



JOHN GOLLINGS

EYE FOR ARCHITECTURE



360 Degree Films

Produced and directed by award-winning filmmaker Sally Ingleton

Architectural photographs by John Gollings and photographs of John Gollings by Sally Ingleton

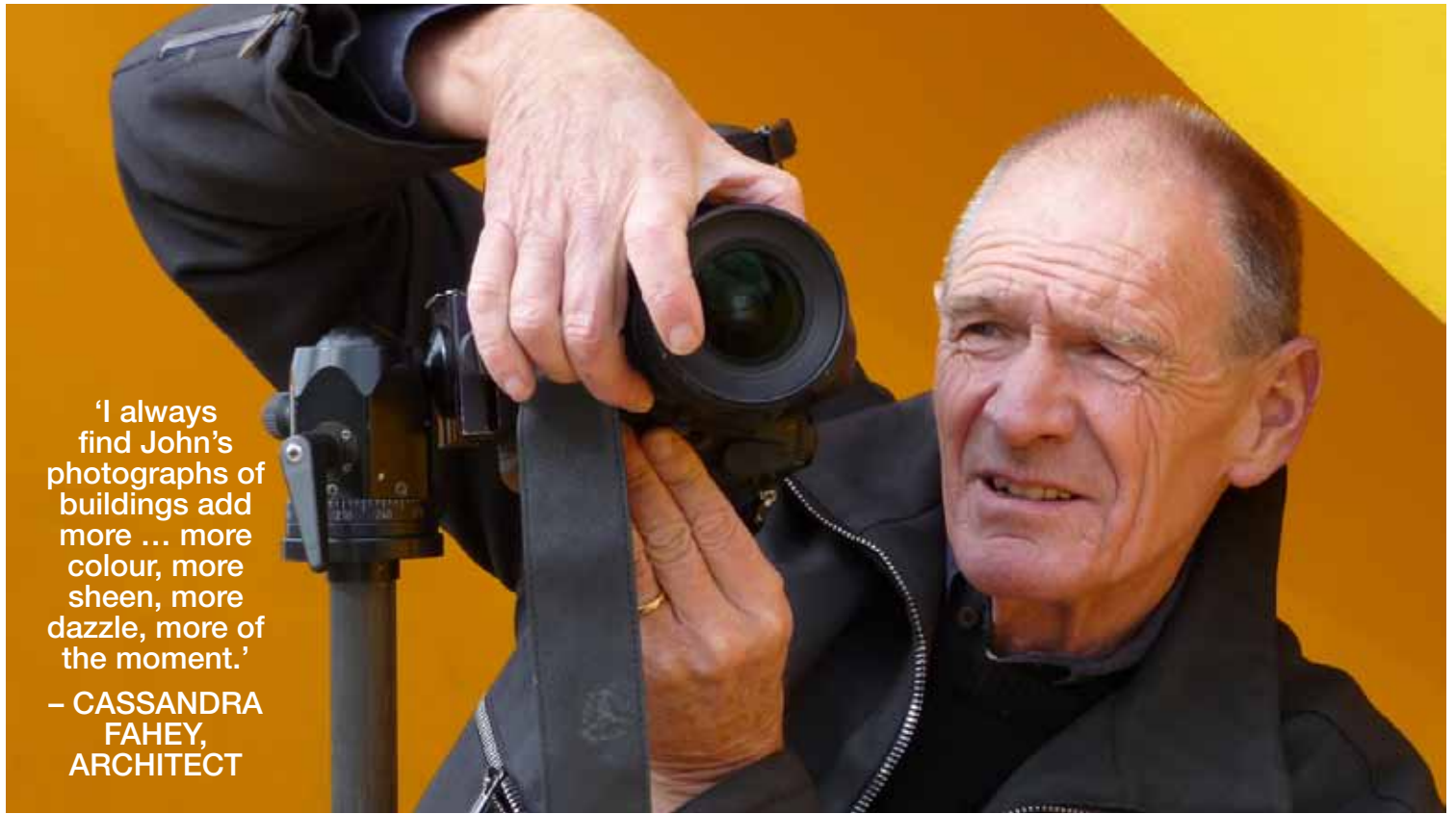
A **STUDY GUIDE** BY MARGUERITE O'HARA



<http://www.metromagazine.com.au>



<http://www.theeducationshop.com.au>



'I always find John's photographs of buildings add more ... more colour, more sheen, more dazzle, more of the moment.'
 – CASSANDRA FAHEY, ARCHITECT



