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'THE CLOUDY TRANSLUCENCE,
LIKE THAT OF JADE...':
ATMOSPHERIC ARCHITECTURAL PHOTOGRAPHY

For decades, one of the goals of architectural photography was to help the viewer appreciate the **promenade architecturale**, the function, construction and proportion of a building. Recently, however, photography has also shown how mysterious, complex, mutable and 'atmospheric' architecture can be. Roland Barthes wrote that 'Since the photograph is pure contingency and can be nothing else (it is always something that is represented) – contrary to the text which, by the sudden action of a single word, can shift a sentence from description to reflection – it immediately yields up those "details" which constitute the very raw material of ethnological knowledge.'¹ If we were to extend this statement to architectural photography – as its generalizing tone tempts us to do – then it no longer holds.

Atmospheric architectural photography is by no means limited to Postmodern architecture. On the contrary, despite the credo that in Modern architecture 'atmosphere [was] disdained and even taboo as an objective [. . .], because it was associated with subjective psychology (Romanticism and irrationality), with frivolity, femininity, artificiality and artifice',² there are also particularly effective atmospheric photographs of icons of High Modernism: Giuseppe Terragni's Casa del fascio, Ludwig Mies van der Rohe's Tugendhat House or his Barcelona Pavilion, Le Corbusier's Villa Savoye, and the Wittgenstein House. It is not at all the case that this 'pure', white architecture produces a merely neutral and thus unspectacular atmosphere.

Increasingly, we encounter examples of architecture that itself changes over time, for example, the cloud that is Diller + Scofidio's **Blur** at expo.02 – Arteplage in Yverdon-les-Bains, Switzerland; Shigeru Ban's **Curtain Wall House** (FIGS. 2–4), whose 'facade' consists of a curtain that is opened or closed, depending on the weather, hangs motionless or flutters in the wind; or 'media' facades like that of Toyoko Ito's **Wind Tower**, where a computer modifies the facade's colour according to the weather and the noise level on the street (see also Edward Dimendberg's essay in this volume with reference to the digital facades of Diller Scofidio + Renfro). Above all, however, more and more photographers are trying to capture the atmosphere of buildings (both so-called anonymous buildings and icons of architectural history), that are not a priori 'mutable' but have, like every space, an inherent atmosphere that can change. This painterly photography can be charac-

terized as a neo-Romantic photography of mist and clouds, which depicts the buildings as a **landscape** that is subject to climatic conditions. It is not surprising, therefore, that in parallel with atmospheric architectural photography there is a renewed interest in landscape and Romanticism.

NEW ROMANTICISM


Andreas Gursky's **Untitled VII** (FIG. 1) of 1998 depicts the ephemeral traces of climatic atmosphere, silvery grey, threatening cumulus storm clouds, in a painting-size format: 186 x 224 cm. Despite the format, it is obvious that this student of Bernd and Hilla Becher is alluding to one of the most famous series in the history of photography, the tiny gelatin-silver prints of Alfred Stieglitz's series of **Equivalents**. (FIGS. 5–7) From 1923 to 1931 Stieglitz photographed spectacular weather conditions and passing cloud formations. Astonishingly, the relative dimensions of Gursky's and Stieglitz's photographs barely alter the effect of the subject matter: in both cases, uncommonly picturesque details of the firmament recall the studies of weather and sky that were so popular in the Romantic period.

Just a few years prior to his **Equivalents** Stieglitz had been editor of one of the most important photography magazines of the time, **Camera Work** (published 1903–17), and together with Edward Steichen was one of the main exponents of so-called Pictorialism, which aspired to photographic 'painting'. Although the abstract clarity and almost austere documentation of the **Equivalents** series continues to astonish us today, Stieglitz's works were related not only to Pictorialism but also to works a good century older, namely J. M. W. Turner's atmospheric notations of fog, rain and storms, whose dramatic forms frequently blur to become nearly two-dimensional colour planes that, as Graham Reynolds writes, seem to 'arrest the vision on the filmy cloud cover'.³ Stieglitz's clouds can also be planar, sometimes to the extent that they could be mistaken for seascapes.

