show an object with no emotion attached. On the other hand, I have taken a great many photographs with the intention of documenting an object, thereby apparently rendering the resulting images as objective and with no other clear meaning. Some of this is also discussed in 4.4.

4.4   Art vs documentation

Photography has long been used by artists simply as a tool more than as an expressionist medium. It has been used to record scenes for documentation purposes, such as by news agencies and police forces. However, there are some photographers that even specialise using x-rays – a very scientific and documentary medium – as a means of producing artistic images such as shown in Figure 12.

Figure 12: Artistic X-Ray photography: Newspaper Man. Nick Veasey, 2008.

It has long been argued that photography in its true essence merely captures a mechanical image of a scene as it is, but an artist with a brush creates his or her own interpretation of that scene, for example through the use of materials, colours and brush strokes. Bright (2005, 7–13) discusses at length how photography has been considered for many years as something of a non-art form due to the reasons above. Photography comes in many forms and is therefore hard to define in any one particular way. The rise of the 'photographic artist' was treated by many with contempt and derision of their 'modern' art form. Today however, it is a different story, with many famous photographic artists being sought after for their visions.

Bright (2005, 10–14) further confirms photography as a legitimate art form that was reinforced through post-modernism art works. Many post-modernist artists used existing images and manipulated them in different ways (see Figure 13), sometimes re-displaying commercial photographs in galleries to give them new

context. Often the results challenged people's views of photography and gave new impetus to the medium.

Figure 13: Postmodernism: 30 are better than one. Andy Warhol, 1963.

The definition of art or documentation can also be argued from the photographer's intention for the resulting work. Crist (2012) refers to fine art photographers and photojournalists, with one defining their work as pure art and the other as pure documentation. He further suggests that all documentation photography can be done in an artistic way. Bright (2005, 157–159) also suggests that there may no longer be an easy way to distinguish between art or documentation photography due to the way in which images are often viewed. The suggestion is that once photographs are displayed in a gallery or other collective work such as a book, they take on an art form due to the context rather than the content.

However, as discussed earlier, there are a great many photographs taken with the sole intention of documentation. A furniture restorer may take photographs to document the restoration of a particular piece of furniture. The resulting images may help with seeing the differences before and after during the restoration process. This would mostly be interpreted as documentation, but can still be carried out in an artistic way.

Similarly, an architect may commission a photographer to document the construction of a building simply to show the various stages of construction. Is this any less artistic if, for example, the photographer has made the best use of lighting, perspective, depth of field etc.? I would argue that if a photographer sets out with a certain idea in mind, and applies their skills in order to achieve an intended result, even for documentation purposes, then to me that shows artistic talent.

Freeman (2007, 129–147) talks at length about a photographer's *intent* and the *purpose* behind the taken photograph. It is suggested that the intent does not need to be so specific as to please the intended viewer. With modern photography being very mechanical and quick in the taking of an image, it would seem that an extraordinary photograph that has resulted from a quickly grabbed opportunity is nothing but pure luck. However, this would reinforce the idea that a photographer also acts on instincts where necessary, and knowing when to raise the camera and press the shutter are as much a part of the technique as controlling exposure, composition, depth of field, perspective, and lighting.

4.5   Summary

It would seem then that photography is a true and accepted art form that can capture images from documentary purposes as a simple record to pure aesthetic reasons and that context plays an important role in perception. Only the viewer can decide what their interpretation is or can imagine what the photographer was trying to achieve. Another part of photography is knowing when to wait for the right moment and when to act to capture the image that one intends.

5 ARCHITECTURAL PHOTOGRAPHY

One of the main aims of photographing architecture is to record the scene. Depending on the medium to be viewed and the need for the photographs, other considerations might also need to be included. For simple real estate images, the main idea is to show off the space to maximise interest in purchasing the building. For home and living magazine articles, often the idea is to show something wonderful, warm and inviting. For artistic works, the concept might be to show something dark and mysterious.

In the case of architectural publications, photographs usually need to be clean and well-lit showing off the architect's work with the addition of complementing elements included such as furniture and artwork. An example of an architectural interior shot is given in Figure 14, where the photographer has ensured that everything is 'clean' in the shot. This shot is actually a composite of several images to cope with the different lighting and to ensure that the scene is evenly lit.

