PICTURING ARCHITECTURE



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PICTURING ARCHITECTURE

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ABSTRACT

Images are powerful. Since most people understand images architects use them to communicate ideas with society, leading to a vital relationship between architects, artists and photographers.

This thesis studies this relationship in order to develop concepts of producing images of architectural ideas at the initial and final stage of the design process.

After spending a year in the field as an architect intern, I've realised images can be problematic. Process images tend to be too specific too early in the process, leading to issues in communication between architect and client.

Images of design proposals are outsourced to architectural visualization firms on the clock, leading to artists visualizing projects they know little about. As a result, images come out looking generic and stereotypical, filled with objects placed by the artist without the intention of the architect.

To bridge the gap between architect and artist, approaches and methods used by artists and photographers related to level of realism in images and capturing specific atmospheres are discussed.

The discourse relates images of initial ideas to surrealism and contemporary 3D artists with surrealistic influences. Images of design proposals are connected to impressionism, contemporary photographers and visual artists.

One of the most important features of architects is the ability to picture designs in our minds. The idea of this thesis is to combine this extraordinary feature of architects with skills from artists and photographers to conceive two concepts of visualizing architectural ideas.

The idea of the first concept is to capture an idea still in the mind, at it's most abstract state. The second concept encourages the architect to be conscious when visualizing design proposals, capturing situations the architecture was designed for.

The concepts are applied to four developing architectural ideas, leading to a design proposal consisting of a series of images visualizing the ideas at the initial and final stage of the design process.



STUDENT BACKGROUND

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Matter Space Structure
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Education

2017 - 2020 (Ongoing)
Master's Degree in Architecture and Urban Design
Chalmers University of Technology
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Bachelor's Degree in Architecture
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Employment

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Intern
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INTRODUCTION

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CLAIM

Images are powerful. Since most people understand images architects use them to communicate ideas with society, leading to a vital relationship between architects, artists and photographers.

This thesis studies this relationship in order to develop concepts of producing images of architectural ideas at the initial and final stage of the design process.

MAIN QUESTIONS

What approaches and methods used by artists and photographers are applicable to producing images of architectural ideas at the initial and final stage of the design process?

How do the approaches and methods differ between images of initial ideas and design proposals?

AIM

The aim of this thesis is to develop a concept of producing images of architectural ideas, focusing on finding the right level of realism in images of initial ideas and being conscious and specific regarding atmosphere in images of final design.

There is also a hope to inspire architects to be more conscious about images of their design by bridging the discrepancy between architect and artist.

BACKGROUND

In most architecture offices today images are used as a tool during the entire design process. Images are used to open dialogue between architects in the project team, dialogue between architects and clients and to present design proposals to clients and the general public.

However, images can be problematic. A common issue with initial ideas is that images are too detailed and specific too early in the design process, leading to problems in the dialogue between architect and client.

A common issue with images of design proposals is a discrepancy in the communication between architect and artist (especially when outsourced), leading to images that are populated with objects and an atmosphere not chosen by the architect. These images tend to become flat and stereotypical.

DELIMITATIONS

The design process is complex, usually seen as circular and going in loops rather than linear. Images are used throughout this entire process and their purpose might change from one day to another. The design proposal of a competition will be seen as material for discussion and dialogue in the next stage of design.

This thesis focuses on ideas in the initial and final stage of one loop of the design process. An initial idea refers to the very first embryo of an idea, still only existing in the mind, and an idea at the final stage of design refers to a design proposal, before moving to the next stage of the project.

The design process described in the chapter ”Method” was chosen as it is a previously used approach of the author.

DISCOURSE

IMAGES OF INITIAL IDEAS
SURREALISM
ALEXIS CHRISTODOULOU

IMAGES OF DESIGN PROPOSALS
IMPRESSIONISM AND PHOTOGRAPHY
HÉLÈNE BINET
COAST STUDIO
FORBES MASSIE

IMAGES OF INITIAL IDEAS - LEVEL OF REALISM

As stated in the previous chapter, an issue with images of initial ideas is that they tend to be too realistic too early in the process, which can be problematic in the communication between architect and client.

This is something I have experienced first hand during my time as an architect intern. When initial and early process images of the design are too realistic clients tend to focus their attention to unnecessary details or become hesitant to provide input because the images appears to be a final design.

The aim of this thesis is to make images open to interpretation, finding the right level of realism by ensuring it has enough detail to start a conversation but not appearing as a final design. The purpose of the images differ, spanning from focusing an internal pin-up discussion to a space or texture without being distracted by context to presenting a vision of an atmosphere to a client, yet clearly communicating it's not a final design.

Consequently, the work of artists (painters and 3D artists) and the techniques they use related to level of realism are studied to discuss how the approaches can be used to develop a concept of visualizing initial architectural ideas.

SURREALISM - EXPRESSING THE IMAGINED

With the intention of studying artists approach to level of realism, surrealism instantly comes to mind. The very foundation of the movement is about expressing the subconscious, mixing dream and reality.

The art movement started out as an ideology in the 1920s, based on the idea of freeing oneself from the claws of society by expressing dreams and fantasies in an uncensored manner. One of the most famous surrealists was the painter Salvador Dali. He often practiced the typical surrealistic motif of placing mixed unexpected objects in mysterious dream landscapes (Aghed, Ahlstrand, Röhl and Ek, 2020).

I believe the inception of architectural ideas often take place in the subconscious, still at an abstract state not having met the constraints of reality. At this stage the idea only exists in the mind.

The surrealists approach of freeing imagination and mixing dream and reality can be translated to expressing an architectural idea at this stage of design, communicating the very first vision of the idea.

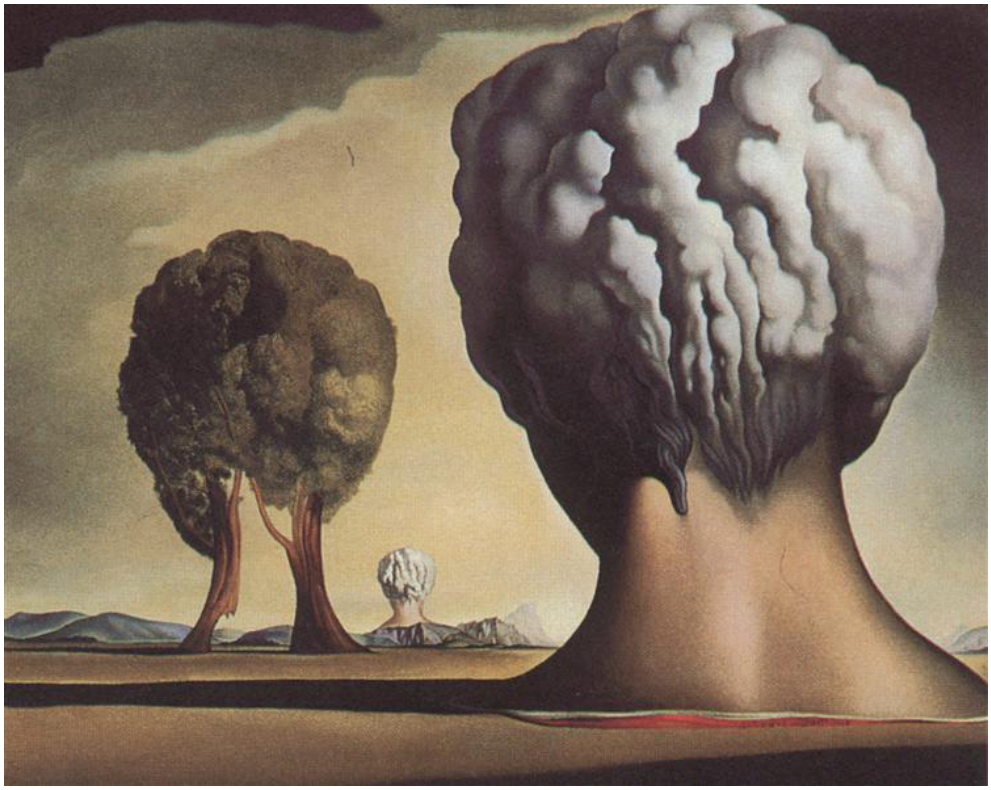


Figure 1. Three Sphinxes of Bikini (Dali, 1947). Fair Use.

Figure 2. Visualized imagined architecture (Christodoulou, 2019).
Reprinted with permission.



CONTEMPORARY ARTIST - ALEXIS CHRISTODOULOU

Alexis Christodoulou is a self-taught 3D artist based in Cape Town who visualizes imagined architectural spaces. In an interview with Dezeen, Christodoulou says ”I like my images to have a certain fake quality about them to let the viewer know that they don’t have to be too serious with their imagination when looking at the images” (Winston, 2018).

It’s inspiring how he manages to incorporate highly realistic objects yet lower the level of realism in the images by placing the objects in dreamlike landscapes. This results in a fine balance between reality and dream.

SURREALISTIC INFLUENCES

The work of Christodoulou can be related to surrealism, mainly through his common approach of having unexpected objects meet in dreamlike landscapes. As with surrealism, this creates a mysterious and uncanny atmosphere in the images.

His work can be considered a modern take on surrealism, as he achieves the effect of the images being expression of dreams. It's as if the viewer gets a glimpse into the mind of the artist.



Figure 3. Had christmas in the outback this year (Christodoulou, 2019). Reprinted with permission

LOW DETAILING

The images typically have a clean and modernistic look with smooth surfaces and few details, both in objects and surroundings. The environment is empty and unpopulated, obstructing the sense of scale.

In the communication between architect and client, this approach can be used to set the right focus in an image by relieving it from distractions. It's also a good way of communicating a design not being final.

A clean and empty image is open to interpretation which allows the viewer to imagine the next stage of design.



Figure 4. Visualized imagined architecture (Christodoulou, 2019). Reprinted with permission.

Figure 5. Visualized imagined architecture (Christodoulou, 2019). Reprinted with permission.



DREAMLIKE CHARACTER

In his interview with dezeen Christodoulou says the spaces are to be considered extensions of his daydreams (Winston, 2018). Apart from the nature of objects and surroundings this is also apparent by the point of view and strong saturation of colors.

By deviating from eye-level point of view the scene seems less grounded in reality, as if not seen by a human observer. Instead, it's as if the image is a snapshot from a dream or the illustration of an idea without context, still floating in space. The saturated colors increase the intensity and gives a raw, unprocessed look.

IMAGES OF DESIGN PROPOSALS - CAPTURING SITUATIONS

A trend within the scene of architecture is the ever growing number of artists specializing in visualizing architecture. Images are pricey which tends to lead to architecture firms working in-house as long as possible, only hiring a dedicated visualizer for the money shot. Again, this is something I have experienced first hand from working as an architect intern.

The issue with this approach is that it creates a discrepancy between architect and artist, leading to an artist visualizing a project they know little about. As a result, images come out looking generic and stereotypical, filled with objects placed by the artist without the intention of the architect.

The aim of this thesis is to make images that capture situations the way the architect intended, communicating a specific atmosphere. The purpose of the image is to present the proposal to a client or the general public, communicating qualities of the design in a specific manner. To celebrate the design.

To achieve the sought atmosphere, the architect needs to be conscious about capturing the design at the right moment and angle. Another crucial element is a range of visual effects such as composition, light, color tone etc.

Consequently, the work of artists and photographers and the techniques they use to achieve specific atmospheres are studied to discuss how the approaches can be used to develop a concept of visualizing design proposals.

IMPRESSIONISM AND PHOTOGRAPHY

When studying artists and atmosphere, a good starting point is that of impressionism. The main idea of the art movement is to capture the impression of a fleeting moment in time with emphasis toward light and color (Nationalencykopledin, 2020).

The intention of capturing a specific moment results in a sketchy look of short stroke brushes and mixed colors. Other features includes the typical motifs of landscapes and the daily life of people in the street (The Art Story, 2020)

Impressionism is a great use of inspiration in visualising design proposals. The look of a visualised design proposal has a higher level of realism but the core idea of capturing a specific atmosphere in a specific moment is the same. There is also a relation with the common motifs of landscapes and people in urban environments.

The approach of impressionists can be related to the approach of photographers. The main idea of capturing light and color of a split-second in time onto the canvas is similar to that of the camera. There are also similarities in how they approach a scene.

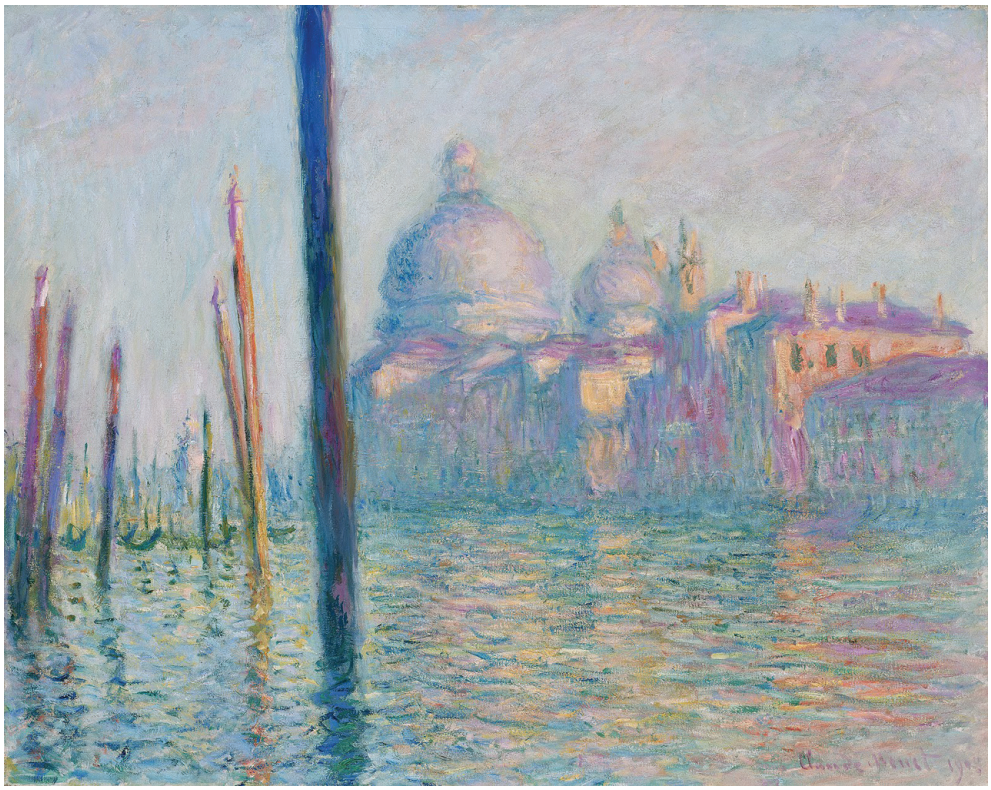


Figure 6. Grand Canal, Venice (Monet, 1908). Public Domain.