Looking at Gursky's cloud photograph, one is inevitably reminded of Turner's contemporary John Constable (1776–1837), even more so than of Turner himself, specifically the **Cloud Studies** Constable made during his wanderings in the English countryside in Hampstead in 1821 and 1822; for a time Constable focused entirely on clouds and would go 'skying' every day. (FIGS. 8, 9) In contrast to Turner,



FIG. 1. Andreas Gursky, *Untitled VII*, 1998 © Andreas Gursky. Courtesy Monika Sprüth et Philomene Magers.



who put down his atmospheric observations in his studio, Constable worked **en plein air**, painted the clouds in their various sizes and related them spatially against the blue sky. Constable sketched the sky in oils on paper; the first drops of rain from the approaching storm occasionally marked the fresh paint. As was quite common among landscape painters at the time, Constable noted the date, time and location on the reverse and now and again the scientific name of the clouds as well. The 'sky studies' are atmospheric logs, just like the logs of a weather observatory, and the series enables us to follow the course of the weather over a certain period.⁴ They seem incredibly modern, objective and realistic today, while for Constable they were also documents of a decidedly Romantic approach to life, testimonies to ephemerality and loneliness.

Gursky's **Untitled VII** is not his first attempt to pick up the thread of a painted work: one need only recall **Düsseldorf, Airport II** of 1994 (FIG. 10), an almost literal citation of Caspar David Friedrich's **Monk by the Sea** (c. 1810). (FIG. 11) Solid contours dissolve and become nebulous; the meaning of objects is lost; the man stands alone before an indeterminate, endless expanse. Friedrich (1774–1840) painted **Monk by the Sea** just before the breakthrough of photographic technology. The first enduring photographic image, which dates from 1827 and still survives today, shows a building: the estate of Nicéphore Niepce in central France. Because it was immobile, architecture was well suited to the required long exposure times, and so 'héliographie' became the method of documentation par excellence (for example, the archiving of French 'heritage' by the Mission héliographique on behalf of the French state). From the outset, however, it came into conflict with painting, whose artistic domain it threatened. Discontented or failed painters experimented with photography, developed methods and discovered materials that at least approached a photographic reproduction of painting. In **Düsseldorf, Airport II** Gursky overcomes this **paragone** of the arts by rendering Friedrich's Romantic world view by photographic means nearly two centuries later.

Whereas Gursky's paraphrase of Friedrich's monk can be read as its translation into the age of technology (with all that implies in terms of criticism), in **Focus** (2003), by the younger artist Frank van der Salm, the milky sea of fog has simply absorbed any potential critical voice. (FIG. 12) Clearly,



FIGS. 2-4. (top) Shigeru Ban, *Curtain Wall House* © Hiroyuki.

FIG. 5. (left centre above) Alfred Stieglitz (1864-1946), *Equivalent*, Series 107, 1931; printed 1947 by Lakeside Press, Chicago. Photomechanical (halftone) reproduction, 11.6 x 9.0 cm, Museum Purchase © by SIAE 2004.

FIG. 6. (left centre) Alfred Stieglitz, *Equivalent 27C*, 1931; printed 1947 by Lakeside Press, Chicago. Photomechanical (halftone) reproduction, 20.7 x 16.5 cm, Museum Purchase © by SIAE 2004.

FIG. 7. (bottom left) Alfred Stieglitz, *Equivalent*, 1929. Gelatin-silver print 11.9 x 9.2 cm. Part purchase and part gift of An American Place, ex-collection Georgia O'Keeffe. © by SIAE 2004.

van der Salm is concerned neither with an interpretable statement like Gursky's **Düsseldorf, Airport II** nor with placing his photograph in a historical context. He is interested solely in the effect of the white rectangle. Only on closer inspection does the viewer notice the delicate, slightly curved, darker lines, and it is not immediately obvious whether these hairlines result from the existence of a depicted object, and thus testify to its materiality, or whether they are a phenomenon of photographic technique. It remains a mystery whether something was located in front of van der Salm's shutter, and if so what it was. For the viewer, his photograph is all surface, yet at the same time it leads us to suspect there is 'something behind it'. The surface is 'simple', banal, monochrome, 'clean'; what stands behind it is of a bewildering complexity: as a viewer I sense ingenious play behind its apparent simplicity. Frank van der Salm's photograph is modern and cool; at the same time, however, it is staggeringly Romantic: the delicate, slightly curved line just above the lower edge reminds us – once again – of the low horizon in Friedrich's **Monk by the Sea**.