Figure 14: Composite interior home shot. Architectural photographer, David Eichler, 2012.

5.1   Viewing and perception

Developments in technology allows for photographs to be taken of interior and exterior spaces and then collated in order to produce a 360° image that can be viewed on screen. Recently Google Street View added interior views of some of Aalto's buildings in Finland (YLE News, 2014.) In this way, those that are interested in such architecture can experience the buildings in virtual reality.

It would seem therefore, that architectural photographs can somehow act as an introduction to the building before one visits it. They can also allow someone to 'visit' a building that it is not practical for them to visit or in some cases not possible at all, especially if the building no longer exists. They can depict a location exactly as it is or they can be manipulated. The scene can be staged or the resulting photographs altered.

5.2   Time, light, perspective

Tähtinen (2013) suggests that the approach to taking architectural images is somewhat more complex in that *time, lighting, and perspective* all play a role in not only how an image is captured, but also in how the resulting image is perceived by the viewer. This is further made even more complex by the fact that if any of the three factors are changed then the resulting image will be significantly different, as will the feelings in the viewer. This can be put to the test if we were to take a photograph of any documented scene and look at our resulting image – we would not have captured the scene exactly as the original. Time of year/day, weather, angle of view, would all have an impact on our own image.

The relation of time in photography is further supported by Freeman (2005, 86) when he explains how light changes throughout the day. In addition, different times of day such as early morning and early evening change so rapidly that two photographs taken within one minute of each other can look dramatically different. Taking a photograph of a scene and returning the next day at exactly the same time will also produce a slightly different result, especially if the weather conditions have changed.

Another aspect that needs to be considered is the role of ambient and artificial lighting in interior spaces. Freeman (2005, 60–95) describes the various problems of having varying levels of ambient light often coming through opposing openings in the structure such as windows and doorways. This is further complicated by artificial lighting adding their own 'temperatures' and shadows into a scene. In order to compensate for this often means that the photographer will need to 'balance' the ambient light (Figure 15) by introducing their own artificial lighting such as flash (Figure 16).

Figure 15: Only ambient lighting used.

Figure 16: Ambient lighting balanced with flash.

Kopelow (2007, 90–91) explains that problems with lighting can be overcome in digital photography through post-production using a technique such as HDR (High Dynamic Range) where the purpose is to capture as much of the tonal range as can be seen by the human eye. A combination of images are taken using exposure bracketing attempting to capture the darkest to lightest areas of the scene. The resulting images are then later combined in image processing software often made for this purpose, an example is shown in Figure 17. This process can be very time consuming but can do away with the need to add artificial lighting in an attempt to get the exposure correct in camera. Modern cameras can even achieve HDR results in camera, although the results are not often very satisfactory.

Figure 17: A sample HDR result from three images.

I have no doubt that by taking a sufficient number of images to capture all of the tonal range in a scene and then careful use of HDR software can give somewhat satisfactory results showing scenes with more tonal range. However, my personal opinion of HDR is that it often results in overly processed and 'artificial looking' images. In addition, photographers can become lazy in their image capturing technique relying too much on digital post-production to create a photograph. Kopelow (2007, 71–72) explains how photography is all about *drawing with light* [the origins of the word 'photograph' having come from the Greek words for 'light' and 'drawing' attributed to Sir John Herschel in 1839] and that how a scene is lit is very important in architectural photographs. Therefore, it is my opinion that getting the lighting right in a single exposure in camera is preferable to heavy manipulation in post-production.

5.3 Keeping it real – or not

Should architectural images merely document what is there or should they be staged? Can the photographer manipulate the scene to achieve what they desire to show the viewer?

When discussing taking photographs purely for architectural purposes, Mustonen (2014) explains that usually clients direct photographers as to what the resulting photographs should show and also the angles to shoot from. His opinion is that if necessary, furniture and decorations may be moved, added or removed altogether to keep the aesthetics and original look but that post-production manipulation is usually kept to a minimum.