SNAPSHOT OF THE DOCUMENTARY: *Eye For Architecture* journeys into the world of cutting-edge architecture in Australia and Asia through the lens of renowned architectural photographer John Gollings. A Gollings photograph can turn an ordinary building into art, helping it get published or win an award. We join Gollings on a journey from ancient cities in India and Cambodia to the modern face of China and Australia, seeing his influences and what it takes to create memorable images.

Synopsis

When it comes to winning awards or major contracts, a Gollings photograph can give an edge to an architect's design; an attention-grabbing, inventive, strong twilight shot – the so-called 'hero shot' with a slightly exaggerated wide angle – can turn an ordinary building into art.

'The buildings tell me what to do, I'm not the director of the shot. I can get in the helicopter, but then I have to fly around the sky until the building puts on its make-up and displays

itself to me and then hopefully I can go "snap".'

– John Gollings.

At sixty-five, the wiry, irreverent Gollings is known as the unofficial curator of Australian architecture, such is the power of his eye and ability to get a building published.

He lives in Melbourne, Australia, a city known for its innovative modern architecture. Top Australian architects, including Cassandra Fahey, Barrie Marshall (Denton Corker Marshall), Rob McBride and Deb Ryan (McBride Charles Ryan) and Ian McDougall

(Ashton Raggatt McDougall), share their stories about the man.

But while his passion is documenting cities and reflecting urban space, his muse is not the modern world but the ancient cities of Asia.

Eye For Architecture follows Gollings on a photographic journey through the rapidly changing cities of Australia and China. We travel with Gollings to ancient cities in India and Cambodia to show how these magnificent places have influenced his work. Here he reveals his insecurities, despite being recognised as one of the world's top architectural photographers.