Andreas Gursky's **Untitled VII** and Frank van der Salm's **Focus** are, in different ways, paradigmatic of the new atmospheric photography. Architecture and landscape, Romanticism and Pictorialism, atmosphere and surface go hand in hand today: Gursky's cloud landscapes herald the revival of Pictorialist photography, which naturally accompanies a penchant for landscape; at the other end of the phenomenon stands van der Salm's cloudscape in which these themes are reflected in the mirror of architecture – his **Focus** is nothing other than an element of the shell of Herzog & de Meuron's stadium in Basle.

In contrast to Gursky's **Düsseldorf, Airport II**, the human figure is lacking in Frank van der Salm's work; indeed, one is left in the dark about the nature of the object depicted – a human product: a shell element – and without even a hint of human presence. This new void is found not only in architectural photography today; Philip Ursprung writes: 'For a world economy that is subject to the primacy of just-in-time – that is, to a kind of permanent simultaneity – and for societies subject to the eternal struggle between supply and demand, the very things that are saturated with the void become, paradoxically, luxuries:¹⁵ Being in a position to afford the void, to create free spaces, at that moment when such things are in short supply, at least in the Western world, is a

concept that is increasingly pertinent in intellectual spheres. Whereas the luxury of leaving space empty, which for us is a phenomenon of more recent date, has been part of the Japanese understanding of the world for centuries: on the sliding doors of the Entoku-in in Kyoto of the sixteenth-century Japanese painter Tōhaku (originally sixteen sliding doors, 1589) a sense of the all-encompassing is expressed through the empty space that generously envelopes the landscape disappearing behind patches of clouds that is sketchily drawn in wash on karakami paper and extends across several doors. (FIG. 13) In this light, Hiroshi Sugimoto's photographs of architectural icons appear paradoxical. The technique of blurring removes them from their context; their singularity is affirmed. The Villa Savoye is not the only building to seem solitary in this way (FIG. 14): the photograph of Mies van der Rohe's Seagram Building also tries to negate every concrete detail of its surroundings and elevates the building out of the loud, chaotic, cramped metropolitan Manhattan setting. The blurriness is like wrapping a wad of cotton around the buildings, and although they are anchored in our collective memory they remain unclear in the truest sense of the word, because precision would be inimical to their aura: 'Good working models sometimes have an aura that is much more effective in communicating the architectural idea than a perfectly detailed replica.'¹⁶ Herzog's comment on the immediate connection between imperfection and aura also applies to photography. The buildings in Sugimoto's images are isolated by the aura that surrounds them, and the void that in Tōhaku signifies that **panta rhei** (everything flows) becomes a suspension of time in Sugimoto's work.

Whereas the atmospheric art currently enjoying a boom enables viewers to feel the moods and climatic conditions on their own bodies, for example, in Olafur Eliasson's **The Weather Project**, 2003–04, in the Tate Modern in London, where visitors were allowed to pretend they were at the beach, picnicking, sleeping and playing under the artificial sun, protected from rain and darkness, this isn't possible in photography, for obvious reasons. (FIG. 15) Here the reverse is true: that which is physically withheld from the viewer should be compensated for optically. Certain photographs can – despite the widespread view that a building is always better understood in reality than would be possible by photographs – say more about architecture than can be seen at the

FIG. 8. (centre right) John Constable, *Cloud Study with Tree Tops and Building*; inscribed on verso: 'Sepr. 10. 1821. Noon. gentle Wind at West. Very sultry after a heavey [sic] shower with thunder. accumulated thunder

clouds passing slowly away to the south East. very bright and hot. all the foliage sparkling with the [sic] and wet! Oil on paper, 24.8 x 30.2 cm © Victoria and Albert Museum, London.

FIG. 9. (bottom right) John Constable, *Cloud Study*; verso: '31st Sepr 10–11 o'clock morning looking Eastward a gentle wind to East'. Oil on paper laid on canvas, 48 x 59 cm © Ashmolean Museum, Oxford.



FIG. 11. (top) Caspar David Friedrich, *Monk by the Sea*, 1808–10. Oil on canvas, 111 x 173 cm. Staatliche Museen zu Berlin – Alte Nationalgalerie / bpk. Photo: Jörg P. Anders.