However, Wasastjerna (2014) is of the opinion that many photographs appearing in books relating to architecture look quite cold and empty, devoid of life due to the simplistic approach of the photographer sometimes at the direction of the client. Having said this, he explains that interiors do need some preparation before shooting, as chaotic scenes do not look good in architectural images. In his own approach, he uses only natural lighting, no artificial lights, sometimes for dark areas long exposures are the only option. Post-production of images is necessary, especially for converging verticals if no specialised lenses have been used.

Freeman (2005, 94–95) mentions that the choice of lens is important in architectural photography, especially when photographing interior spaces. The necessity of a wide-angle lens to capture the whole space often results in distortion of the scene and it is not what the eye experiences. However, this can be corrected for by specialist lenses or post-production manipulation.

Sometimes dramatic manipulation of images is needed such as removing disturbing elements. Both Mustonen (2014) and Wasastjerna (2014) recall that even one of Aalto's original Vyborg library images had the tower of a church removed from the background as it appeared over the roof of the building and, in Aalto's opinion, spoilt the shot.

5.4   Life and social context

Coşkun (2009, 66–69) discusses the idea that photographs of a building cannot be taken out of context if one is to understand the essence of what the architect has planned in connection with the use and location of the structure. Architectural photographs, especially interiors, that have no connection to the people that inhabit or use them, or to the location in which they exist, simply serve to highlight the architect's design or the building itself. He introduces the architect Pierluigi Serraino into his discourse to further explain this.

Serraino (2002, in Rattenbury, 2002, 127–135) explains that in traditional architectural photography the photographer usually takes photographs of a recently finished construction in a pristine and perfect condition. The building is not yet 'lived in', and therefore little emotional attachment is made. In relation to the habitation of a building, he goes on to argue that architectural photography is mainly intended for viewing by those with an interest in architecture and is therefore "*devoid* of *human traces, often captured under fair-weather conditions, in a pristine state untainted by their everyday use*". In addition to this, he comments on two photographs taken of the same structure where one includes two girls to bring life and context to the building by showing those that inhabit and use it, and the other image is empty and lacks the life given to the space by the girls.

In this project, I have included all of the signs of life in my photographs of the building interiors and exteriors. In some shots the inhabitants of the buildings can be clearly seen in order to give some context and meaning to the shots. In the case of Tehtaanmäki School in Inkeroinen, I conducted the photo-shoot during term time with the children attending lessons, Figure 18. This gives more connection to the subject than an empty classroom would.

Figure 18: Class 5 of Tehtaanmäki School, Inkeroinen.

Similarly, in Figure 19, the inclusion of the owner and her pet dog give more life to the image. The connection can be seen between them and is transferred to the viewer.

Figure 19: The owner and her pet dog give life to the image.

5.5   Summary

Important factors in architectural photography therefore would seem to be conveying the use of space, concentrating on details, and showing views from inside where necessary. In addition, to convey the essence of an architect's vision it is necessary to understand what factors and details they have incorporated into their design that would evoke feelings in the viewer. Another important detail would be to include the signs of life within the building and the users for which it was intended.

My opinion also leads me to believe that balancing the light inside the building whilst still showing the views through any windows is a contributing factor in this type of photography. Too often photographs taken inside a building result in windows that are completely white, having blown highlights due to the exposure being for the interior which is often much darker than outside.

6   PHOTOGRAPHIC CONCEPTS AND APPROACHES

The main aim of this work was to explore the possibility of capturing the spirit or essence of an architect through photographing their works. As explained in 2.6, Alvar Aalto's architecture was selected for this project. This was mainly due to the location and to raise interest in the architect's works in the Kymenlaakso region. Various sites were selected and contact with those responsible for the buildings was established.

Locations were visited and photographed from March-October 2014, with some locations being visited more than once. Consideration was given to selecting different types of buildings to get a broad selection of the architect's work. My own experience as a photographer was used to assess the photographic approach to use by first taking test shots. These test shots were then later scrutinised in order to have an idea of the structures themselves, the angles of view that could be used, light qualities, and the size and layout of the areas that could be photographed. Some of these test shots have also been included in the book as the resulting images were perfectly acceptable.

