Joe Mann

Prof. Scanlan

Eng. 1101/ D427&C427

28 October 2017

Perspective is Everything

 I am currently studying architecture because I have a passion for it, while walking to the subway I caught a glimpse of a building towards the edge of my block. I then decided to take two different photographs of it; one from nearby and one from a distance. The first picture, called "Venetian Close-up," is a nice, clear, close-up of the building taken right in front of the building in an upwards looking angle. The second photo, called "The Venetian Distanced," however, was taken farther away, across the street; it was taken with a smudged camera lens, causing it to become blurry. When one warps the dimensions of a photograph via photoshop, or even by taking them at separate points in time, it creates something called a perspective distortion. When doing so, it creates two photographs from one image. This term is very important when trying to decipher why a picture has the ability to duplicate itself into multiple photographs, because it creates a sense of clarity and understanding.

"Venetian Close-up," was taken during the day, with a clear lens. When I cast a glance at this photo, my dominant impression is that the building is beautiful, but must have come about due to lots of hard work. Due to the rule of the thirds, I first focused on the large, shiny, gray windows that seem to reflect the neighboring trees in the center of the image. One important factor that I noticed when looking at this photograph are the large, beige bricks that compile to compose a beautiful building. Every little detail could be viewed from a closer point of view, allowing me to really appreciate all the hard work that was brought in to make a beautiful, functioning, piece of art. Since this is a closer view of the building, the large, green banner is quite visible to the eye, and I was even able to read the words running across it saying "TheVenicianCondos.com." When looking up at the picture, I noticed there are shadows cast along the underneath the ledges of the windows, creating what is known in architecture as a cornice. According to Teju Cole, "there is no single right answer, just as there is no photographic formula." This quote corresponds to the tilt in the photo; that there is no correct/ proper way to shoot a photo.

The "Venetian Distanced," was taken from afar, during the night time, with a blurry lens. Unlike "Venetian Close-up," "Venetian Distanced" was taken in an 2D, elevation-like, point of view. Therefore, allowing me to not only view the entirety of the building's mass, but also, it's frame and structural support. Since this photo was taken from afar, I can now notice the pattern that the windows and columns form; on each floor there is a new layer of pattern, causing the building to be aesthetically pleasing. The pillars of the column are not slim and rounded like I am used to seeing, but rather they are large, bulky, and rectangular. Another important factor that I noticed was that since it is night-time; there is no source of natural light. I was able to see each, individual room's interior light source shine on the outside through the large windows emanating a glowing effect. Since this photograph was taken at night, the colors of the building are a bit off hue; instead of the building looking gray with a splash of green by the banner, everything is dulled out to a milder smoky- black color.

Every day, as I walk to the train station on my way to either class or work, I stop by this building and marvel at its outstanding, complex architectural design. I've always wanted to take a picture of it, but until this assignment I never really had a reason to do so. When the building was first opened (about a year ago) I immediately marveled its design, because, in my eyes, it is amazing. Susan Sontag says, "To take a picture is to have an interest in things as they are." This explanation is similar to my reasoning for taking this photo; I really loved the building as a whole, and therefore I chose to capture this building in the existing photos. According to Teju Cole, "It is the photo that takes you;" this photograph has set myself up towards the path of architecture and building/ creating as a whole. As I was looking at both photographs I wondered how they could possibly look so different; it's unusual that they could feel so different just because of some minor changes.

Ultimately, when I compare "Venetian Close-up," with "Venetian Distanced," I achieve a sense of understanding that perspective truly is everything. From the 3D, axonometric, point of view in "Venetian Close-up,", to the 2D, elevation-like, point of view in "Venetian Distanced," I can really piece together the building as a whole and start to understand how factors such as weather, lighting, and angle play a massive role of defining the essence of a photograph. Even though "Venetian Closeup" may look like it captures all the key components because the picture was taken from closer up, you can still lose a sense of pattern that you would be able to view through "Venetian Distanced." The same can be said in reversed; even though "Venetian Distanced" seems perfect because you see how open the windows can be through the bright lights shining outwards, you lose a sense of clarity and appreciation because you can no longer see every small detail painting a massive portrait. What I'm trying to say is that each perspective serves a different purpose, and each purpose is just as valuable as the next.

Work's Cited

Cole, Teju. “Perfect and Unrehearsed.” *The New York Times*, The New York Times, 11 Nov. 2015, [www.nytimes.com/2015/11/15/magazine/perfect-and-unrehearsed.html](http://www.nytimes.com/2015/11/15/magazine/perfect-and-unrehearsed.html).

Mann, Joe. "Venetian Close-Up," Photograph, 2017, Brooklyn, New York.

Mann, Joe. "Venetian Distanced," Photograph, 2017, Brooklyn, New York.

Sontag, Susan. “On Photography.” *Essays of the 1960s & 70s*, 2015, https://openlab.citytech.cuny.edu/SCANLAN-Eng1101-5377-S2014/files/2012/08/Sontag-On-Photography-2014.pdf.