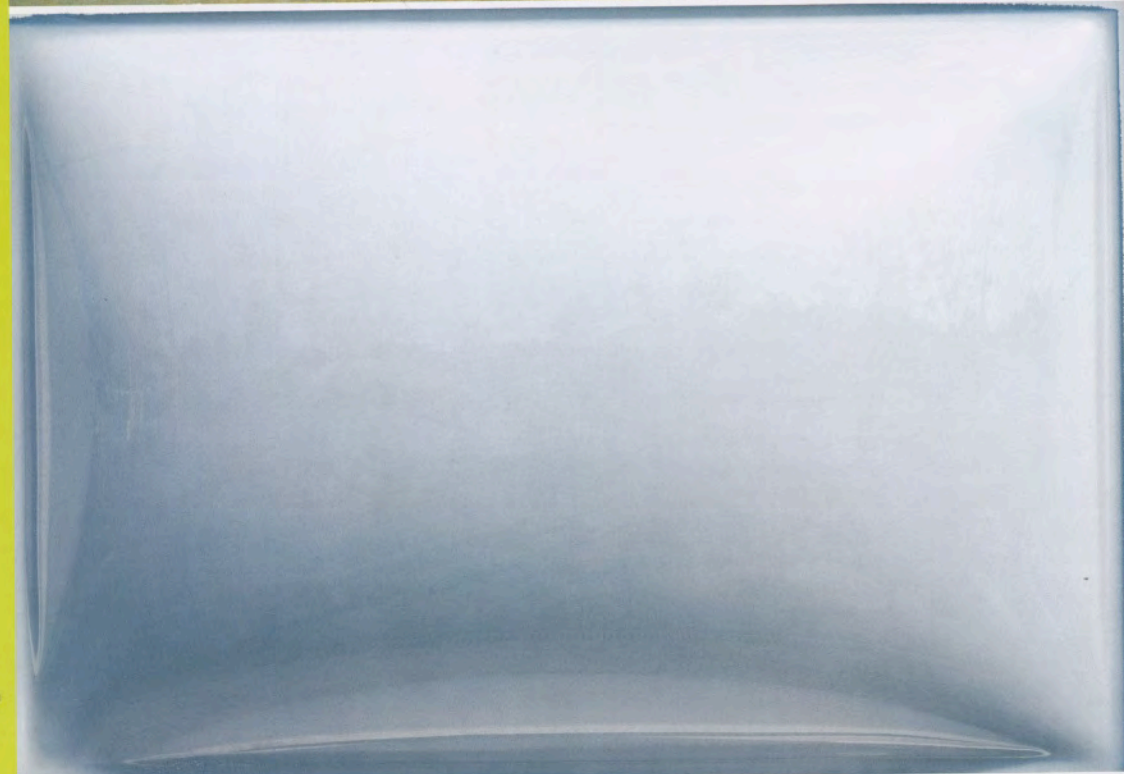


FIG. 12. (bottom) Frank van der Salm, *Focus*, 2003. Duraflex on dbond, 150 x 104,5 cm. Courtesy MKgalerie.nl, Rotterdam, The Netherlands.

site. The detour through the lens (or, in Ruff's work, for example, through the computer) opens the viewers' eyes to phenomena that not infrequently escape them in reality. Thus it is no coincidence that atmospheric photographs are often conceived as series (like Stieglitz's **Equivalents**), because atmospheric phenomena are perceived by their changes. Moreover, atmosphere needs something to support it: if the human body is out of the question, then some substitute must be found. For photography, a medium of light, a transparent support is particularly well suited, for example, the window pane in Luisa Lambri's series **Menil House (Patio)**: mist settles on the panes and all that is visible is a blurry green, then the dampness increases, the mist spreads, runs down in streams and, through the stripes that are wiped clear, tropical plants can be seen. (FIGS. 16–18)

'THE CLOUDY TRANSLUCENCE, LIKE THAT OF JADE ...'