After researching the architect and attempting to understand his designs, and possible visions, including general research into architectural photography, it was my intention to show the buildings in use. It would seem that there are too many examples of architectural photography books that serve to praise an architect and his vision through the sheer splendour of their designs. Very little is given to showing buildings, especially homes, as they are lived in. There are too many photographs that depict sterile and ordered environments that, in my opinion, look cold, impossibly perfect, and lack the feeling of life, as also discussed in 5.4.

6.1   Intended audience

In order to approach this project with a view to publishing the resulting work in a photographic art book and photographic exhibitions it was important to consider how the photographs would be viewed and received. The intended

audience would mainly be those interested in the architect, architecture, photography and possibly the general public.

In 4.2, I discussed how context could have a significant effect on the viewer's perception of a photograph. Short (2011, 66–69) argues that a photographer needs to be clear in their own intentions to communicate their message to the intended audience and that many photographers rely on their photographic instincts. This can be described through a process as shown in Figure 20.

The photographer captures the image according to their own feelings and what message they wish to convey

The photograph is shown to the audience in a certain context that may assist understanding

The audience responds to the photograph with their own feelings and emotions
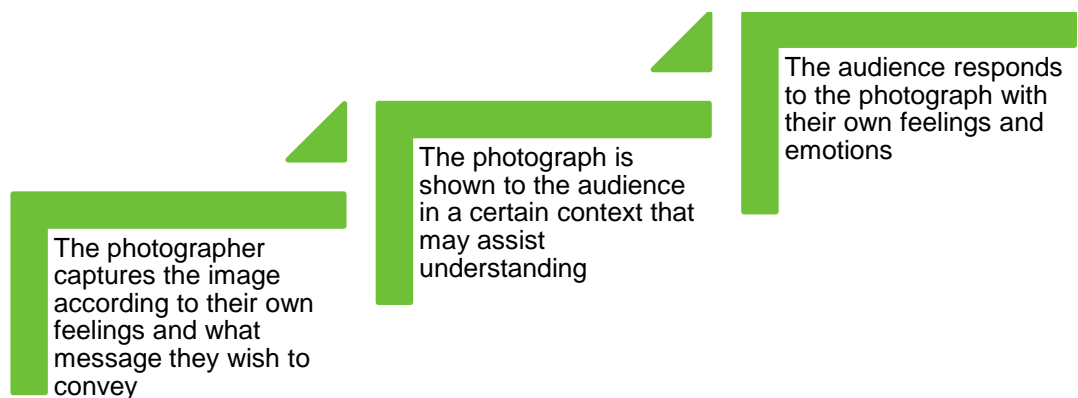
Figure 20: Photographic intention and audience, based on Short (2011, 66–69).

Personally, I think that when I am taking any photographs, no matter the subject, the way in which I set up the shot is according to what I feel works. It is my own instinct that I am working with to attempt to show any intended viewer how the scene 'felt' to me at the time. In this project, I am also thinking of the intended audience being mainly those with an interest in the architect and his works.

To this point in time, I have held two exhibitions of a small selection of the photographs taken as part of this project. The first exhibition was held at the Alvar Aalto designed engineer's house, Mäntylä, in Inkeroinen, owned by Stora Enso, as part of the Inkeroinen Master Plan Day, 1 October 2014. Most of the approximately 50 visitors either had an interest in the whole area designed by Aalto, or had an interest in the architect in general, including the former Prime Minister, Mr Paavo Lipponen, a long-time admirer of the architect's work.

Figure 21: Exhibition of images at Inkeroinen Master Plan Day.

The second exhibition was held at the Paja Gallery of Kymenlaakso University of Applied Sciences in Kouvola, as part of a seminar on entrepreneurship. The event was attended by approximately 100 visitors.

At both exhibitions, feedback of the images was very positive and many commented on the fact that seeing 'real life' in architectural images was a new and unusual approach but that it was also a very welcome feeling and fresh. In relation to context, as discussed earlier, I believe that the photographs were more appreciated by those at the Mäntylä exhibition due to the location (therefore context) being an Aalto designed property, and that the audience had an interest in his works. A few visitors even commented that they believed they could feel at home within the photographs – I believe they meant the actual homes rather than the photographs themselves, although the praise is good either way! At the Paja exhibition, visitors did not necessarily have any prior interest in the architect, so for them the context was probably less understood.