PHOTOGRAPHER - HÉLÈNE BINET

Hélène Binet is an awarded photographer who worked closely with architect Peter Zumthor, immortalizing his architecture. Architectural photographers are skilled in navigating a scene of architecture, capturing the essence of the design by finding the right angles and moments.

This approach can be translated to visualizing design proposals, where the architect can navigate the imagined architecture in their mind or through model to capture atmosphere in the same way as a photographer.

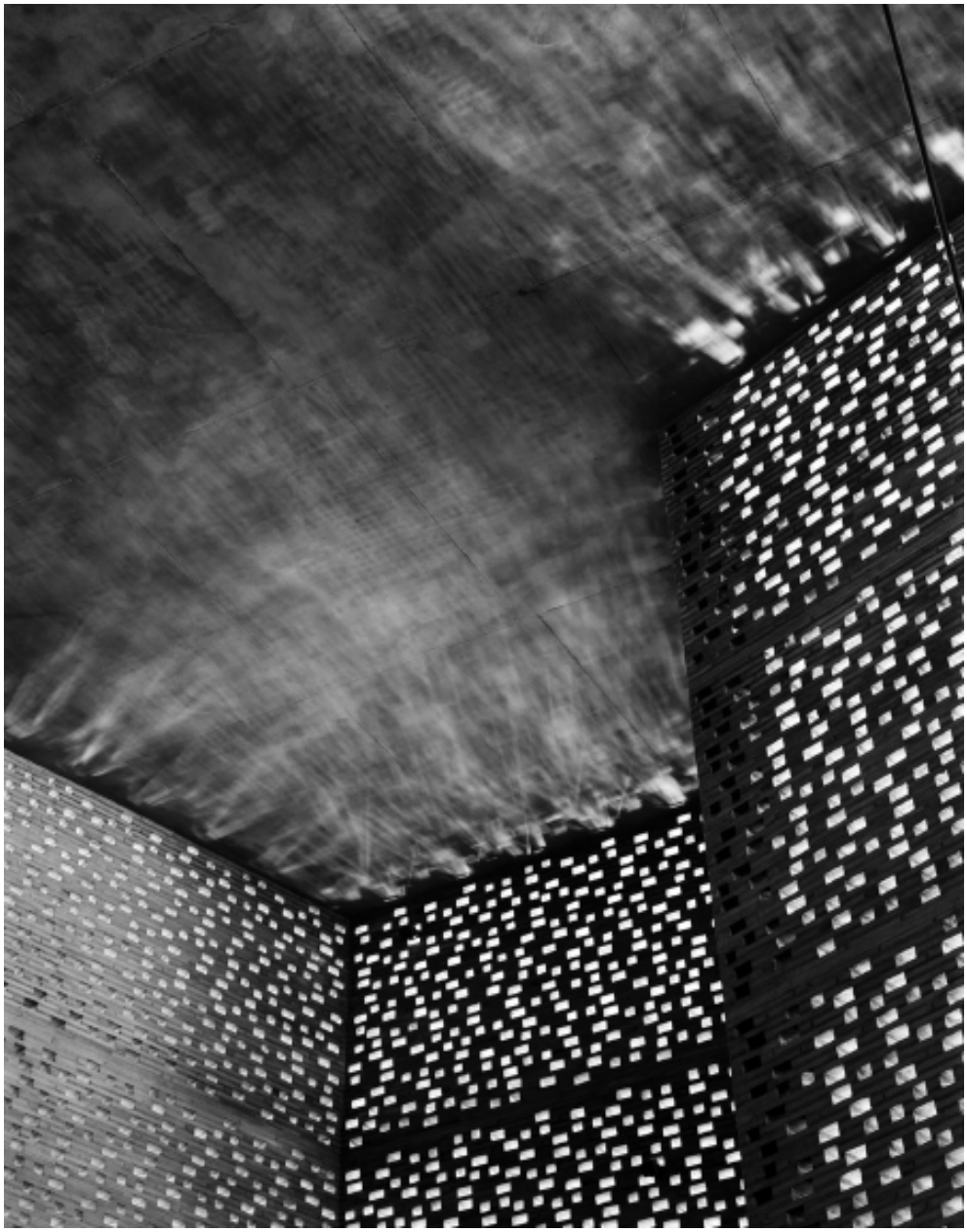
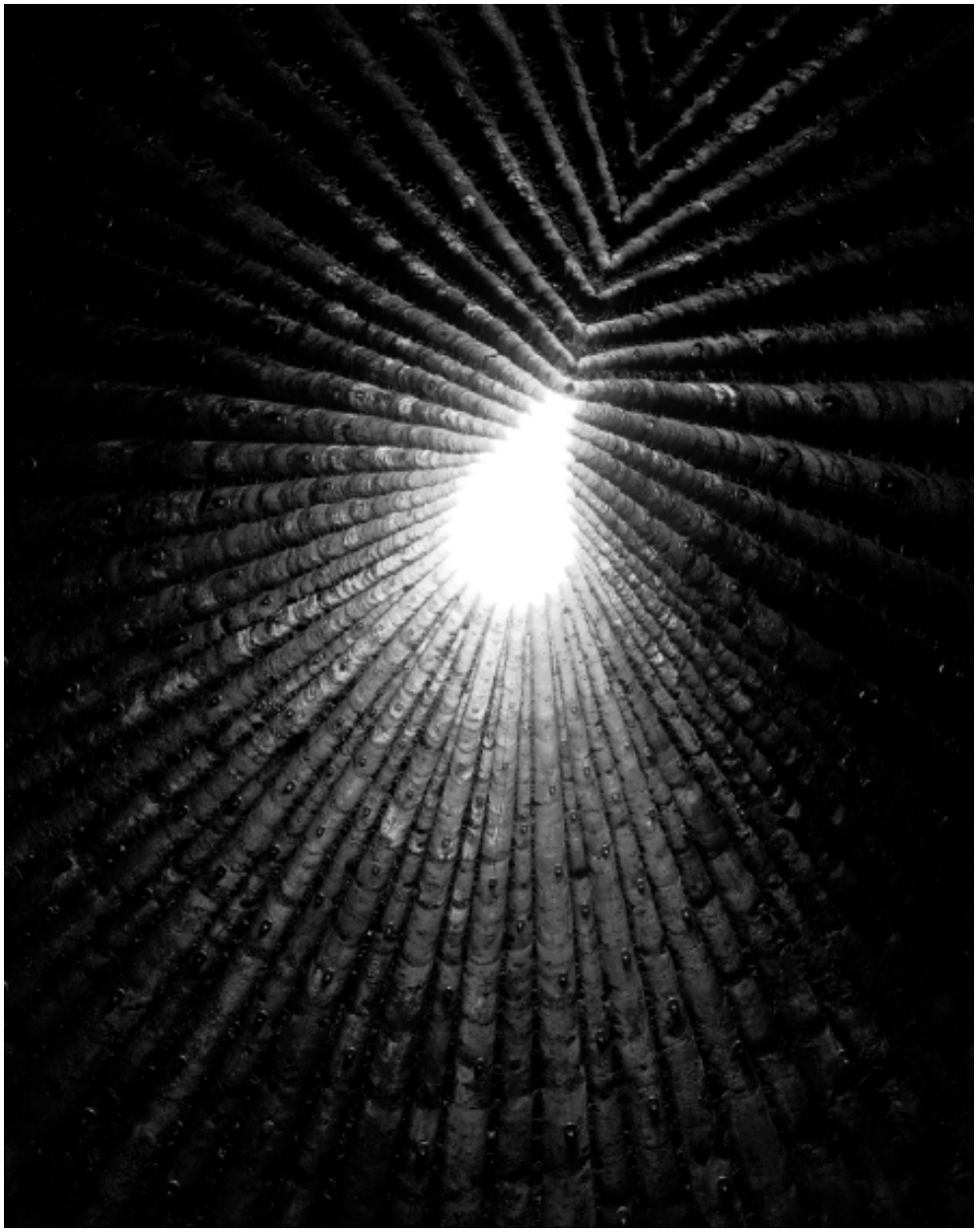


Figure 7. Photograph of Kolumba Museum by Peter Zumthor (Binet, 1997-2011). Reprinted with permission.

Figure 8. Photograph of Bruder Klaus Kapelle by Peter Zumthor (Binet, 1997-2011). Reprinted with permission.



CAPTURING LIGHT

Binet is especially skilled in capturing the relationship between light and naked architecture, enhanced by black and white images empty of people. As light is a key feature in Zumthor's work, Binet is a good fit.

In order to capture the right moment when visualising a design proposal, the architect needs to be aware of the relationship between the architecture and light conditions at the site.

PHOTOGRAPHER - COAST STUDIO

Coast Studio is a photography studio based in Copenhagen, focusing on architectural photography, landscape photography and research and design. Their clients include major Danish architecture offices such as BIG, Cobe and Effekt (www.coastarc.com).

The work of Binet has a strong focus on the relationship between architecture and light, whereas Coast Studio focuses on the relationship between architecture and the surrounding landscape.

CAPTURING LIFE

Where Binet is skilled in navigating a scene of architecture to capture light on naked architecture, the approach of Coast Studio is to take a step back and navigate a wider scene. They capture moments showcasing how the architecture interacts with the surrounding landscape and people.

Their photographs tell a different story than Binet's. The image below is taken in Nordhavn, an urban transformation project in Copenhagen. The image illustrates the sharp line between the new buildings and the old industrial harbor, directing a discussion of fast growing urban areas.



Figure 9. Photograph of The Silo in Nordhavn, Copenhagen (Coast Studio, 2017). Reprinted with permission.

Figure 10. Photograph of Karens Blixens Plads, Copenhagen University (Coast Studio, 2019).



CAPTURING ANGLES

The work of the studio also features close-ups in stronger relation to the work of Binet. Still, here, their work focuses more on the relationship between architecture and context rather than architecture and light.

The photograph above captures a scene from Karen Blixens Plads, a public plaza and bike storage at Copenhagen University. By working with angles, the image manages to capture three main layers of information.

The foreground captures the experience of standing inside one of the carved blobs. The middle layer shows another blob from the outside, providing the viewer an understanding of the geometry the photographer is standing in. The background captures the context of the university and brings depth to the image.

When visualizing a design proposal the architect needs to work in a similar way as Coast studio. There needs to be a conscious approach to capturing angles and life, utilising the surrounding environment to tell a story relating to the sought atmosphere of the image.

All too often the background is a generic ”copy paste” only existing to provide depth.

Figure 11. Wilderness by Duggan Morris Architects (Forbes Massie, 2016). Reprinted with permission.



CONTEMPORARY VISUALIZER - FORBES MASSIE

Forbes Massie is a UK-based visualizing studio with an ambition to visualize architecture in a painterly fashion. In a video from EIZOColour, founder Forbes Massie says ”If there’s a rule for the images that we’re trying to make, it’s they shouldn’t just appeal to architects, they should be images that, when framed, your grandmother falls in love with and wants to hang on her wall” (EIZOColour, 2016).

Massie claims their intention is never to replace a photograph. They want to celebrate architecture by finding the essence of design and enhance it by tweaking light and color (EIZOColour, 2016).

This approach of post-production is a crucial element of expressing the sought atmosphere in visualized design proposals.

COMPOSITION AND CONTEXT

The work of Massie has a simplistic and symmetrical approach to composition. The image is typically divided in three main elements: foreground, facade and background.

The clear elements of the composition makes the images easy to read and symmetry provides harmony and balance. It's not uncommon for the building to occupy only a small part of the image, yet clearly being the main actor. This is achieved by contrasting the object in focus to its surroundings by light and color.

A simple and clear composition can be used to set focus in visualized design proposals. The images use surroundings to tell a story without stealing attention. By finding balance between object and context the surroundings strengthen the design proposal instead of smother it.

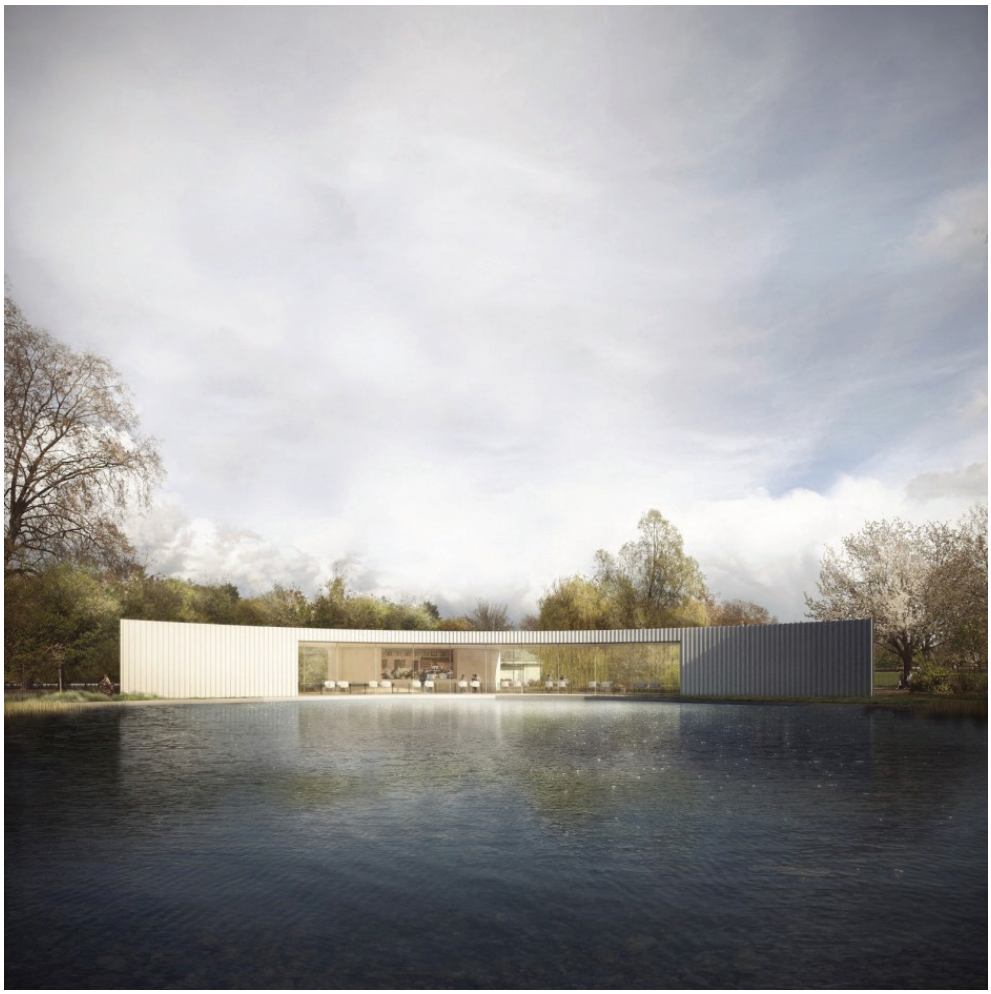


Figure 12. Park Pavilion by Bell Phillips Architects (Forbes Massie, 2016). Reprinted with permission.