Every thing is surface, becomes surface, a surface landscape.⁷ Ralph Melcher writes: 'Architectural photography today is essentially the attempt to produce a surface constellation as an image, and it is not concerned with reproducing a space, a place, a location or a building.'⁸ Luisa Lambri's photographs of the interior of Kazuyo Sejima's **S-House** are such photographs: foggy landscapes that make no attempt to elucidate the flow of the house but stand instead in the tradition of Tōhaku's sliding doors as sensual documents of emptiness. Lambri's photos tell us nothing about the number of rooms or how they connect and relate; instead, they reconstruct for us the atmosphere of a room or building. Another series of pictures taken by Lambri at an apartment block by Kazuyo Sejima shows a 'wall' of narrow, full-length cupboard doors open to various extents. Without Lambri's sequence of photographs, we might see the doors only in a single position, perhaps all closed, which would create a completely different impression, namely that of a severe, rigid, 'wooden' wall; instead, what the series shows us is how playfully and variably this mobile wood facing can be displayed, turning it into an abstract painting. Lambri's images of Herzog & de Meuron's Sammlung Goetz have precisely the same effect: the photographs – brilliantly shimmering, milky transparent panes with unbelievably delicate, precisely demarcated and formally abstract reflections – give us no information about the size or location of the building

in a meadow amid trees. Nevertheless, the optic link between the clear glass wall and the light cube determined by the vegetation gives the sense that we can smell the 'crystal-clear', fresh, 'green' scent of the garden.

When she takes pictures of buildings Lambri selects the crucial point (in the case of the Sammlung Goetz it was this corner of the building, where the reflections permit a relation to the exterior as well as the interior) and concentrates her work entirely upon it. The individual photographs are distinguished by small changes in the object itself or by Lambri's shifts in point of view, which are usually very small, as she moves around this fulcrum in a choreographed sequence of movements. By lining up several photos of the same object taken from slightly different angles and distances, she repeatedly presents the viewer with amazing insights and connections.

Clement Greenberg's term 'flatness', used in the context of Jackson Pollock's paintings to characterize a plane that no longer referred to anything beyond the painting, has been applied by Gerda Breuer to Andreas Gursky's photographs.⁹ We could extend this term to these 'flat' architectural landscape images and think of them as self-referential as well. Yet precisely these images – as we viewers realize, because they are architectural photography – point to something beyond to an extent few other images do: the spaces and landscapes behind them. They **could** be content with their flatness alone, but their appeal is precisely that they refer to much more, namely to the hidden third dimension, depth, to objects and their meaning and function. Just as the facade of a house is not simply flat, but can, under certain circumstances, point to something beyond itself. One of the most famous examples is Henri Labrouste's Bibliothèque Sainte Geneviève in Paris, where the names written on the stone slabs of the facade refer to the books behind them. Herzog & de Meuron's Bibliothek Eberswalde is another example: the photographs and images printed on panes of glass make reference to the context of the building, and thus to much more than the surface of the facade, however significant it may be.

The fascination of the atmospheric photographs under discussion is that they condense the enigma of what lies beneath the surface, which is recognized only in outline and in shadowy hints. The blurry reflections in the black stone, the milky haziness of the window panes, the shadows on the polished

floor produce a depth and mystery like those Jun'ichirō Tanizaki describes when he compares the traditional Japanese bean paste, a popular dessert, with a semiprecious stone: 'The cloudy translucence, like that of jade; the faint, dreamlike glow that suffuses it, as if it had drunk into its very depths the light of the sun; the complexity and profundity of the color – nothing of the sort is to be found in Western candies.'¹⁰

THE SHADOWS OF THE EMPTY SPACE

Jun'ichirō Tanizaki, the defender of traditional Japanese aesthetics, writes in his vade mecum **In Praise of Shadows**: 'The little sunlight from the garden that manages to make its way beneath the eaves and through the corridors has by then lost its power to illuminate, seems drained of the complexion of life.'¹¹ This exhausted light that Tanizaki describes as if it were a person is just bright enough to 'charge' the paper of traditional Japanese doors so that they are more than just barriers. In Tanizaki's description the immaterial light gives the paper walls a haptic materiality. Light does not just make an object visible, it can in some cases completely change an object's optic structure. The light in its gradations produces the shadow; handling it calls for special abilities that are by no means self-evident. The secret, according to Tanizaki, lies in treating the shadow in the right way: 'Were the shadows to be banished from its corners, the alcove would in that instant revert to mere void. [...] This was the genius of our ancestors, that by cutting off the light from this empty space they imparted to the world of shadows that formed there a quality of mystery and depth superior to that of any wall painting or ornament.'¹²