6.2   Interior angles and lighting

All interior locations shot were different in their size and the amount of light available. The angle of view used was one attempting to capture as much of the scene as possible but avoiding too much distortion. Comparing a camera lens to the normal angle of view a person sees is quite difficult. In camera terms, a 40mm lens (43mm is considered the closest) would give approximately the same field of view of the human eye, but as our eyes are constantly moving we see a lot more than a 40mm lens could cover. Therefore, a wider perspective lens was used even though this resulted in a slightly different perception of depth. Through considered framing, my intention in many of the shots was to attempt to replicate what a person would see on entering a room or from a certain location in the room, such as a sitting position. Some shots were framed from eye level or slightly below to create this. In addition, decisions relating to the angles and position of the camera were made keeping in mind the direction of any light coming from outside and reflections in items such as mirrors or windows.

During many of the photo-shoots the sun was very strong due to the time of year and this meant that the windows would be overexposed compared to the available light inside. In addition, the timing for the photo shoots was reliant on the homeowners' schedules and the access to commercial and public buildings. This limited the approach with regard to lighting considerations at different times of the day. It would have been preferable to visit the locations for a 24-hour period to observe the difference in the ambient light and sunlight entering the buildings but this was not possible.

Even with normal interior lighting turned on, it was clear from the test shots that in many cases the windows were being 'blown out' from the natural light outside. For some of the interiors the existing ambient light was sufficient to capture the desired results and it also gave some perspective to how the light was experienced. However, in order to compensate for the harsh light from any windows and to balance the different sources, off-camera flash was introduced in some cases. I decided not to consider HDR, as explained in 5.2, due to my approach of capturing the scene in camera.

6.3   Mood and colour

The type of lighting also plays a role in how photographs are perceived and the mood that the photographer wishes to convey, as discussed in 5.2. In order to convey my interpretation of Aalto's sprit in these buildings I decided to use the lighting techniques above to show a balance between the interior spaces and exterior views. Strong harsh lighting with hard shadows is popular in architectural photography as discussed in chapter 5. However, Aalto's designs call for a softer and more balanced lighting approach as explained in chapter 3. The mood I wanted to convey to the viewer is one of calmness and a natural state that would be recognisable.

Colour can also affect perceptions in photography. Many examples of modern architectural images can be found that are black and white. As we normally perceive the world in colour, seeing a photograph in black and white sometimes gives it a more artistic look. Many photographers use this approach in other styles of photography including portraiture today. Black and white can give architectural photographs a more edgy look. Images seem clearer somehow with well-defined angles and often deep shadows and high contrast. In addition, converting colour images to black and white can often disguise poorly exposed shots or those situations where lighting is too difficult to control or varied in colour – this is common in modern rock concert photography. Black and white images can also distort the viewer's perception of time, as the reference point may be difficult to discern given the resulting image a timeless look. Also, black and white images can dramatically alter the context of an image.

In Figure 22, the image converted to black and white tends to concentrate the viewer's mind more on the building itself as the colourful context of the blue sky and surrounding greenery have been removed. In addition, the conversion has removed the television antenna removing a time reference point.
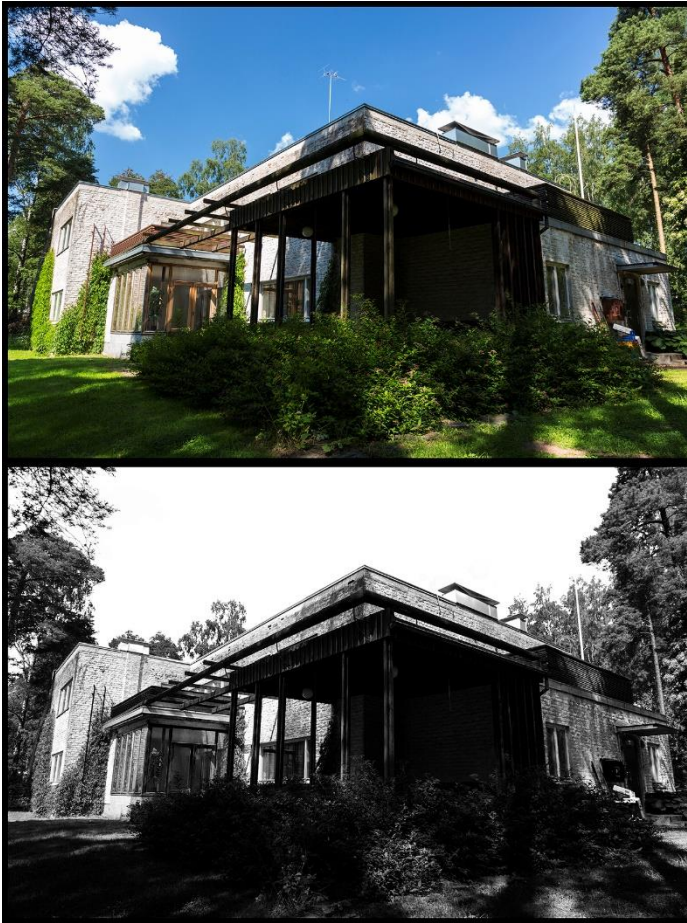
Figure 22: Conversion to black and white creates a new perception for this image as the context is altered.