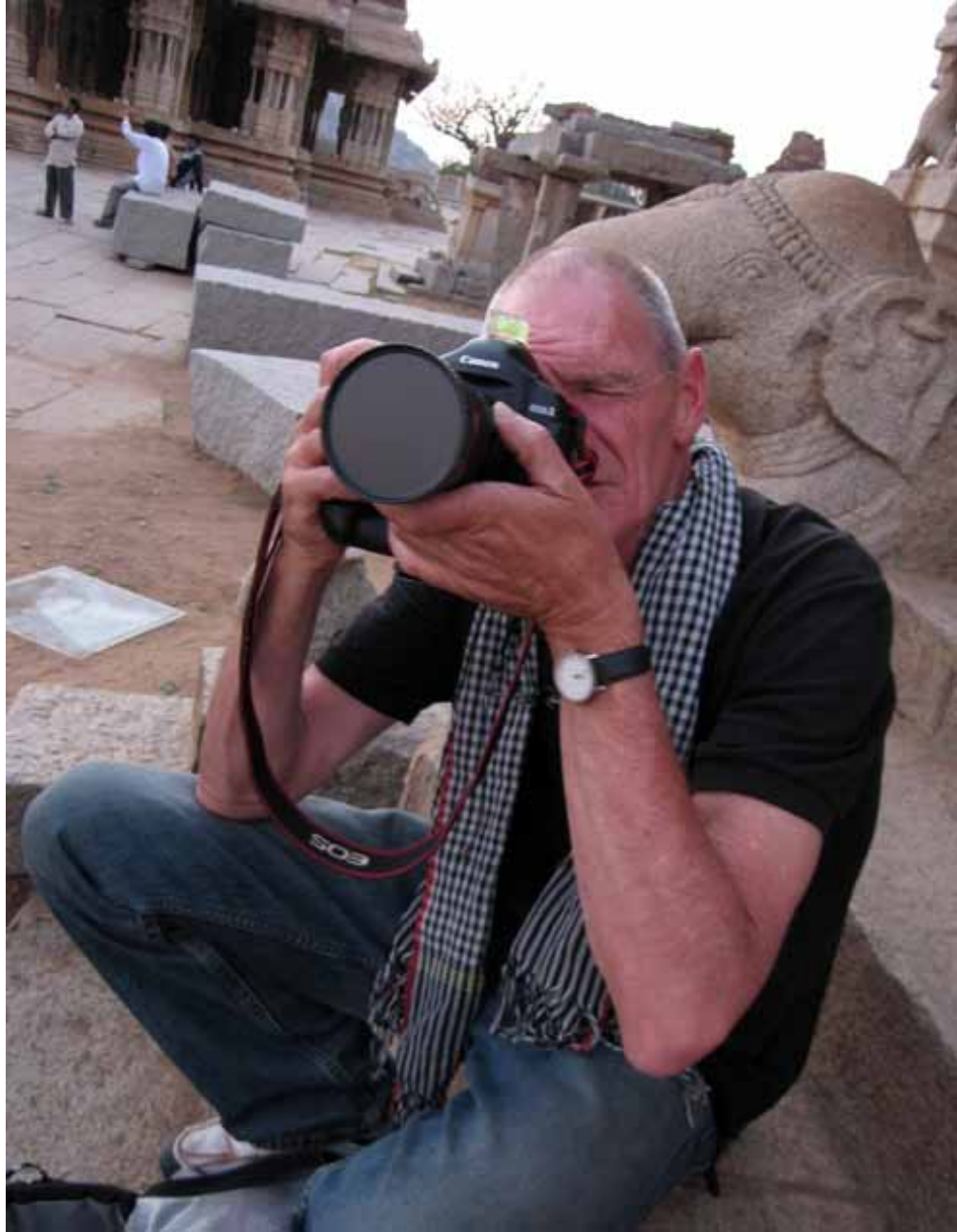


Curriculum Guidelines

Eye For Architecture is a visually exhilarating and informative journey into the creative mind of one of the world's top photographers, John Gollings. It would be enjoyed by middle, senior and tertiary students in a number of subject areas including:

- Visual Arts or Studio Arts – Photography
(Most secondary schools offer a photography component in their Studio Arts courses)
- Colour and Design
- Multimedia
- Australian Studies
- Contemporary Culture
- Studies of Asia

Eye for Architecture offers many opportunities for enhancing students' critical skills and developing their analytical and interpretive abilities in Visual Arts areas. The documentary reveals the beauty of Gollings' photos as it takes us through his working method. For both students of photography as an art form and amateurs alike, there is much to learn, wonder at and admire in this beautifully made film of a master photographer at work. The guide includes questions and practical activities designed to assist students in understanding the challenges of photographing buildings and developing their own eye for architectural photography.



Where to see John Gollings' Hampi Photographs

Currently showing at Melbourne's Immigration Museum is an exhibition about the Ancient Hindu Kingdom of Hampi in southern India. It includes many of Gollings' photos. The exhibition runs until 26 January 2010 and uses groundbreaking digital technology and panoramic 3D images to reveal this living World Heritage site. Find out more about this extraordinary exhibition at <http://museumvictoria.com.au/about/media-releases/ancient-hampi/>.

The technology behind the panoramic 3D images we see Gollings creating at the Hampi shoot in the documentary becomes clear at this exhibition. See also <http://www.place-hampi.museum>

which includes a number of online interactive activities. Students can explore various aspects of the exhibition, including images and maps online.

Teachers and students should visit the Melbourne exhibition if at all possible,

ABOUT THE FILM

Eye for Architecture – 52 minutes

Production Company – 360 Degree Films Produced with the assistance of Film Victoria, AVRO, SBS and Singing Nomads Productions

Producer and Director – Sally Ingleton

Camera – Peter Zakharov

Editor – Tony Stevens

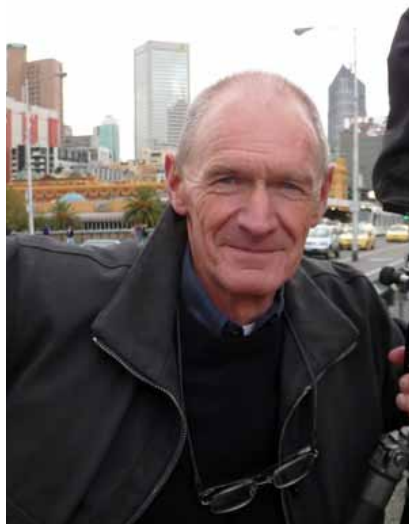
Original Music – Dale Cornelius



preferably at the Melbourne Museum, but where this is not possible, by exploring the place-hampi site referenced above.