TWEAKING LIGHT AND COLOR

The foundation of Massie's work is light and color. Typical for their images is a soft fade from a dark foreground to an overexposed background, with the object focused in the middle. Another feature is a desaturated color palette.

The studio is skilled in finding balance in color tone. In a video from EIZOColour, Massie explains how one of their methods is to pick up a tone from the object and use as base tone for the image (EIZOColour, 2016).

In the image below, the gray tone of the wooden shingles is picked up in the sky and sea, harmonizing the image.

When visualizing a design proposal, these techniques can be used to ensure that the atmosphere set by light and color matches the atmosphere of the situation in the image.



Figure 13. Slate shingled public artwork by Giles Miller (Forbes Massie, 2018). Reprinted with permission.

Figure 14. Rawling Street by Haptics Architects (Forbes Massie, 2016). Reprinted with permission.



POINT OF VIEW

In an interview with Dezeen Massie explains how they use eye-level point of view and showing facades head-on, as if the viewer walked up to the building. This is done deliberately to humanize the architecture and for the same reason they tend to avoid strong perspectives and aerials. (reference)

The approach of navigating an architectural scene as a photographer to capture situations goes hand in hand with this approach from Massie, using an eye-level point of view and more or less realistic perspectives to simulate experiencing the situation as a person on site.

CONCEPT

CORE IDEA
PICTURING ARCHITECTURE
CONCEPT 1 - CAPTURING VISIONS
CONCEPT 2 - CAPTURING SITUATIONS

CORE IDEA

The images portraying initial ideas should raise questions while the images portraying design proposals should answer them.

PICTURING ARCHITECTURE

One of the most important features of an architect is the ability to picture designs in our minds. We use Imagination so naturally it's potency as a design tool tends to be overlooked. If you will, drawings and models is only a way to achieve a common picture of a design in our minds.

The idea of this thesis is to combine this extraordinary feature of architects with previously discussed skills from artists and photographers to conceive two concepts of visualizing architectural ideas.

CONCEPT 1 - CAPTURING VISIONS

1. Initial idea

The first part of method 1 is having an initial idea. Ideas can be conceived in numerous ways through subjective processes.

The idea can range between anything from a geometry, space, light, texture to a place or program.

At this stage, the idea only exists in the mind. A common next step is making a fast sketch to start developing the idea.

2. Visualize Idea

The idea is to capture the vision at this stage, inspired by the way surrealists expressed uncensored thoughts and dreams and to apply previously discussed techniques to express the abstract state of the idea.

Context

Depending on the nature of the idea, context can be used in different ways. If the idea is solely about a texture, geometry or light a close up image is a way to eradicate context. The lack of context can otherwise be masked by an overexposed background or repeating elements. If the context is a part of the initial idea known elements such as water and trees can be included, however kept general and without specific characteristics.

Composition

By avoiding eye-level point of view the idea seems less grounded in reality, as if only existing in a space of the mind.

Detailing

Keeping detailing low sets focus, emphasizes the pure state of the idea and allows for viewer interpretation. Avoiding sense of scale generates a more abstract image, showing that the idea hasn't yet met the constraints of reality. This can be achieved by low detailing and an absence of people.

Light and Color

Strong saturated colors and exaggerated contrast in light gives a raw and unprocessed look.

CONCEPT 2 - CAPTURING SITUATIONS

1. Design proposal - Scene of architecture

During the development of an idea to a design proposal, the scene of architecture slowly forms in the mind of the architect. The scene develops by being informed through drawings and models.

At the stage of design proposal, the architect can seamlessly navigate the scene of architecture being aided by representations. ”Walking the scene” in your mind.

2. Navigate the scene of architecture

With a clear view of the scene of architecture the architect can start navigating the scene to find the situations the architecture was designed for, using the same approach as a photographer at a real site.

The idea is to use light, composition and context to capture the atmosphere of the situation.

Light

The architect needs to be aware of the relationship between the architecture and light conditions of the scene and find the best conditions for the situation.

Composition

Perspectives and angles can be used in clever ways to set specific focus or pack multiple layers of information. Eye-level point of view is a way to humanize the architecture, communicating the space as if seen by a human observer.

Context

By using context in a conscious way it can help strengthen the narrative of the situation. It can consist of elements in the background and objects populating the scene such as furniture and people. The balance between subject and context and it’s relevance to the situation needs to be regarded.

3. Sketch

When navigating a scene of architecture sketching can be of assistance. A fast sketch can boost the imagined image by testing angles, light and composition. Sketches allows the architect to try multiple options to capture the right situation, the same way as a photographer snaps a series of photos.

4. Visualize Idea

The atmosphere of the image should match the intention of the captured situation. Tweaking light and color in post-production is a way to achieve this, enhancing visual effects to strengthen the situation.

Light

Light can be used to set focus, balance and make an image more engaging. Brightening and darkening parts of the image is a way to highlight parts of the narrative of the situation. Contrast in light can be used to find balance between a scene and background.

Color

The color tone of the image is a crucial element to ensure the atmosphere matches the situation. It can be used to emphasize a cold or warm scene, contrast or harmonize the image by using colors from important objects as base tone in the image.

METHOD

APPROACH
DESIGN PROCESS
TOOLS

APPROACH

The approach of the method is to develop four architectural ideas and use them to produce images of the ideas at their initial and final part of the design process.

The ideas and images are produced parallel to studying artists and photographers, continuously iterating the images based on findings.

DESIGN PROCESS

The design process of the four architectural ideas uses the approach of designing ”inside out”. The process starts with a contextless idea of texture, light and space. The idea is developed and contextualized through drawings and models.

Steps of the design process:

1. Inspire idea - Sketching and thinking

The purpose of step 1 is to produce the embryo of an idea to be developed and visulised in different stages of the process. Sketching by hand, building physical sketch models and associative thinking is used to spark an initial idea.

2. Apply Concept 1

The initial idea produced in step 1 is visualized into images by applying Concept 1.

3. Develop idea - Drawings

The initial idea is developed and contextualized by sketches and drawings, leading to a design proposal.

4. Apply Concept 2

The design proposal is visualized into images by applying Concept 2.

TOOLS

Tools used in the design process:

Inspire Idea

Hand sketches - Pen
Cardboard models - Knife and glue
Foam models - Foam cutter

Visualize Initial idea

Digital modelling - Rhino 6
Rendering - Enscape
Post production - Photoshop

Develop Idea

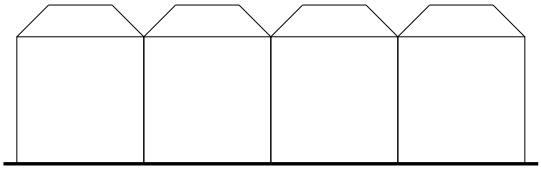
Hand sketches - Pen
Drawings and digital models - Rhino 6

Visualize Design proposal

Digital modelling - Rhino 6
Rendering - Enscape
Post production - Photoshop

DESIGN PROPOSAL

NEVER ENDING HOUSE
NEVER ENDING HALLS
ZÜRICH HAUPTBAHNHOF
ROCK

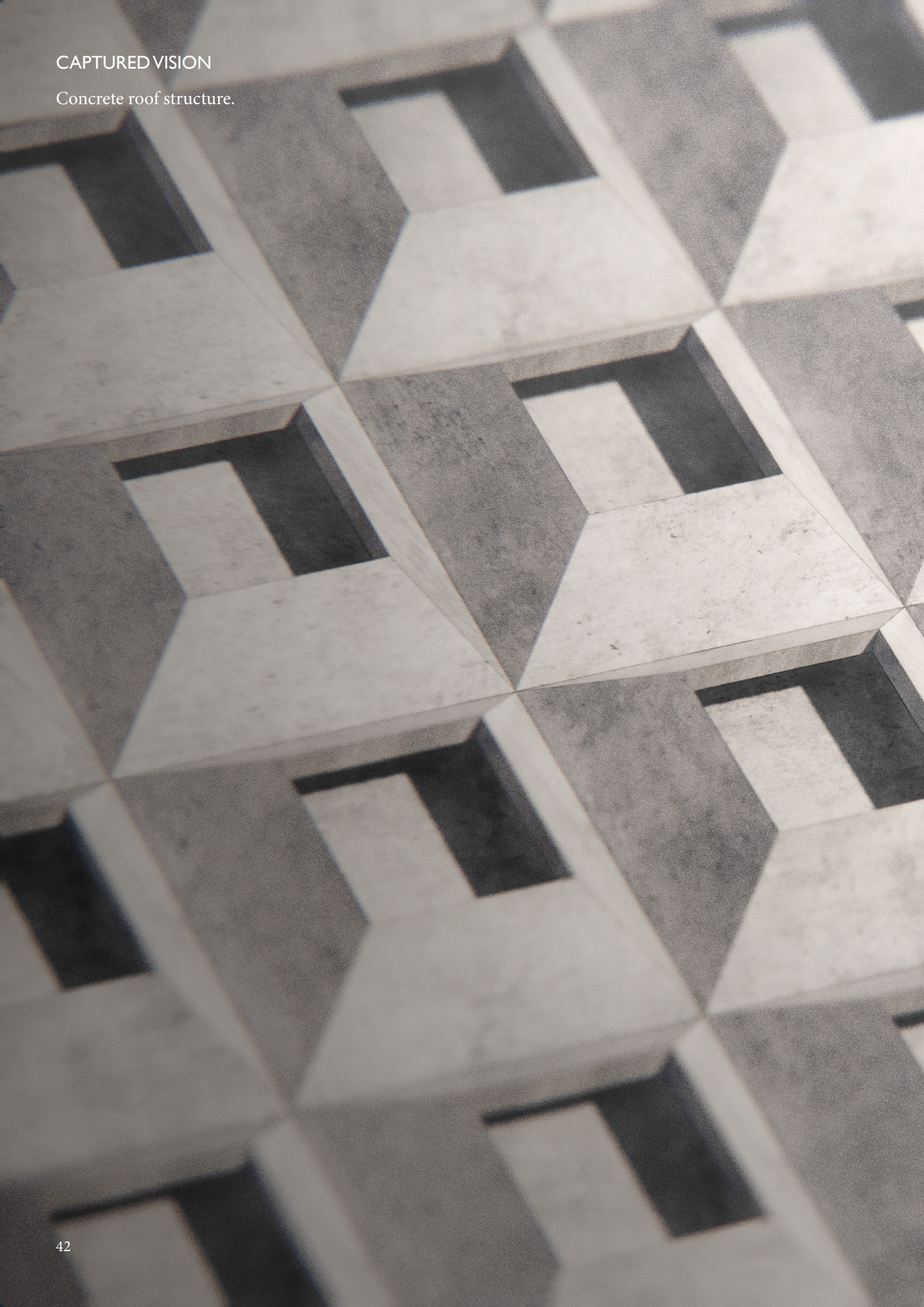


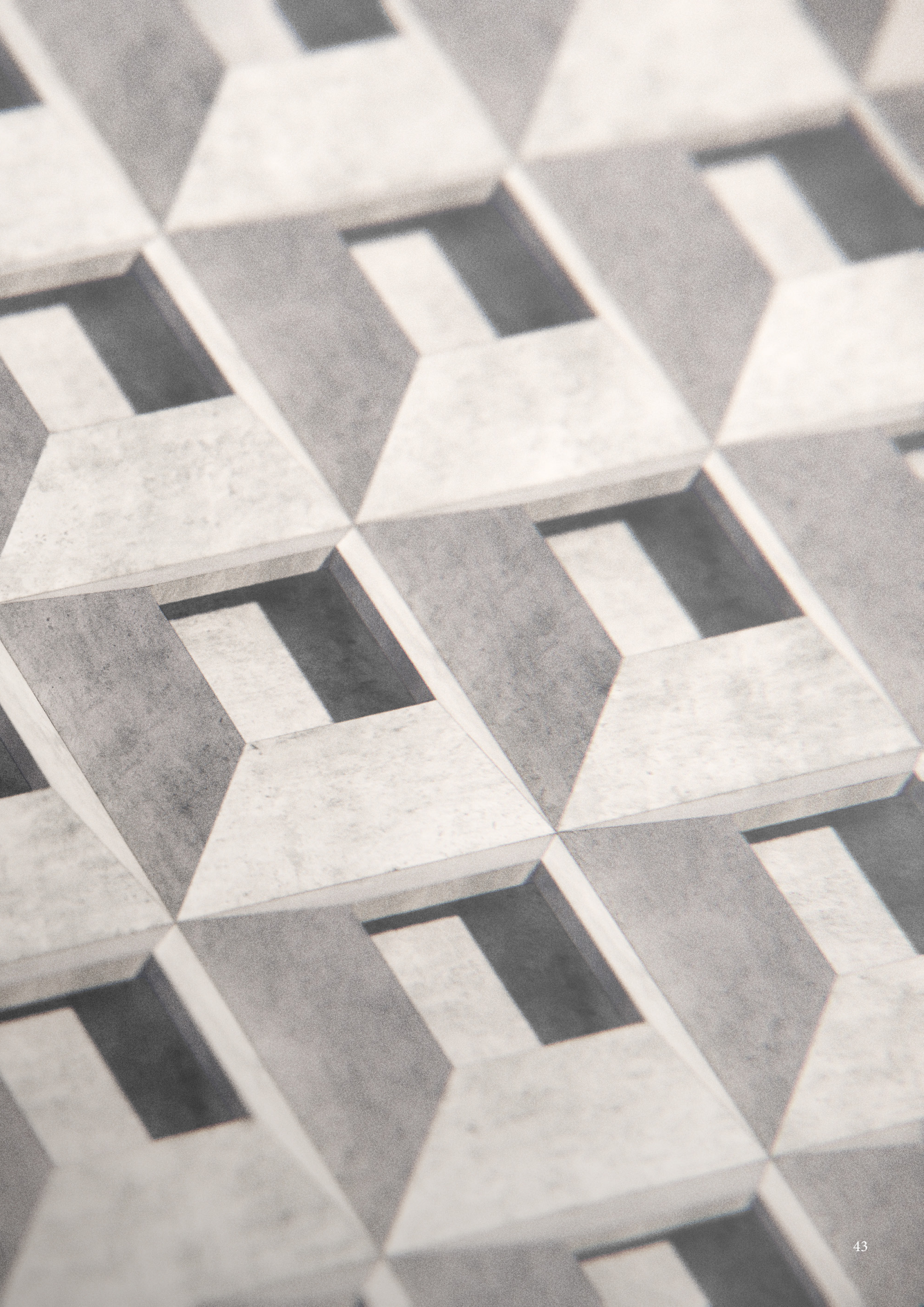
NEVER ENDING HOUSE

Never Ending House is located in the Swedish countryside, nudged between a forest and a lake. The house consists of a movable wall system inspired by traditional Japanese houses. It's covered by a grid structure of hollow concrete cassettes, allowing daylight to fill the interior space.