My personal taste also leans toward black and white photography, as it can be bold and offers a different stimulus for our eyes. However, it was not suitable for this project and the intended message I wanted to bring to the viewer which was one of reality.

6.4   Exteriors

All exterior shots were reliant on weather conditions and time of day to ensure shots of the buildings were clear, well-exposed and showing detail. Again, sunlight played an important factor as to how the scenes were recorded. Direction and angle of the sun had to be considered so that the shots would not be 'contre-jour' – that is, 'against the daylight' – or the resulting buildings would be in silhouette and with heavy shadows revealing no detail. Also, direct sunlight

actually is often detrimental in photography as it can be too strong, and creates deep shadows and bright highlights.

In this project, the exterior architecture was mostly rendered in white – as were the interiors. Again, for some shots this resulted in blown highlights due to the clear and sunny conditions as can be seen in Figure 23. In some cases there were slightly cloudy conditions allowing me to be able to wait for the sun to be diffused slightly by the clouds as shown in Figure 24.

Figure 23: Harsh sunlight creates blown highlights on the white building and deep shadows with no detail.

Figure 24: Diffused sunlight gives clearer and detailed shots without blowing the highlights, especially with white buildings.

6.5   Aesthetics

In order to remain true to the idea of this work and show life in the architecture, as explained earlier, locations were photographed as much as possible in the way that they were found as in Figure 25. In most cases discarded clothing and the normal paraphernalia of a home were not removed – although many homeowners did prepare their homes for the photo-shoots by removing most of the normal chaos of daily living. No additional props were used to create any extra feelings or emotions.

Figure 25: A discarded blanket, used cushions, music CDs, and a recently played violin, all show signs of life in this home.

As the architect chosen for this project was Alvar Aalto, many homes and commercial premises also included furniture designed by him. An example of this can be seen in Figure 26.

Figure 26: Artek furniture still used today at Tehtaanmäki School in Inkeroinen.

This was true of many homeowners who purchased their homes with the intention of living in an Aalto designed space. Others filled their homes with everything that became part of their own lives so that their homes reflected more themselves than the architect's designs. I think this however further emphasises the very spirit of Aalto in that he intended people to shape the spaces they inhabited with their own lives.

6.6   Summary

Many may criticise this photographic approach as being too simplistic. However, I believe it is one that removes the pretention from most architectural photography and also gives a glimpse of the lives of the people inhabiting those spaces. The shots that I have taken showing the actual inhabitants in their living or working environments, inject a dynamism and connection between their lives and their surroundings. These kinds of subjects in the photographs provide a narrative to the viewer and the intention will hopefully be understood.

7   POST PRODUCTION OF IMAGES

A large part of this research work has been in the planning and taking of photographs, analysis and post-production. In total more than 2,000 images were taken, with a large amount of images having been rejected and re-shot as required. Less than 10% of these images have been selected for the book and I find that this is in keeping with my normal photography – indeed, when working as a news photographer I would normally use a full roll of 36 exposures to be able to select around three images to go with a news article.