In the building La Defense (Almere, Holland) shadow (or sunlight) becomes part of the facade's decoration; every passer-by, every object becomes part of this 'wall painting'. In the illustration the shadow of its architect, Ben van Berkel, is absorbed by the film-covered glass panes of La Defense: his contours blur; he dissipates in the plane. (FIG. 19) In another photograph of the same building the materiality of the construction itself is dissolved in its own reflection in an almost uncanny way. La Defense is constantly transforming its aggregate state, changing according to the light relations from hard and compact to floatingly light and transparent; the visitor walking through the meandering loops of the courtyard experiences

here, in the interior of the site, the landscape that lies outside, and an ambience that changes from yellow to ochre-red according to the weather.

In the 1980s Jean Nouvel designed an apparatus for the Institut du Monde Arabe in Paris that selectively regulates the light entering the space, very much in the spirit of Tanizaki's plea, and ensures that shadows are preserved. The prisms of the facade produce patterns that are predetermined by these apparatuses, and the light coming in is increased or decreased by the opening of the prisms. By contrast, the play of shadows at the Dominus Winery by Herzog & de Meuron (FIG. 20) is completely irregular and is based not on an apparatus but on pure chance, on the way the workers happened to layer the stones that are held together by a grille to form a wall. The spaces between the stacked stones create sluices of light, and the resulting leopard skin pattern of dabs of light, which changes daily, becomes a decoration of the walls and ground, just as Tanizaki described it. This ornament transforms according to the weather and the time of day, disappearing at night and reappearing in the morning; and during the day the dabs of light move constantly as the sun moves, which is very much in the character of atmosphere.

Tanizaki's little book ends as follows: 'I have thought that there might still be somewhere, possibly in literature or the arts, where something could be saved. I would call back at least for literature this world of shadows we are losing. In the mansion called literature I would have the eaves deep and the walls dark, I would push back into the shadows the things that come forward too clearly, I would strip away the useless decoration. I do not ask that this be done everywhere, but perhaps we may be allowed at least one mansion where we can turn off the electric lights and see what it is like without them.'¹³

Atmospheric photography is well on its way to accomplishing the preservation of the shadow world that Tanizaki evoked.¹⁴ First architecture and now photography no longer require that a space be perfectly illuminated to produce architectural photography of quality. Rather, increasingly the walls are placed in shadow and pushed into darkness deliberately, and atmospheric photography preserves Tanizaki's world of the immaterial fluids of sunlight and shadow, as well as those of gaseous media like fog, mist or steam.

FIG. 14. (top left) Hiroshi Sugimoto, *Villa Savoye*, 1998, Gelatin-silver print, 147 x 119 cm © Hiroshi Sugimoto

PHOTOGRAPHING ARCHITECTURE

Photography is not simply important for architecture, in some cases it can decide its success or failure. Despite our mobility today, information about architecture continues to circulate by means of photographs. As Gernot Böhme writes of the importance of architectural photography: 'And afterwards, once the project has been finalized and the building completed, the representation of the work in photographs has become just as important as, if not more important than, the building itself. [. . .] It is little wonder, then, that thoughts of later photographic rendition already enter into the design stage of an architectural project.'¹⁵ Fredric Jameson goes a step further, in that he not only judges the effect of the result but notes that the premises already speak for the photograph: 'The appetite for architecture today, therefore [. . .] must in reality be an appetite for something else. I think it is an appetite for photography: what we want to consume today are not the buildings themselves, which you scarcely even recognize as you round the freeway. [. . .] The real color comes when you look at the photographs, the glossy plates, in all their splendor. "Tout, au monde, existe pour aboutir au Livre!" Well, at least the picture book!'¹⁶

Many architects have long been aware of this, and they not only publish extensively on their projects, they also work directly with photographers. The collaboration between Herzog & de Meuron and Thomas Ruff is well known; for the 5th International Architecture Exhibition in 1999 their contribution consisted not of models, plans or sketches but rather of photographs of their buildings taken not just by Ruff but also by Margherita Krischanitz, Balthasar Burkhard, and Hannah Villiger. Collaboration like that of Hélène Binet with Wiel Arets and Daniel Libeskind, of Heinrich Helfenstein with Gigon & Guyer or of Florian Holzherr with Peter Zumthor are based on different expectations and needs on each side, and sufficient free play is allowed. It does not always culminate in the architect purchasing the photographs and negatives (and thus the rights), in order to ensure absolute control over their use, as happened with Rem Koolhaas and Hans Werlemann.