About John Gollings

Born in 1944 in Melbourne, John Gollings is a photographer specialising in the built environment. Since taking his first photographs at age eleven, Gollings has cemented his place among the top architectural photographers in the world, renowned for documenting both ancient and modern cities. After studying arts and architecture, Gollings began to work as a freelance advertising photographer, specialising



in fashion and travel. As his contemporaries in architecture developed their practices, so the amount of architectural photography increased.

While still shooting for leading graphic designers and advertising agencies, he is considered one of the most distinctive of Australia's architectural documenters.

Gollings' work is characterised by strong formal composition but with a didactic, and wider, contextual viewpoint. He brings the technical skills and craft of an experienced photographer to a discipline that often lacks a point of view. In 1976, he received private tuition from Ansel Adams in his darkroom in California. He has taught the use of large format cameras, and lectured extensively on architecture and advertising photography.

Recently he has devoted his time to projects with academic or cultural significance for books, exhibitions and fine prints. In particular he has spent much time documenting the ancient Hindu city of Hampi, India and Angkor in Cambodia. He has won numerous awards and his work can be seen in magazines, books and in galleries and museums around the world, including the National Gallery of Victoria and the Melbourne Museum.

Eye For Architecture explores Gollings' work life and the tension between being a successful commercial photographer and the desire to explore his own creativity.

John's practice is based in Melbourne.

STUDENT ACTIVITIES

Watching the Documentary

As you watch this documentary, take brief notes under the following headings. You may choose to share these viewing tasks and pool your observations later.

- The development of Gollings' photographic style
- The kind of buildings and sites he photographs
- The importance of colour, light and perspective in his work
- His use of digital technology to enhance images
- His philosophy about the relationship between photographer and his subjects.

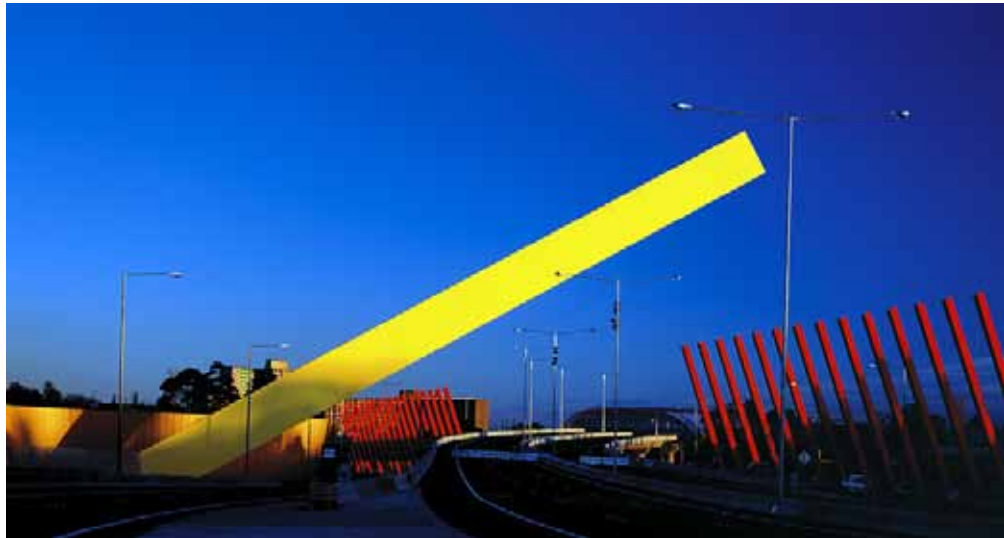
After watching *Eye for Architecture*

1. Background, Training and Experience

'... they were triple shots using flash ... and combined imagery, and very dynamic, multi-viewpoint shots, which were really striking.'