For this project, I intended that post-production be as minimal as possible, as I knew there would be many images to process. I would have to be quite ruthless in my rejection of images that I was not happy with in order to keep the project on schedule. Arranging to re-take any photographs that I was not happy with was also time-consuming but necessary.

7.1   Workflow

Images were downloaded to a pc after each photo-shoot. At the beginning, the test shots served to analyse the buildings with the intention of re-shooting under more controlled conditions. In some cases, this proved to be un-necessary, as some of the test shots were suitable for the book. Any images that were unacceptable were immediately rejected and where necessary, new sessions were arranged to re-visit the locations.

Images were scrutinised for their exposure, contrast, colour, perspective, sharpness, and content. Where people were included in the images, also their facial expressions were carefully checked to avoid any embarrassing looks. Also in the case of private homes, I was careful to check that nothing too private, such as letters or very personal items, could be seen in the resulting images.

7.2   Manipulation of images

As explained, my intention was to minimise any post-production, and to this end, image-manipulation has been kept to the very minimum and only used

where necessary. As discussed in 5.3, the manipulation of images in photography is nothing new. For this project, I decided that cropping some images to leave out unwanted elements or improve composition was perfectly reasonable. In addition, some images have had converging verticals corrected to improve perspective. No distracting elements have been added or removed in the scenes of the resulting images.

It was important to remain true to my intention of capturing the scenes in front of my camera and conveying the atmosphere of the moment to the viewer. This would not have been so 'real' with altered images.

7.3   Ethical and moral considerations

There was a need to consider the fact that for much of this project I was photographing private homes, and respectively the lives of the people that live in them. It was important to ensure that nothing detrimental or embarrassing would be seen in the resulting images as explained in 7.1.

In addition to respecting homeowners' privacy, it was also important that I protect my own interests and rights to publish the resulting photographs. All homeowners and persons responsible for allowing me to photograph at the various locations were asked to sign a building release. This release allows me full rights to reproduce, exhibit and distribute the images without limitation. A copy of the building release can be seen in Appendix 1 in English and Appendix 2 in Finnish.

8   CONCLUSIONS

In order to show Aalto's ideas through my work I decided to adopt the approach of showing buildings, both commercial and private, as they are, with no 'pre-arrangement' of furniture or other artefacts as discussed in earlier chapters.

Balanced lighting was used in order to show both well-lit interiors and as much as possible clear scenes of the exterior views. It was not my intention to create scenes such as sunlight beams streaming through the windows turning the ordinary into the romantic. This is rarely seen in real life and something that was not intended by Aalto.

As mentioned in chapter 5, normally in architectural photography rooms would be made pristine and attention would be paid to positioning everything for the best possible 'look', with any removable items removed out of sight. In my images, all interiors were shot as they were being used – as much as possible 'warts and all'. In the case of private homes, the owners were asked not to remove any furniture or items normally placed around the home. Therefore, the shots taken include things such as discarded clothing hanging over furniture and items lying on the floor. The everyday 'chaos' of people's homes is what makes them feel the way in which they do. As discussed in chapter 3, Alvar Aalto intended the private homes he designed to be lived in and not to be some kind of showcase of his work.

For this work, I have tried to achieve, through my research and artistic intent, a balance of showing the architect's work and at the same time depicting life within those buildings, especially the private homes. By adopting this attitude in my work, I believe I have successfully approached the topic of finding the spirit and essence of the architect's visions that the intended audience will therefore appreciate.

It is my hope, that the people who view my photographs in either the resulting book or in future exhibitions, will feel some emotion towards the architectural designs that they are seeing, and will also feel something of the life within the buildings and rooms that are inhabited either as commercial spaces or private homes. Through the inclusion of inhabitants in my images, such as in Figure 18

of the school class, I hope that these photographs will also serve as a historical record. When future viewers of these photographs think about the lives that these people have led, and by wondering what they have become, they have made a connection with the people therein, and thereby, also my photography.

It is not necessary that the viewer understands architecture or is even familiar with the architect in question. I hope that the context within which the photographs are viewed as part of the whole work will give people pause for thought and come away having learned something of Alvar Aalto or have a new and appreciative opinion of his work. Whether the viewer feels that the photographs are objective or subjective, documentation or art, is beside the point – if it makes them think, then I have achieved my aims.