The observation that photography is of the highest importance, if not absolutely decisive, as a medium of communication and advertising is nothing new. It becomes interesting, however, when atmospheric architectural photography is involved.

For photographing an aura, a 'substance',¹⁷ is of course significantly more difficult than photographing straight lines or sharp angles, light or dark facades, concrete or stone. Thus Philip Ursprung grants that Norman Foster lays out his buildings in order to make them photogenic and suspects an 'anachronistic play of transparency and opacity, of distortion and reflection'¹⁸, but he does not concede to Foster an ability to think through the atmosphere and its photographic reproduction: 'The "substance" runs through Foster's fingers, as it were, despite the elaborate use of mirrors and floodlights.'¹⁹

Philip Ursprung's observation that 'substance' seems to 'resist projection and reduction to a plane and can be represented neither in language nor in images'²⁰ is, in my view, not always correct. Photographs by Luisa Lambri, Hiroshi Sugimoto, Thomas Ruff and Naruki Oshima, by Andreas Gursky or even Frank van der Salm show that it is certainly possible. Moreover, and this is the astonishing part, certain photographers not only to capture the 'substance' of atmospheric architecture and facade landscape by Herzog & de Meuron, say, but also 'cool', 'white' Modernism, or however we label it.

NOTES

1. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York 1981), p. 28 (French original. *La chambre claire: Note sur la photographie*, Paris 1980).
2. Peter Buchanan, 'Gedanken über Atmosphäre und Moderne', *Daidalos*, no. 68 (June 1998), p. 82. Unless otherwise noted, all translations are by Steven Lindberg.
3. Graham Reynolds, 'Turner's Late Sky Studies', in Leslie Parris, ed., *Exploring Late Turner* (New York 1999), p. 18, cited in Edward Morris, ed., *Constable's Clouds: Paintings and Cloud Studies by John Constable*, exh. cat. (Edinburgh 2000), p. 146.
4. Constable was interested in clouds not simply for reasons of form, because they symbolized changes, developments and periods of transition; he was also fascinated by weather and atmosphere as such, and also by scientific perspectives; his library included Thomas Forster's popular work *Researches about Atmospheric Phaenomena*, 2nd edn (Baldwyn 1815).
5. Philip Ursprung, 'Weisses Rauschen: Zur räumlichen Logik der Event-Architektur', in Regina Bittner, ed., *Die Stadt als Event: Zur Konstruktion urbaner Erlebnisräume* (Frankfurt am Main 2001), pp. 212–23 (p. 221).
6. Jacques Herzog, 'Interview by Theodora Vischer with Jacques Herzog', in *Architectures of Herzog & de Meuron: Portraits by Thomas Ruff* (New York 1994), p. 29.
7. It is surely no coincidence that in several of his *Equivalents* Stieglitz left open what was up and what down, and thus the cloudy sky became an invertible surface.
8. Ralph Melcher, 'Kunstcharakter und Künstlichkeit: Die Architektur-fotografie als künstlerische Bildgattung', in Götz Adriani, ed., *In Szene gesetzt: Architektur in der Fotografie der Gegenwart* (Karlsruhe 2002), p. 71.