CAPTURED VISION

Concrete roof structure.





CAPTURED VISION

Daylight hitting the concrete cassette.

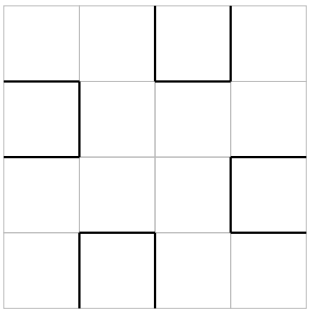


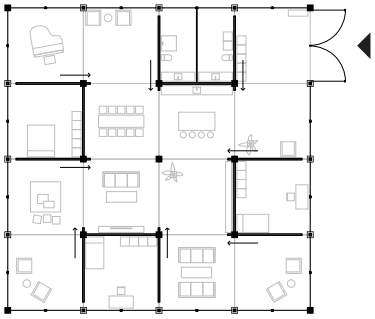


SITE PLAN 1:1000

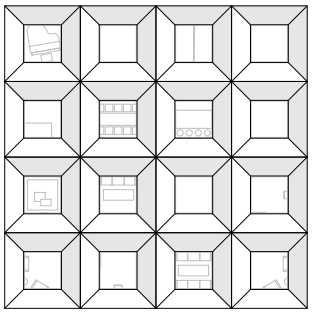
1. Technical
2. Storage



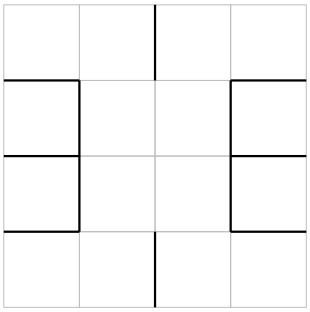


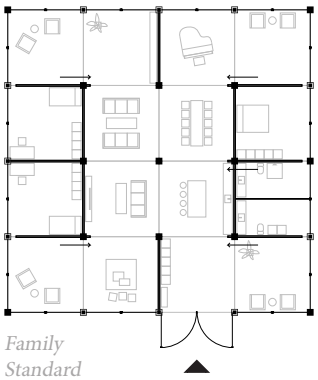


Collective

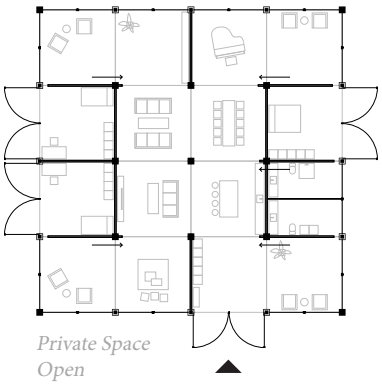


Roof Plan

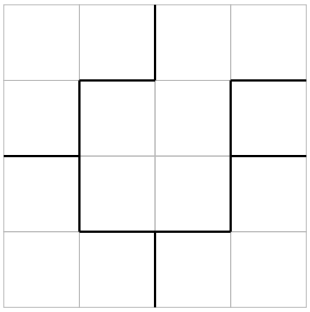


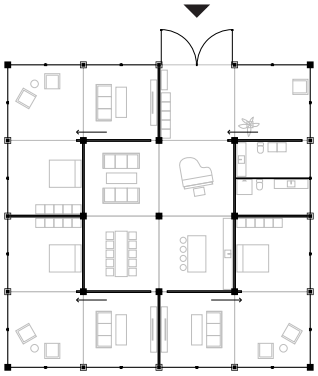


Family
Standard

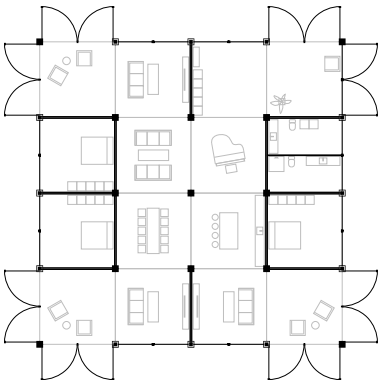


Private Space
Open

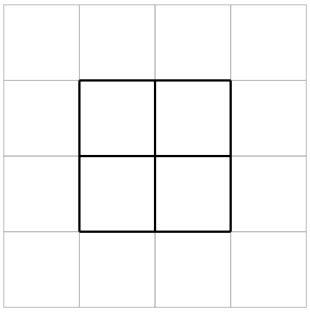


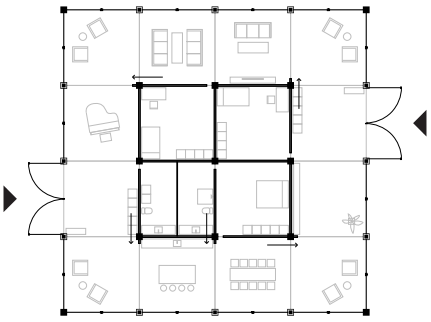


Three Couples
Standard

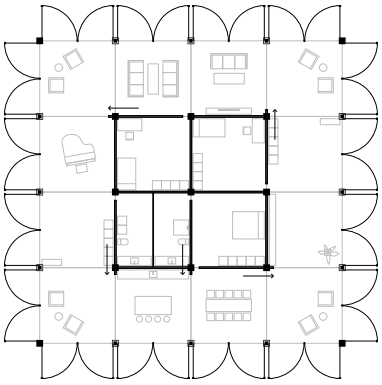


Summer Party





Family
Two Entrances



Shared Space
Open



5m

CAPTURED SITUATION

A day in June.



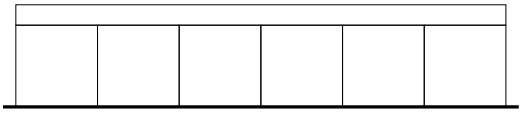


CAPTURED SITUATION

First night of summer.