It is also my hope that the photographs will invoke new or renewed interest in Alvar Aalto and his works. Many of the buildings designed by the architect that are at present un-inhabited are slowly showing signs of neglect, as can be seen in some of the exterior shots of some buildings. It will be a shame if these buildings are allowed to disappear, but if that happens to become the case, I hope that my photographs will provide a historical record and encourage others to also undertake such projects. I would not wish these buildings be suddenly turned into museums or shrines to the architect, but would rather that they are once again homes to families that will appreciate their special environments and live in the architect's spirit.

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Building Release in English

Valokuvaaja Hugh Clack

Building/Property Photography Release

I hereby authorise Valokuvaaja Hugh Clack to publish photographs taken inside/outside the building/property mentioned below, for use in any publications, exhibitions, or competitions, including those that are printed, published online, or created in video form. I also confirm that I and any other parties shown in the photographs may be associated with them.

I confirm that I have full authorisation to consent to publication of said photos. Further, I hereby release Valokuvaaja Hugh Clack from any reasonable expectation of privacy or confidentiality associated with the images specified above. I agree that the images may be altered in any way and that digital copies may be stored indefinitely.

I further acknowledge that neither I nor any other party with claim to the building or who appears in the photographs, expect any compensation of any type associated with the taking or publication of these photographs or participation in any publications. I acknowledge and agree that publication of said photos confers no rights of ownership or royalties whatsoever and that participation is voluntary.

I hereby release Valokuvaaja Hugh Clack from liability for any claims by me or any third party in connection with my participation.

Building/property know as (address):

_____

Date on which the photographs were taken:

Date: _____ Month: _____ Year: 20____

Authorisation

Name: _____ Address: _____

Town: _____ Post code: _____

Telephone: _____ E-mail: _____

Signature: _____ Date: _____

Status (owner/tenant/etc.): _____

Building Release in Finnish

Valokuvaaja Hugh Clack

Rakennuksen/kiinteistön valokuvan käyttölupa

Täten annan valokuvaaja Hugh Clackille oikeuden julkaista alla mainitusta rakennuksesta/kiinteistöstä otettuja valokuvia tai rakennukseen liittyviä kylttejä tai muita merkkejä käytettäväksi missä tahansa julkaisuissa, näyttelyissä tai kilpailuissa, käsittäen painetun, verkossa julkaistun tai videoitse tallennetun materiaalin.

Vakuutan, että minulla on täysi oikeus myöntää kyseisten valokuvien käyttölupa. Hyväksyn, että valokuvia voidaan muokata millä tahansa tavalla ja digitaaliset kuvat voidaan säilyttää määrittelemättömän ajan. Hyväksyn myös, että kuvia voidaan myydä tai luovuttaa kolmannen osapuolen käyttöön.

Lisäksi tiedostan, etten minä eikä rakennuksen omistaja, isännöitsijä, vuokralainen tai muu osallinen, joka esiintyy valokuvissa, saa minkäänlaista rahallista korvausta liittyen näiden valokuvien ottamiseen tai julkaisemiseen. Tiedostan ja hyväksyn, että kyseisten valokuvien julkaisulupa ei anna oikeuksia julkaisusta mahdollisesti saatavaan taloudelliseen hyötyyn ja että valokuvien käyttölupa on annettu vapaaehtoisesti.

Tiedostan, etten minä eikä mikään kolmas osapuoli ole oikeutettu vaatimaan korvausta valokuvaaja Hugh Clackilta, hänen yhteistyökumppaneiltaan, työntekijöiltään tai miltä tahansa kolmannelta osapuolelta mahdollisen markkinointimateriaalin tuottamisesta tai julkaisemisesta.

Rakennus/kiinteistö:

_____

_____

Valokuvauksen päivämäärä: _____ / _____ / 20_____

Luvan myöntäjä:

Sukunimi: _____ Etunimi: _____

Lähiosoite: _____

Postinumero ja -toimipaikka: _____ : _____

Puhelinnumero: _____ Sähköposti: _____

Paikka ja päiväys: _____ : _____ / _____ / 20_____

Allekirjoitus: _____ Nimenselvitys: _____