9. Gerda Breuer, 'Pictures of Paradox: The Photographs of Andreas Gursky', in Michael Mack, ed., *Reconstructing Space: Architecture in Recent German Photography* (London 1999), p. 23.
10. Jun'ichirō Tanizaki, *In Praise of Shadows*, trans. by Thomas J. Harper and Edward G. Seidensticker (New Haven, CT 1977), pp. 15–16.
11. *Ibid.*, p. 21.
12. *Ibid.*, pp. 20–21.
13. *Ibid.*, p. 42.
14. Shadows were not always as harmless as they are in Tanizaki, and perhaps it is not without reason that one speaks of 'the shadow world' when referring to swindlers. In her book *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (New York 2002), pp. 172–75, Marina Warner magnificently describes how uncanny and dangerous shadows can be, pointing out that Athanasius Kircher wrote '*The Great Art of Light and Shadow*, his study of projections and optics, published in 1646. The illustrations of the magic lantern in the 1671 edition are the earliest extant of this device; Kircher was long credited with its invention [...]. Kircher is a truly Faustian figure, who practised his catoptrical arts with smoking lamps, compound crystals, and various camera obscuras, equipped with lenses and slides of his own device. This first movie theatre opened in the Jesuit college in Rome, where it was attended by cardinals and grandees who gathered to witness "what was known, in jest," writes a fellow Jesuit, "as the enchantments of the reverend father". But the later Jesuit's uneasiness is well grounded, for Kircher significantly chose to project supernatural images, and in this, he comes perilously close to the goety, or black magic, denounced by the Inquisition in his own day.'
15. Gernot Böhme, 'Atmosphere as the Subject Matter of Architecture', trans. by Catherine Schelbert, in Philip Ursprung, ed., *Herzog & de Meuron: Natural History* (Montreal 2002), pp. 399, 401 (German original, 'Atmosphären als Gegenstand der Architektur', in Philip Ursprung, *Herzog & de Meuron: Naturgeschichte*, Baden 2002, p. 412).
16. Fredric Jameson, *Postmodernism; or, The Cultural Logic of Late Capitalism* (Durham, NC 1991), pp. 98–99.
17. See Henri Lefebvre, *The Production of Space*, trans. by Donald Nicholson-Smith (Oxford 1991), p. 12 (French original, *La production de l'espace*, Paris 1974, p. 257), p. 37. I am grateful to Philip Ursprung for this reference.
18. Ursprung, 'Weisses Rauschen' (see note 5), p. 218.
19. *Ibid.*
20. *Ibid.*

Translated from the German by Steven Lindberg

9. Gerda Breuer, 'Pictures of Paradox: The Photographs of Andreas Gursky', in Michael Mack, ed., *Reconstructing Space: Architecture in Recent German Photography* (London 1999), p. 23.
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14. Shadows were not always as harmless as they are in Tanizaki, and perhaps it is not without reason that one speaks of 'the shadow world' when referring to swindlers. In her book *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (New York 2002), pp. 172–75, Marina Warner magnificently describes how uncanny and dangerous shadows can be, pointing out that Athanasius Kircher wrote '*The Great Art of Light and Shadow*, his study of projections and optics, published in 1646. The illustrations of the magic lantern in the 1671 edition are the earliest extant of this device; Kircher was long credited with its invention [. . .]. Kircher is a truly Faustian figure, who practised his catoptrical arts with smoking lamps, compound crystals, and various camera obscuras, equipped with lenses and slides of his own device. This first movie theatre opened in the Jesuit college in Rome, where it was attended by cardinals and grandees who gathered to witness "what was known, in jest," writes a fellow Jesuit, "as the enchantments of the reverend father". But the later Jesuit's uneasiness is well grounded, for Kircher significantly chose to project supernatural images, and in this, he comes perilously close to the goety, or black magic, denounced by the Inquisition in his own day.'
15. Gernot Böhme, 'Atmosphere as the Subject Matter of Architecture', trans. by Catherine Schelbert, in Philip Ursprung, ed., *Herzog & de Meuron: Natural History* (Montreal 2002), pp. 399, 401 (German original, 'Atmosphären als Gegenstand der Architektur', in Philip Ursprung, *Herzog & de Meuron: Naturgeschichte*, Baden 2002, p. 412).
16. Fredric Jameson, *Postmodernism; or, The Cultural Logic of Late Capitalism* (Durham, NC 1991), pp. 98–99.
17. See Henri Lefebvre, *The Production of Space*, trans. by Donald Nicholson-Smith (Oxford 1991), p. 12 (French original, *La production de l'espace*, Paris 1974, p. 257), p. 37. I am grateful to Philip Ursprung for this reference.
18. Ursprung, 'Weisses Rauschen' (see note 5), p. 218.
19. *Ibid.*
20. *Ibid.*

Translated from the German by Steven Lindberg