– Ian McDougall, architect, describing Gollings' early photos of buildings

Today, with the development of digital technology, many of us may



call ourselves photographers, recording people and places and uploading images onto our computers. We can crop and adjust our pictures and post them on social networking sites and email them to others. We can create large prints of people and places. But do we all have an eye for images, for seeing and capturing those moments and places in a way that makes them more than a visual record of what we have seen and where we have been, that turns photos into truly memorable images?

- When did John Gollings first start taking photos?
- What was the photo he saw in an Encyclopaedia that so impressed him?
- What were some of the first things he photographed as a young boy?
- How did Gollings' interest in buildings and photography come together when he was studying architecture at university?
- How has his interest in buildings and architecture given him a sense of what is important in any building?
- In which areas of photography did Gollings work as he was establishing himself as a professional photographer?

2. Locations and Buildings

'Sometimes it's an intuitive idea that you need to peg a shot somehow and I've had a history of putting trees right





in the middle of the photograph and then getting the building to sort of rotate itself around it compositionally.’
– John Gollings

Contemporary Buildings – public and domestic

- Describe some of the angles and positions Gollings adopts from which to take photos of public buildings.
- How important an element is light in John’s photographing of buildings?
- Why is the wide angle lens such an important part of photographing buildings?
- Some of the public buildings we see John photographing in Melbourne are The Australian Centre for Contemporary Art (ACCA), The Victorian College of the Arts (VCA), Southern Cross Station, the Melbourne Museum in Carlton, The QV2 building and the recently completed Melbourne Recital Centre and Melbourne Theatre Company buildings. What would be some of the challenges in photographing such large buildings, some densely packed into city streets?
- How do some of his photos of

- these buildings distort and/or enhance the structures?
- How does Gollings suspect these contemporary public buildings will withstand the ravages of weather and time?
- How often are people included in these photos? How do they relate to the image of the building?
- How do his early photos of the Keysborough Church and the Freedom Club crèche incorporate figures whose presence gives a theatrical and symbolic dimension to the image?

- Some of John’s clients talk about how his photos can enhance the building, sometimes making it appear taller, more radiant and more interesting. What other styles of photography often enhance the subject?
- When does Gollings’ photography involve more than selecting the right angle, light, distance, framing and moment in which to take the photo?

‘He will do things that other photographers won’t necessarily do ... just to





get his photograph. He could make a small shoebox look glamorous.'

– Cassandra Fahey

- How is the centrality of angle and perspective made clear in what we see of Gollings' photographs of private houses such as the Smith Great Aussie Home?
- How are aspects of the garden central to the image of the Klein Bottle House?
- Figures, unlike buildings, need to be posed, placed and managed by the photographer to be part of the composition. Why then would Gollings choose to include them in the photos of houses?

3. Hampi, southern India

'Most of my work as an architectural photographer has never been seen ... it is of dead cities in deserts and jungles where I return year after year for an orgy of self-flagellation and recrimination over lost images and intransigent buildings.'

– John Gollings

John Gollings is off to India ... back to Hampi where he has been working for the last twenty-five years to do a project with Jeffrey Shaw and Sarah



Kenderdine who are putting a virtual reality program together to show in various museums around the world. (This is the exhibition referred to earlier in this guide, currently at The Immigration Museum in Melbourne)

George Michell, an architectural historian, who we see in this part of the film, started the Vijayanagara project in the 1980s and began the documentation of the site. It was his enthusiasm for this Indo-Islamic baroque exotic architecture that has caused it now to be declared a UNESCO World Heritage Site, undergoing restoration. The site embodies an extraordinary interaction of setting and nature with architecture that makes it a perfect place for a photographer like Gollings to work.

- In what ways is the Hampi region 'a sacred landscape'?
- Stereo sound has been around for quite some time, and Gollings says that 'the next dimension in media

is going to be stereo [images]'. Sarah Kenderdine, working with Gollings in Hampi, explains the technical aspects of this method of creating images and panoramas: *There is a film in this camera and in this camera. And they are usually played back in passive stereo environments using two projectors, so a left and right image are projected and you put on little glasses and you see a 3D image.*

Where is this sensation of seeing in three dimensions sometimes used in entertainment today? What advantages does it have for viewers?