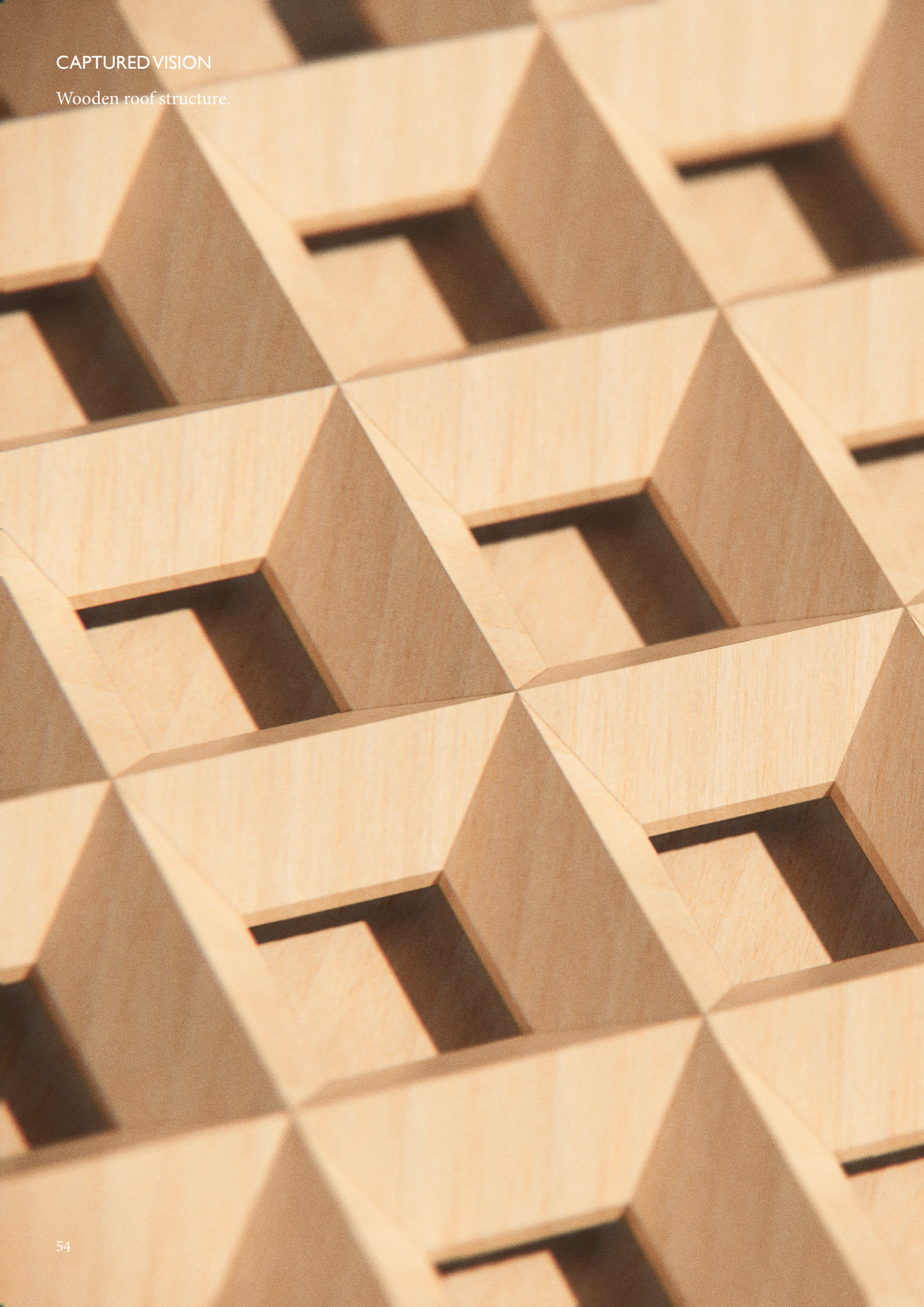


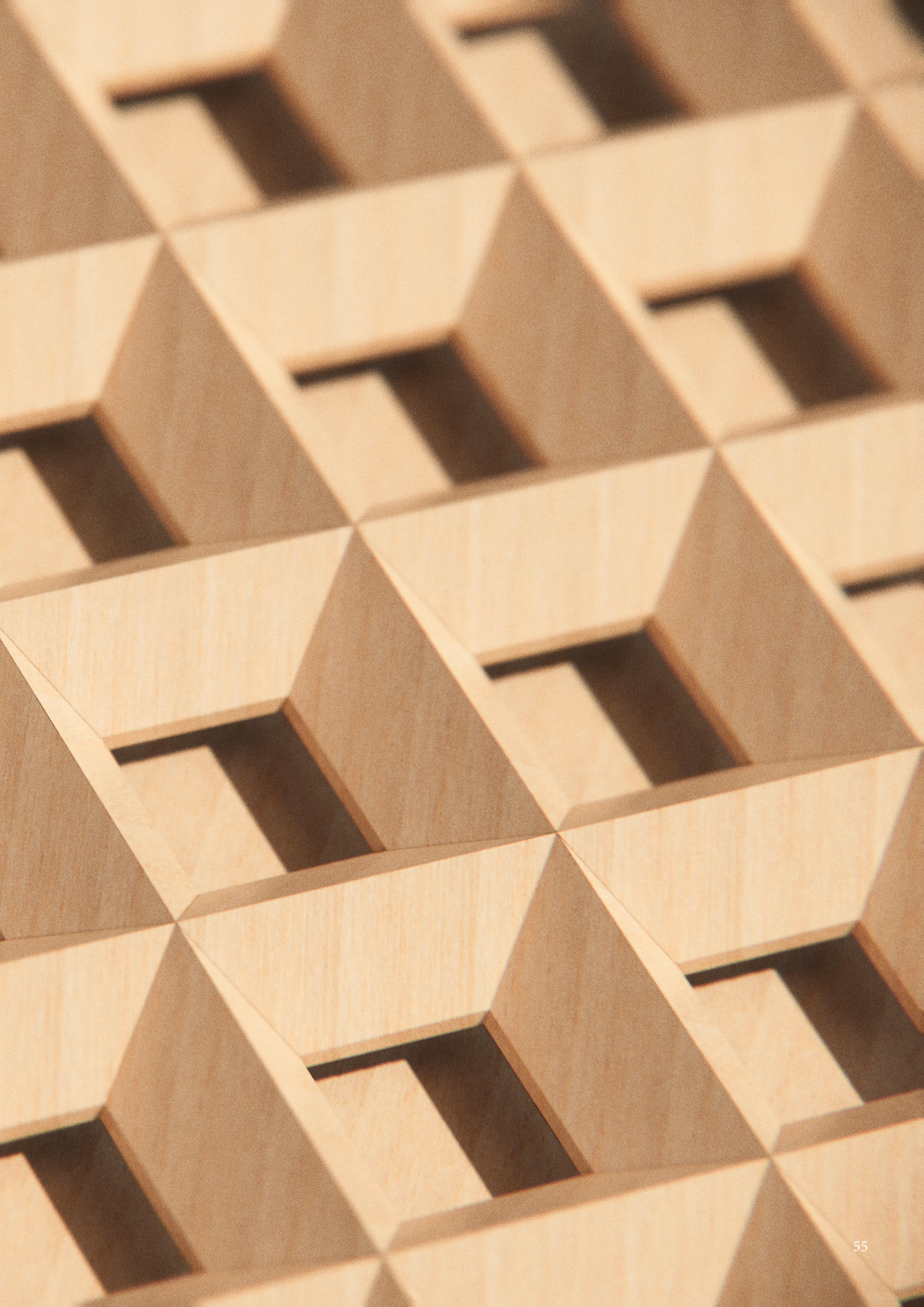


NEVER ENDING HALLS

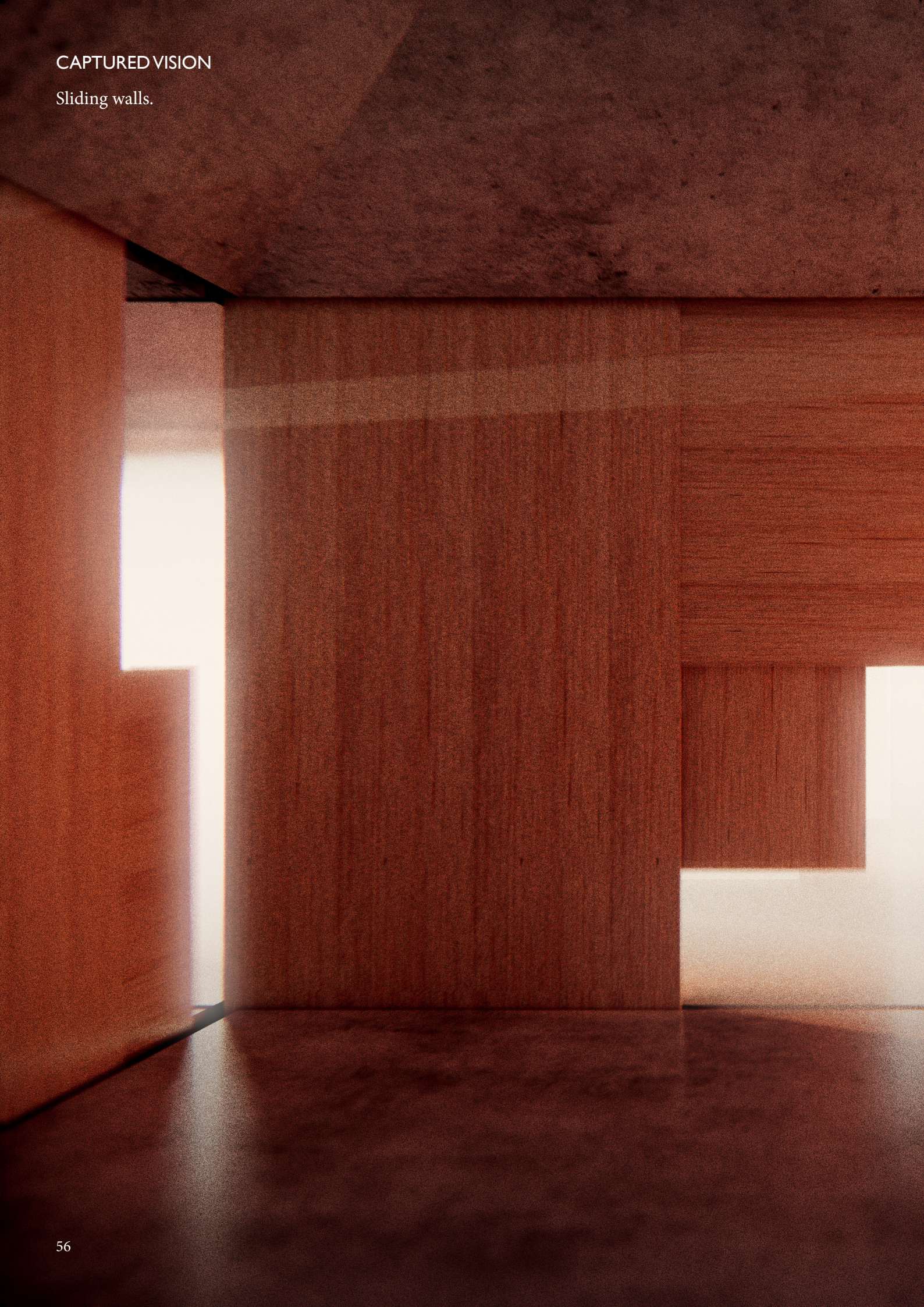
Never Ending Halls is a medium sized building located in Nordhavn, Copenhagen. The movable wall system allows for multiple functions and layouts, spanning from offices to public events such as galas and exhibitions.

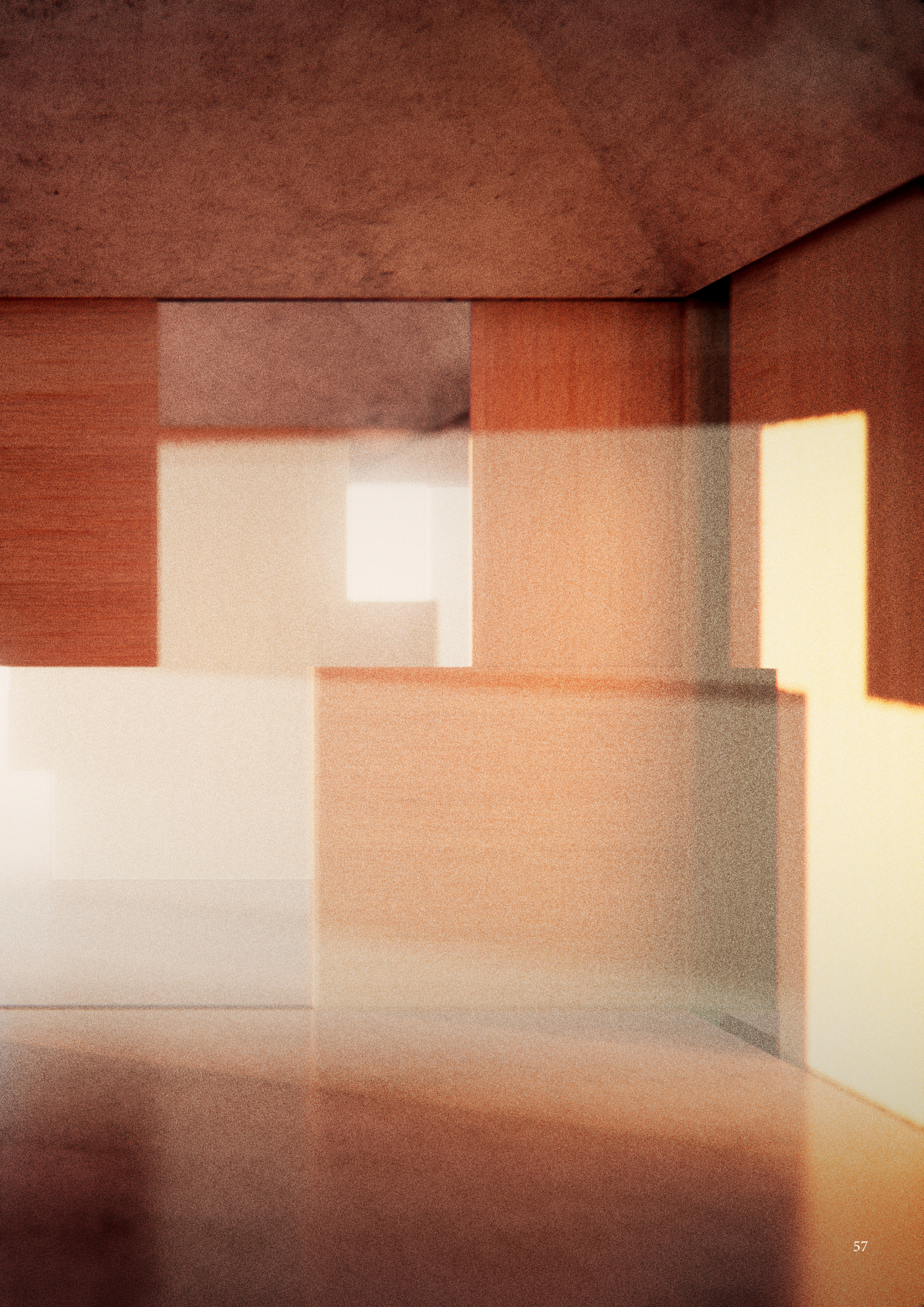
Wooden roof structure.



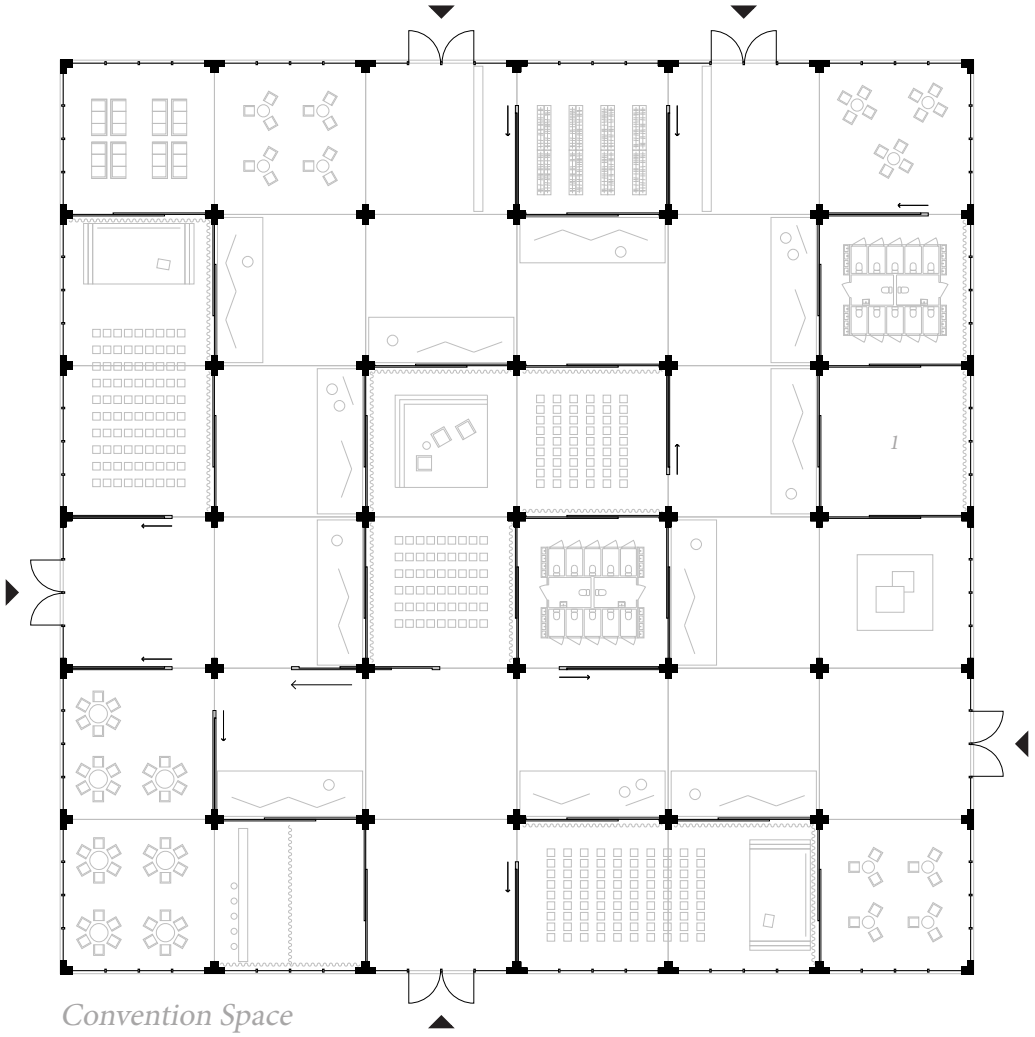


Sliding walls.



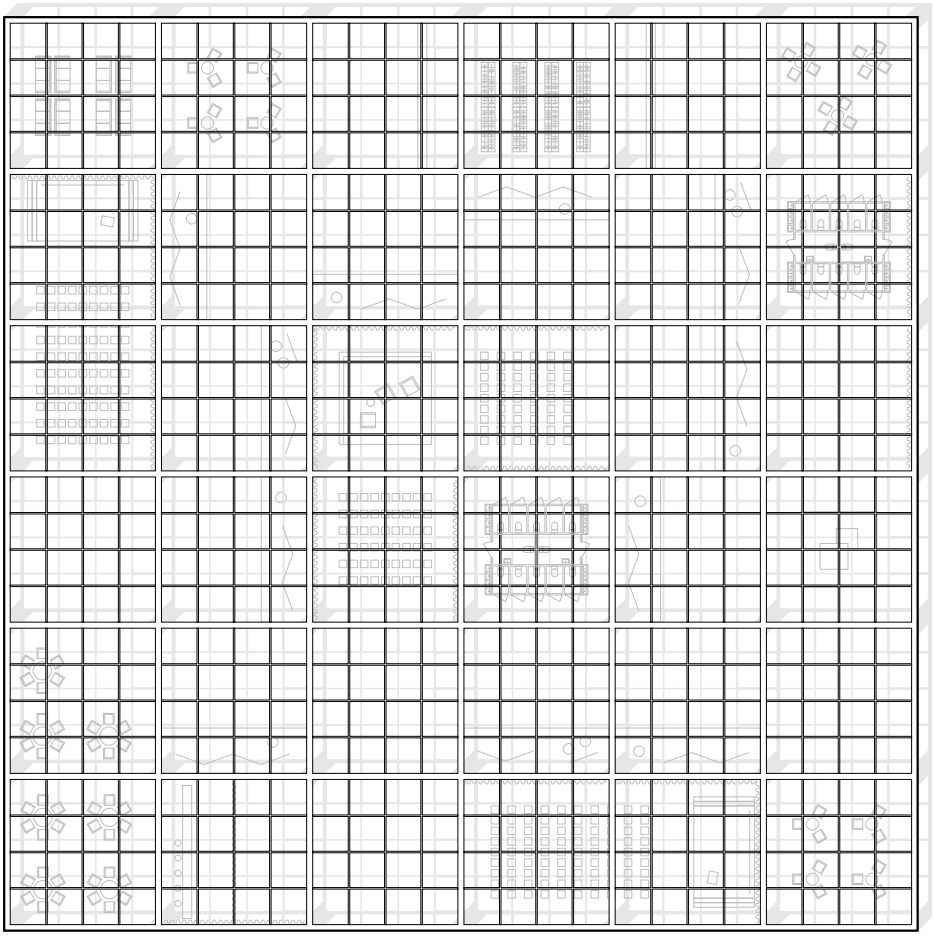


LAYOUT 1:500



Convention Space

1. Technical
/Storage/Staff



Roof Plan

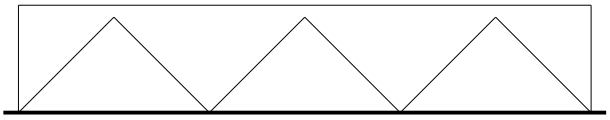
10m

CAPTURED SITUATION

Transforming space.




LOUNGE

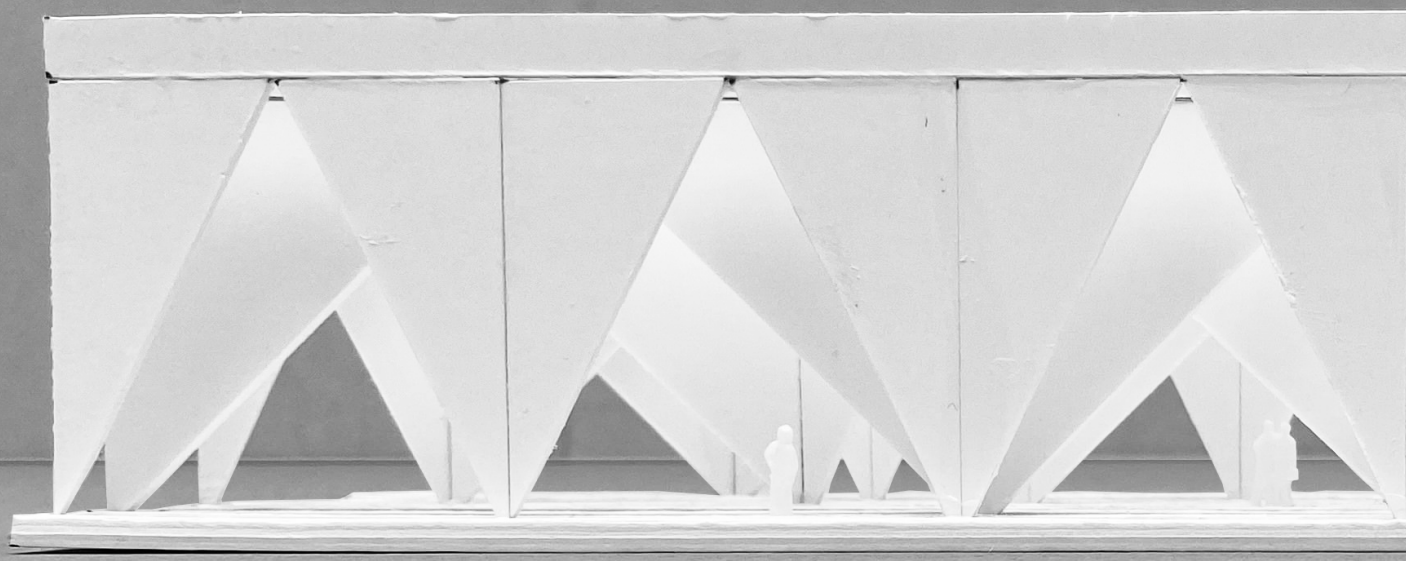


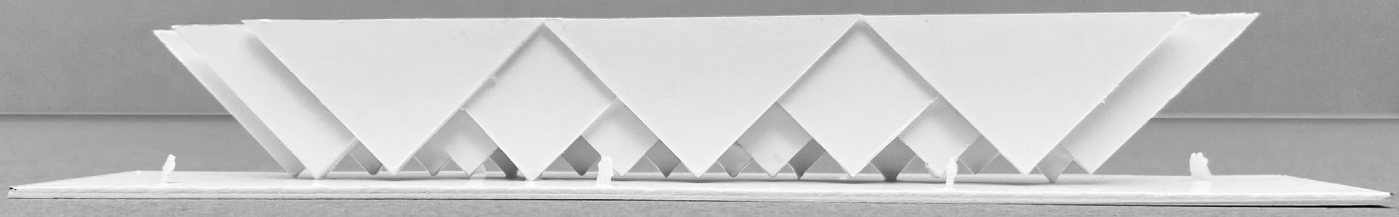
ZÜRICH HAUPTBAHNHOF

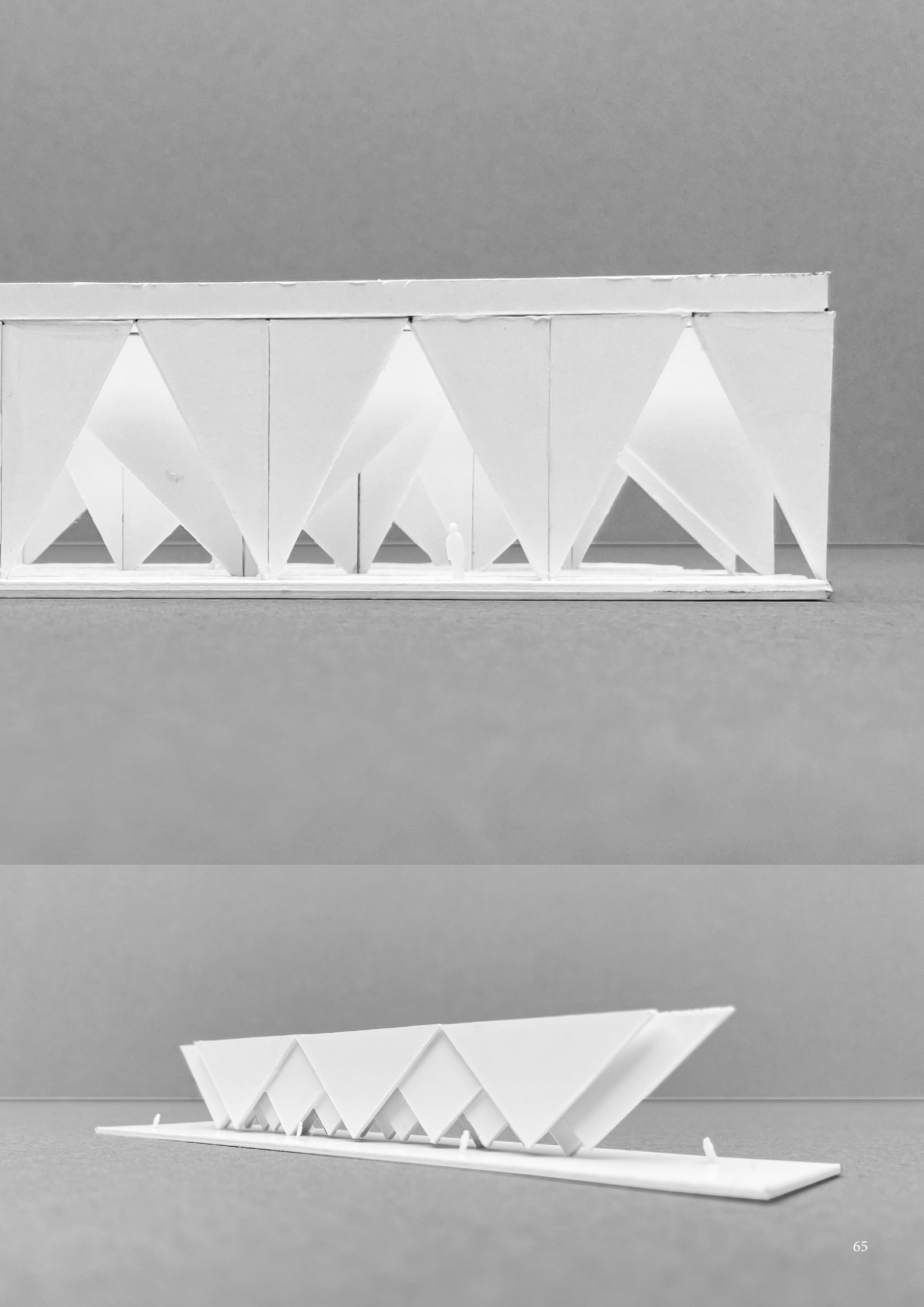
Zürich Hauptbahnhof is a proposal for a new train shed as en extension of the historical main station in Zürich, Switzerland. The main idea is to use the angled wooden fins of the structure to bounce daylight down to the platform.

INSPIRE IDEA

A series of sketch models.







CAPTURED VISION

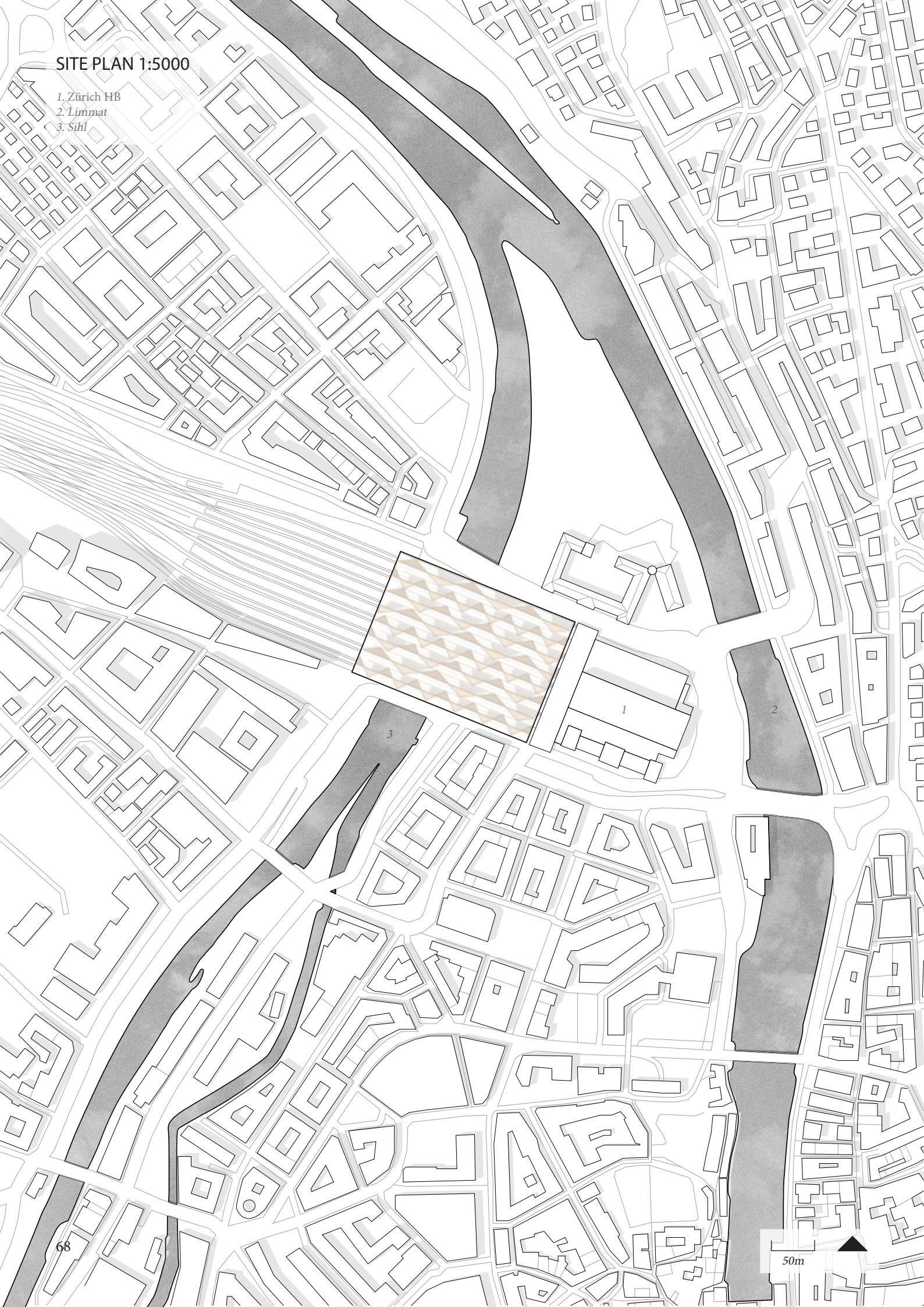
Daylight in interior space.

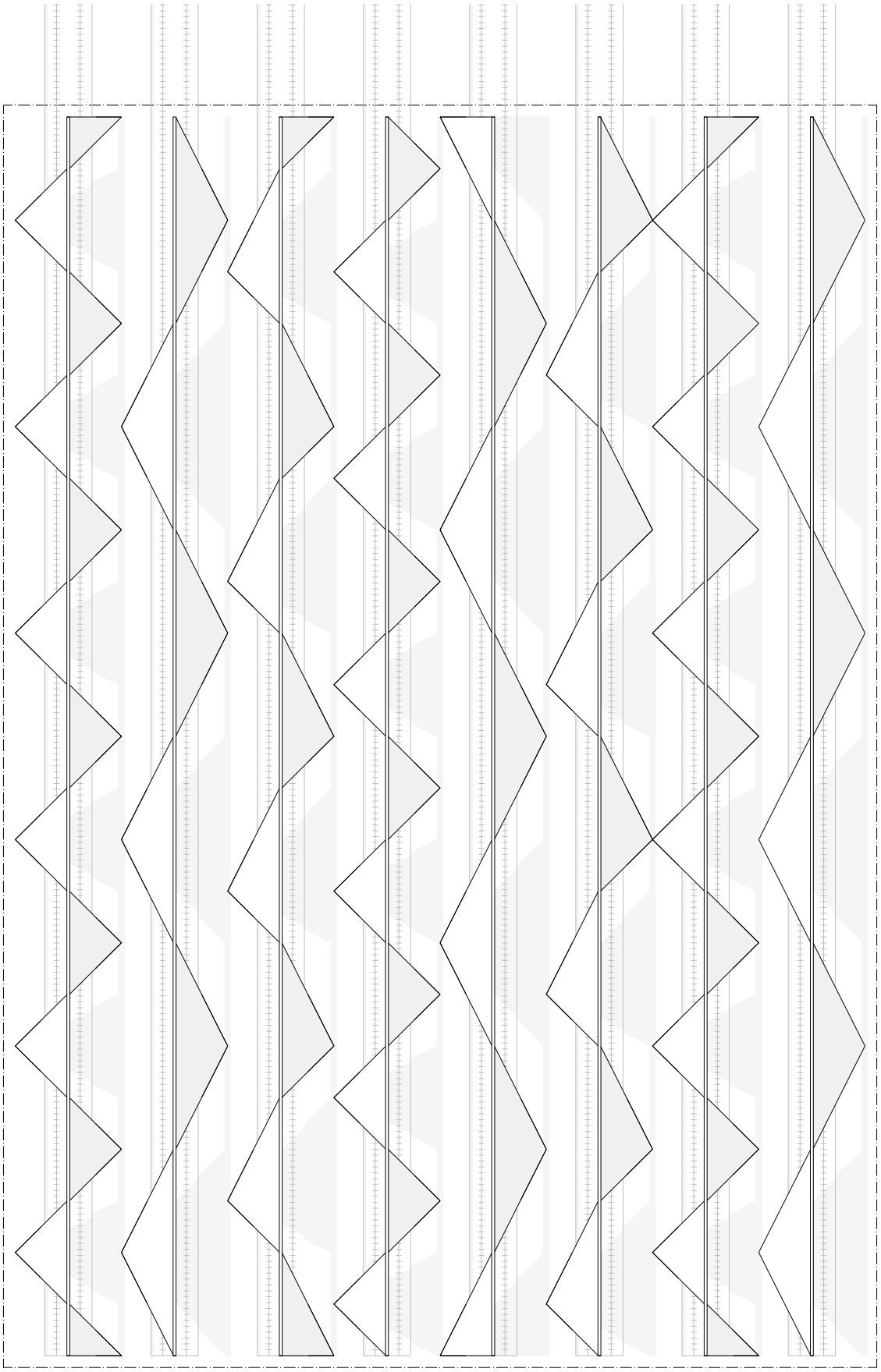




SITE PLAN 1:5000

1. Zürich HB
2. Limmat
3. Sihl





Roof Plan

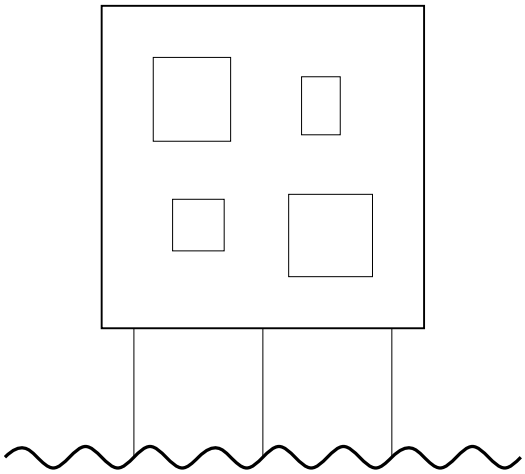
10m

CAPTURED SITUATION

Waiting for the morning train.




FAHRRÄDER

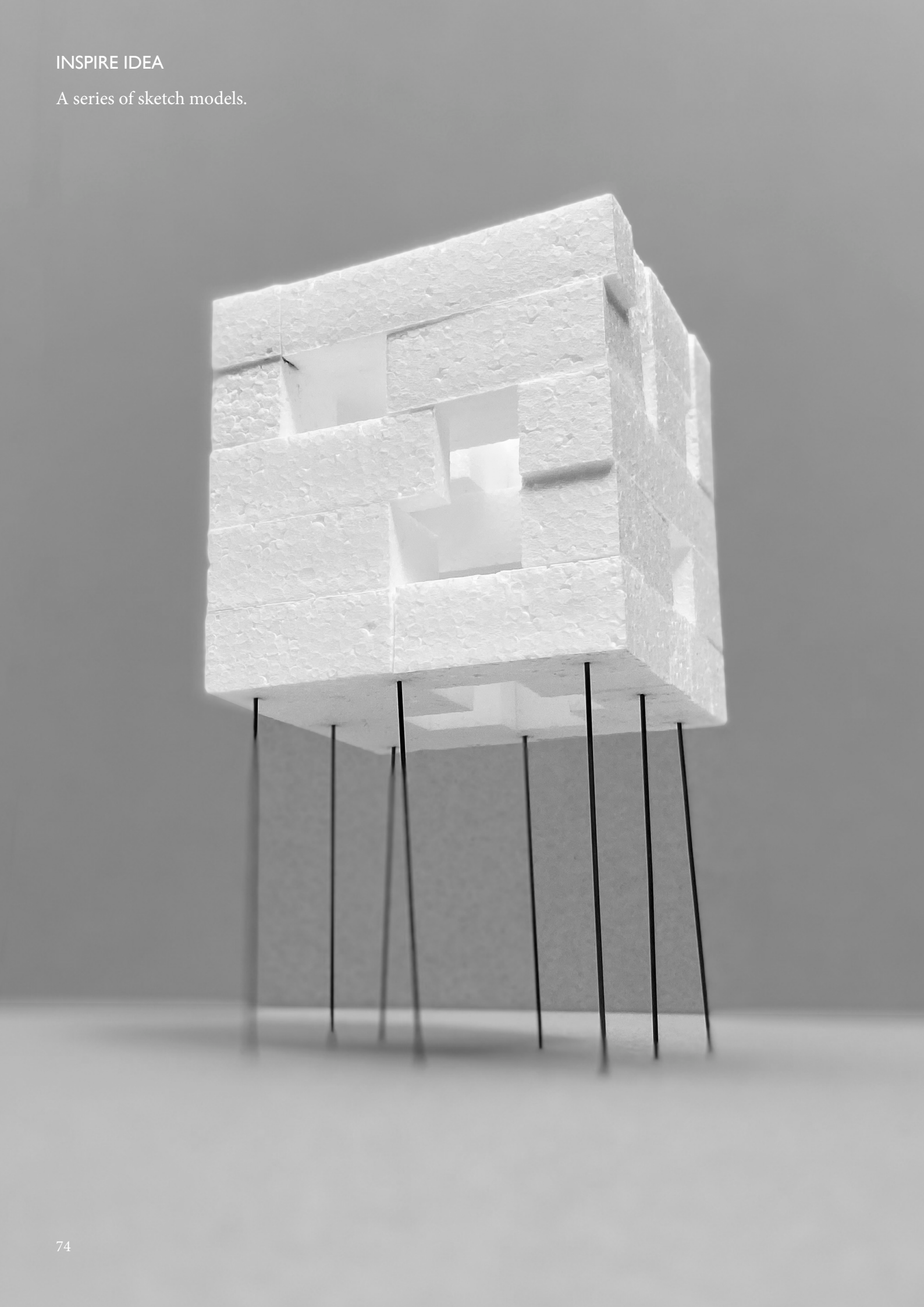


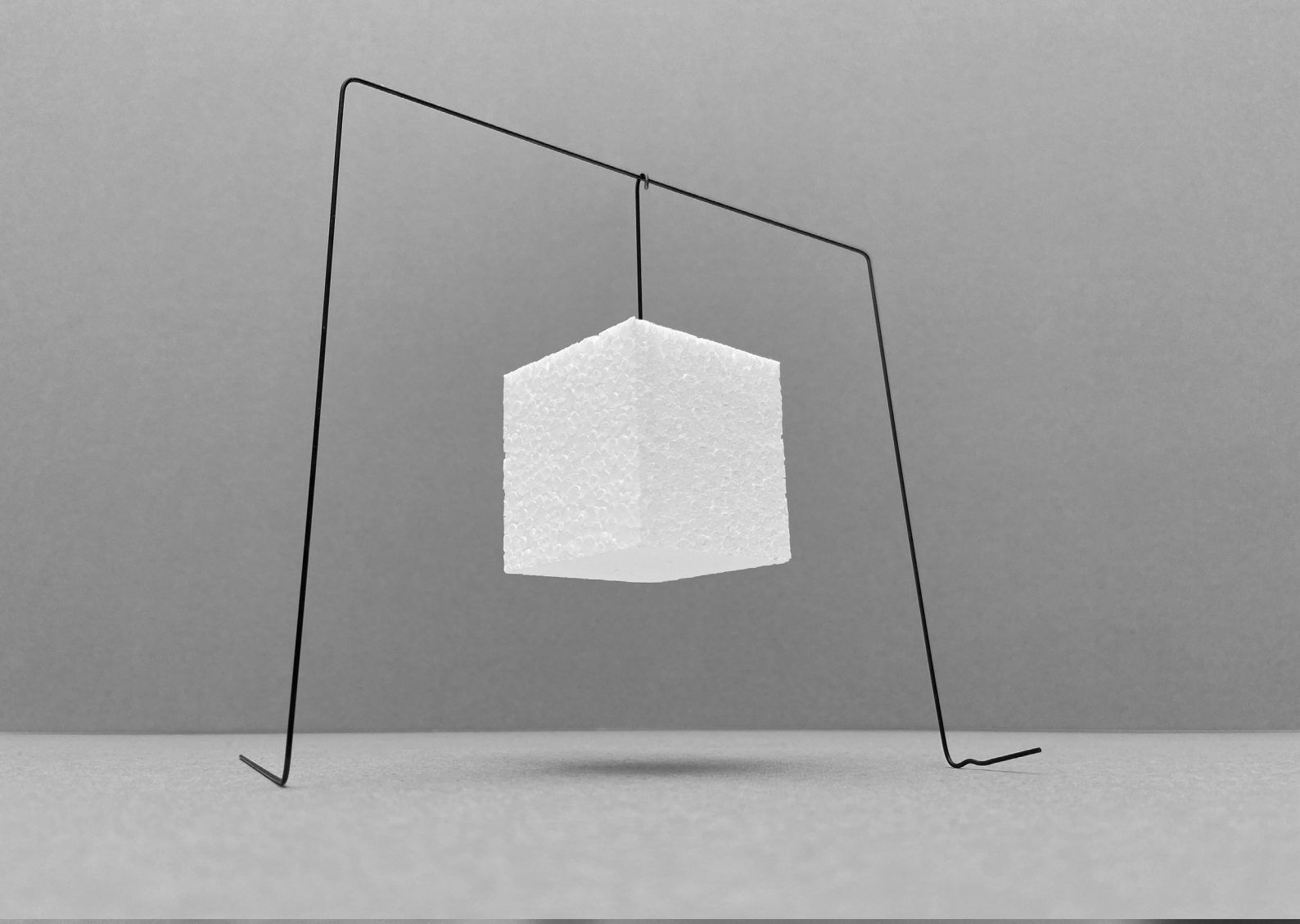
ROCK

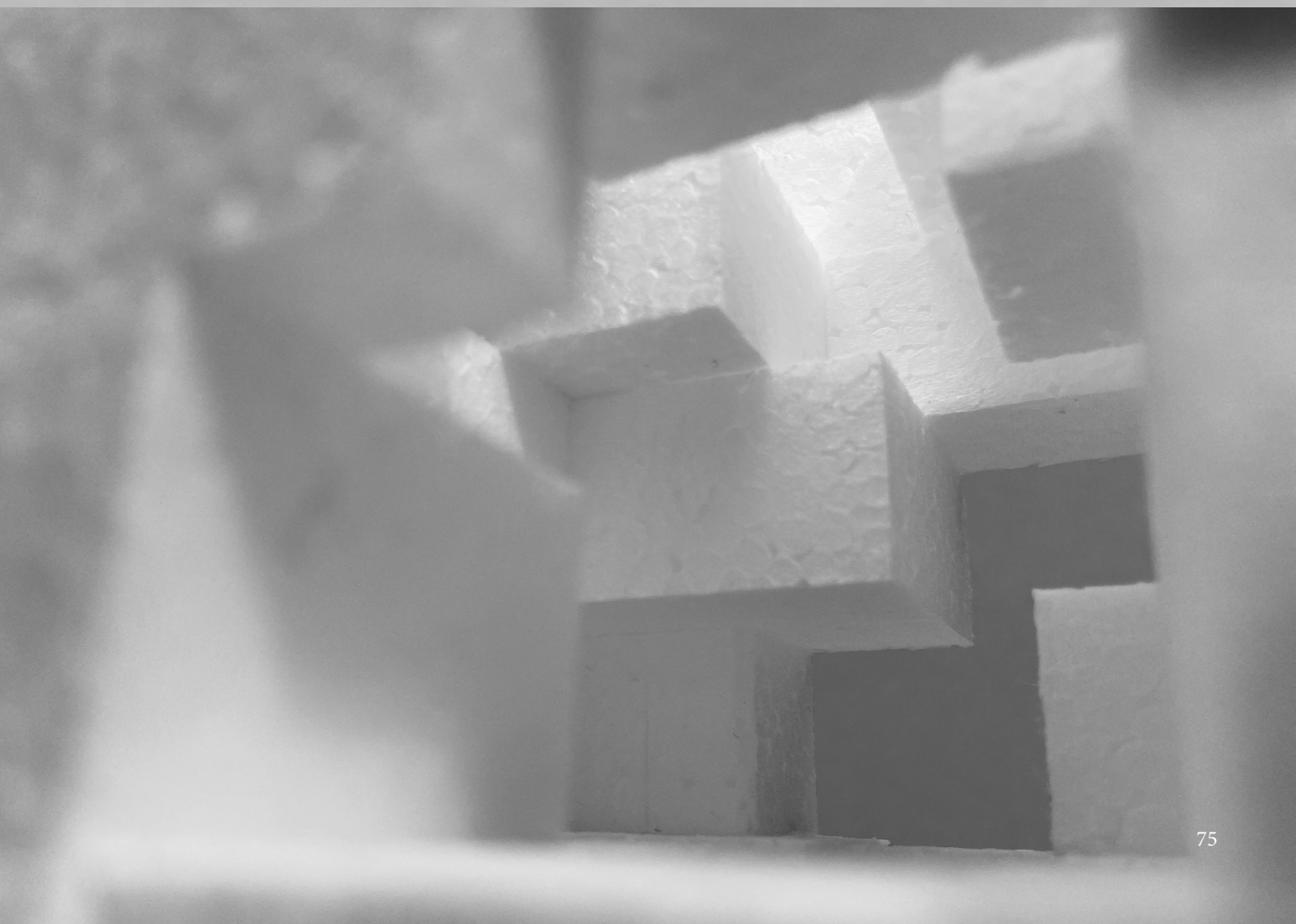
Rock is a Spa Resort located in Öresund, the sea dividing Sweden and Denmark. The main idea of the building is to elevate a carved monolith above water, allowing daylight to hit the piece from multiple angles and reach the core.

INSPIRE IDEA

A series of sketch models.

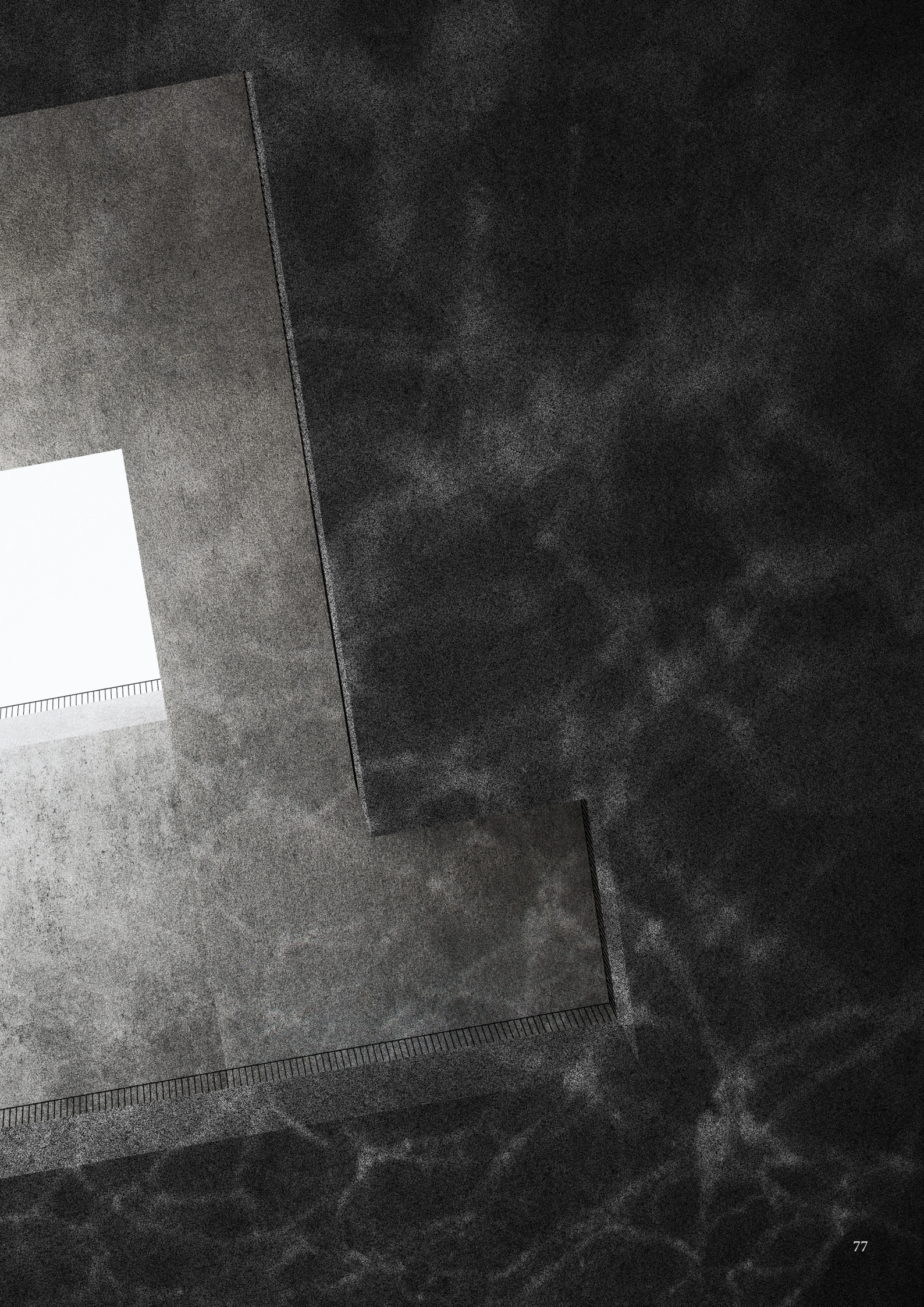






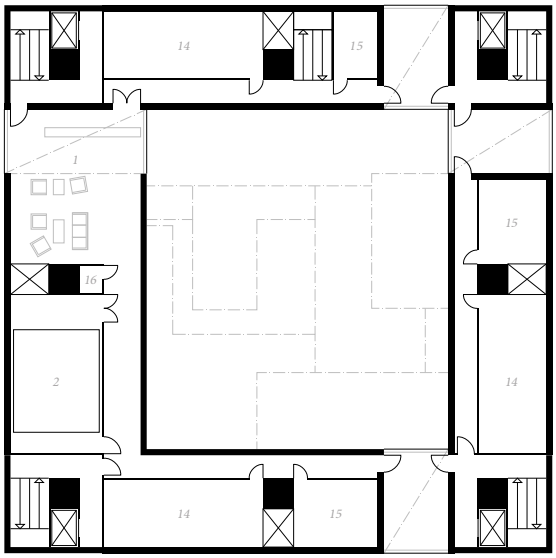
Carved monolith.



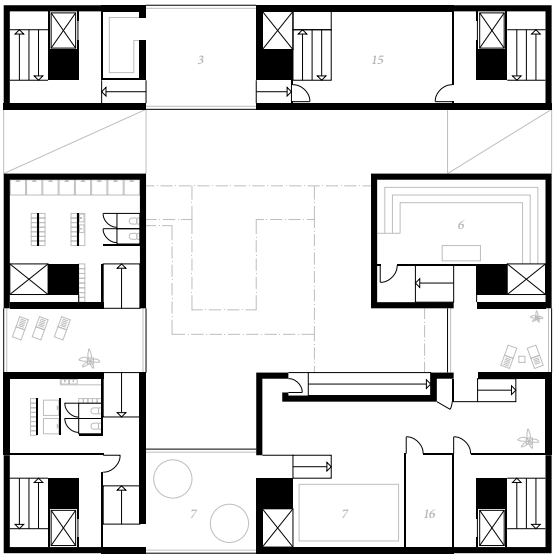


LAYOUT 1:500

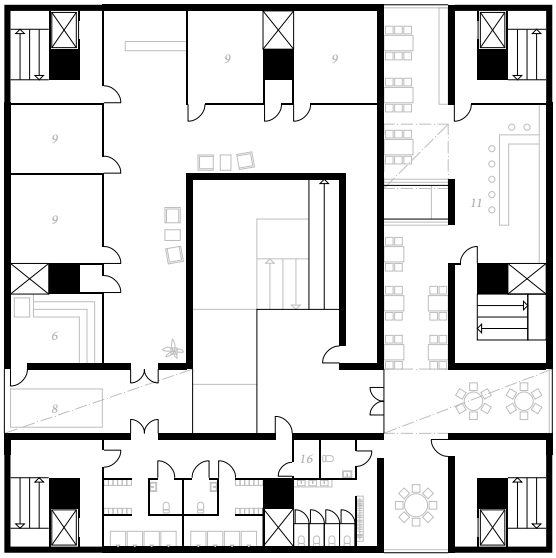
1. Reception
2. Elevation pad
3. Library
4. Theater
5. Terrace
6. Sauna
7. Hot bath
8. Cold bath
9. Treatment room
10. Dining Hall
11. Bar
12. Cafe
13. Kitchen
14. Technical
15. Staff
16. Storage



1st flr.



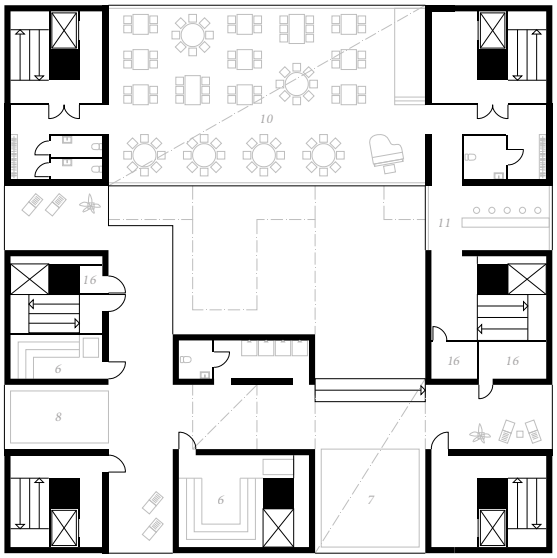
2nd flr.



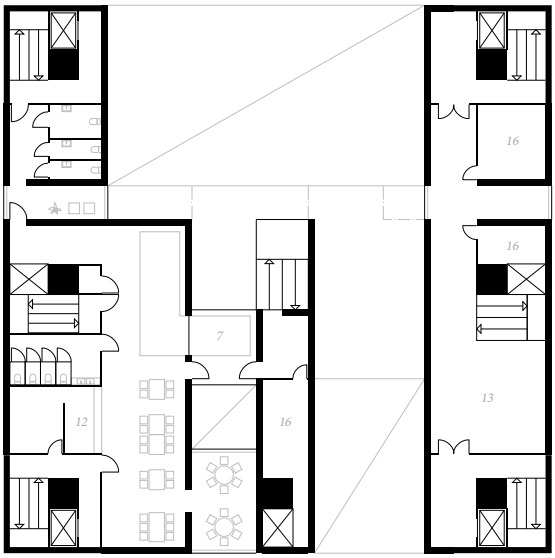
5th flr.



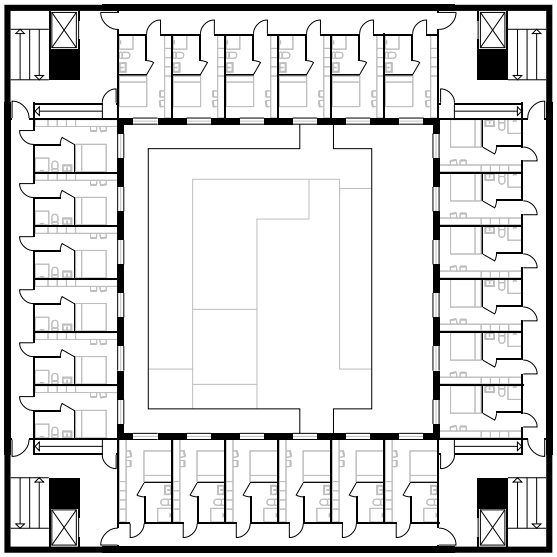
6th flr.



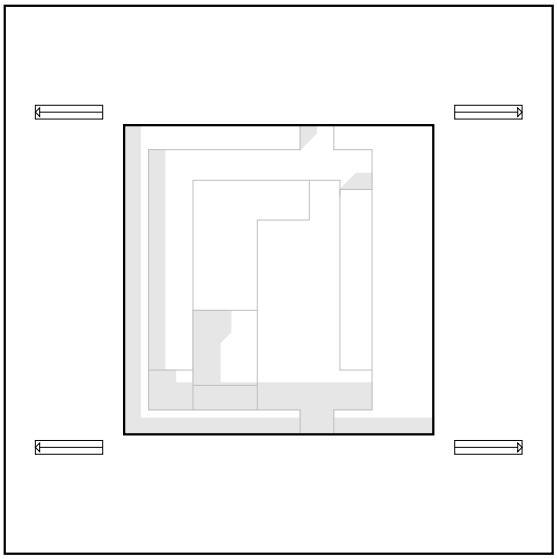
3rd flr.



4th flr.



7th flr.



Roof Plan

10m

SITE PLAN 1:50 000

1. Ferry
2. Peberholm
3. Öresund Bridge
4. Saltholm
5. Copenhagen Airport
6. Malmö Harbour



1km


6
3

CAPTURED SITUATION

Dinner with a view.

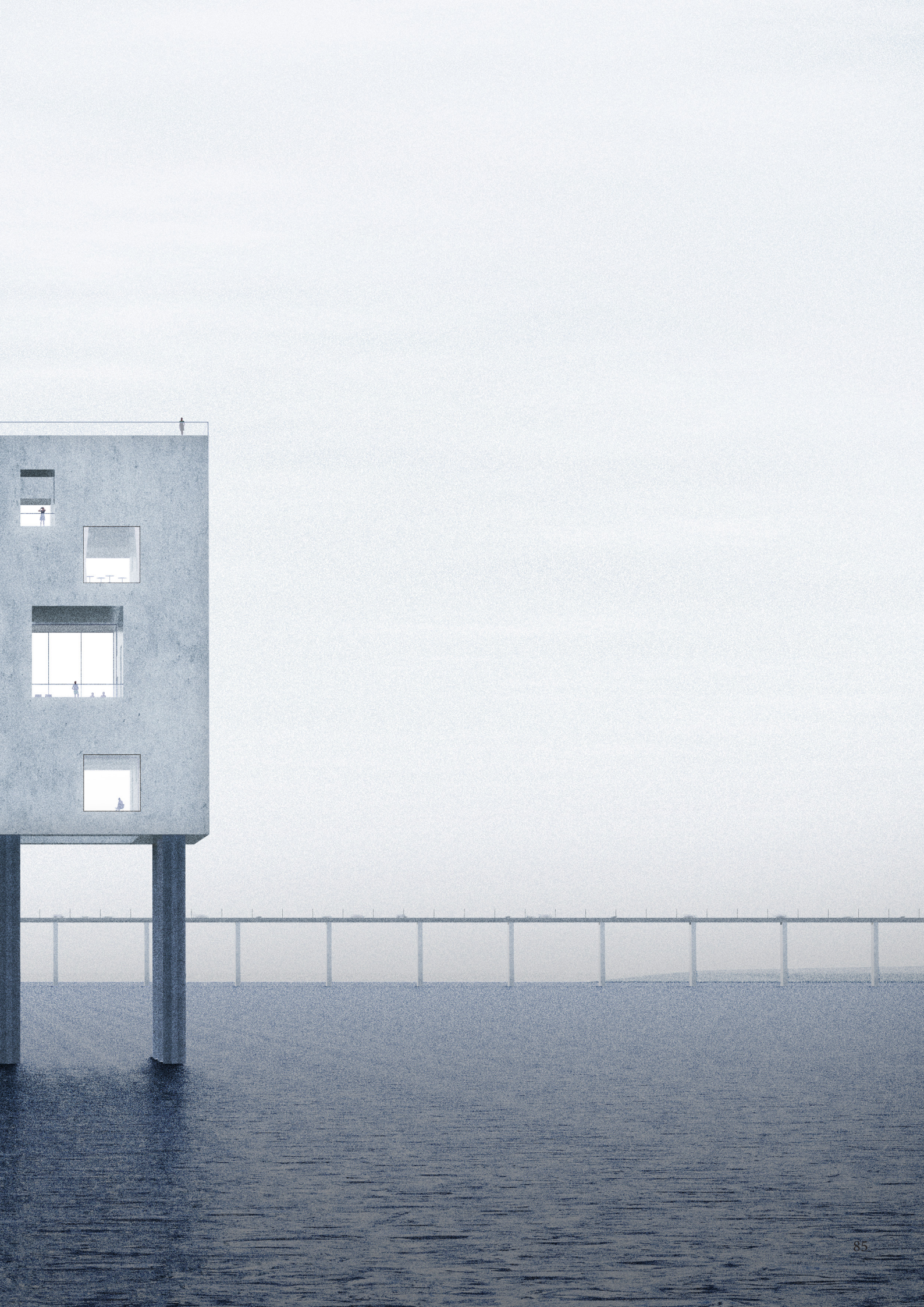




CAPTURED SITUATION

Approaching the monolith.





SUMMARY

DISCUSSION
REFERENCES

CONCLUSION

In order to answer the thesis questions I have studied artists and photographers, analyzing and discussing their approaches and methods.

By combining various approaches from handpicked references with architects extraordinary ability to imagine, two concepts of visualizing architectural ideas were conceived.

What approaches and methods used by artists and photographers are applicable to producing images of architectural ideas at the initial and final stage of the design process?

How do the approaches and methods differ between images of initial ideas and design proposals?

This thesis defines an initial idea as the raw version of the idea, only existing in the mind. In order to capture this image, approaches and methods of surrealist painters and contemporary artists with surrealistic influences were used as source of reference. The very foundation of the movement is to express dreams and imagination.

The main idea of the approaches is to express the abstract level of the motif, resulting in a dreamlike character in the image. This is achieved by the relationship between object and context, point of view, saturated colors and exaggerated contrast in light.

The concept of visualizing the final stage of design by capturing situations is based on approaches of impressionistic painters, contemporary photographers and contemporary visual artists.

Both impressionists and photographers work with the approach of capturing a split-second of a scene, emphasizing light and color, composition and context. Contemporary visual artists uses post-production to match the atmosphere with the situation by tweaking light and color.

The major difference between the approaches and methods of visualizing images of initial ideas and design proposals is the nature of the motif. The initial idea only exists in the mind. To capture this image the approach must be able to handle abstraction, capturing subjective visions of one mind.

The architecture of a design proposal doesn't exist in reality either. Yet, it exists in our common mind through a series of representations. This makes the motif tangible and allows for tangible approaches such as those of photographers.

REFLECTION

In retrospect, I think the images of my design proposal has a varying degree of success.

The images capturing initial ideas work well in highlighting parts of an idea, communicating contextless ideas and expressing the vision of an atmosphere.

However, I don't think they work too well as early sketches in the format of a project team. Time spent to achieve the abstract and dreamlike expression of the image is time lost and the image appears too processed.

The images capturing situations of design proposals works very well. By approaching the scene as a photographer and being conscious about the sought situation and atmosphere generic and stereotypical images can be avoided.

I think architects need to reclaim the images of design proposals.
There needs to be closer collaboration between architect and artist. The architecture is designed for situations and the architect needs to be conscious of how to capture and enhance them with atmosphere. This intention is the basis of the dialogue between architect and artist.

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