- Gollings describes the buildings on the Hampi site (an ancient area in the process of archaeological exploration and conservation) as 'embodying the core elements of architecture – the colour gone, the furniture gone, the people gone – leaving an analysis of what really matters in architecture'; this 'bare bones' approach informs all the



work he does in Australia. How does photographing at the Hampi site relate to the way Gollings approaches any building he photographs? What is he trying to reveal about each structure?

- Why does Gollings often choose to photograph the buildings at night, using flash guns and opening up the camera shutter for long periods of time?
- What technical difficulties do the team encounter on this shoot and are they able to work around them?
- 'Without a camera or the ability to take photos, it's pointless me being here ... why bother walking down the street if I can't take a photograph of it?'

– John Gollings

What does this observation tell us about Gollings' immersion in his work?

4. In Shanghai

'I've been commissioned to photograph the new National Tennis Stadium in Shanghai. I've been commissioned to make twelve photographs which illustrate all the heroic attributes of the stadium.'

– John Gollings

- What is the difference between 'taking' and 'making' photographs that Gollings suggests in the statement above?
- What problems does Gollings



encounter in photographing the Qi Zhong Tennis Centre in Shanghai?

- How does he decide to work around the site's current limitations?
- How does the aerial shot from the helicopter best display the particular characteristics of this building?
- What does a 'hero dusk shot ... the killer shot' mean in John's work, and why are clients so keen on this shot?

5. Angkor Wat

'Great architecture talks to you because great architecture should move you. The tragedy is that there is so little of it anywhere in the world.'

– John Gollings at Angkor Wat

Angkor Wat in Cambodia is the site of the most significant group of temple buildings in South-East Asia. It is a source of enormous national pride to Cambodians and the main temple at

Angkor Wat, dating from the twelfth century, appears on the national flag.

Gollings photographed the temples in 1991 during political and social turmoil in Cambodia when some of the temple sites were still mined. This trip he is photographing the site for a guidebook to every Khmer temple in the world. It is a much visited tourist site which can make photographing the buildings difficult.

- 'I've managed to get more shots than the human eye can see.'
– Gollings to guidebook author Helen Jessup

How does using computer technology like Photoshop assist Gollings in creating photos that may incorporate several views as well as bringing out details of carvings on the temple walls at Angkor Wat?

- How do the waves of tourists visiting the site frustrate his attempts to carefully set up the defining shots?
- How does he see the tree that seems to be swallowing the temple as being a metaphor for the history of Cambodia?
- Do the tourists sometimes become an important aspect of the visual landscape, and in what way?
- Many of the temple sites have been vandalised and looted through wars and opportunism. How does this make it even more crucial that these places be documented in photos?

6. Exhibiting and audiences

'I don't want to be known as an Australian artist but I'd like to be known as a great photographer who made architecture more accessible and more exciting to the viewer.'

– John Gollings

- Where are Gollings photos published and available for people (who may not be architects or photographers), to see them?

Gollings believes that the best vehicle for his work is 'a big print hanging on



ABOUT THE FILMMAKER

Sally Ingleton, the producer and director of *Eye for Architecture* is a very experienced filmmaker. She has been producing and directing award-winning documentaries for twenty-five years. Specialising in science, arts, history and social issues, she has made programs for BBC, Channel 4, Discovery Channel, National Geographic, ABC TV, SBS TV and NHK.

In 2008, she produced and directed the multi-award-winning *Seed Hunter*. Other recent work includes *Tibet: Murder in the Snow* and *2 Mums and A Dad*. In 2006, she produced *Welcome 2 My Deaf World*.

Making the documentary

Ingleton has known Gollings socially and through his work for many years. Like him, she has a strong interest in Asia and has spent time working and travelling in destinations such as India and Cambodia.

Part observational documentary, part formal interview, Ingleton made the film slowly over several years, starting in 2005 when she accompanied Gollings on a working trip to China, then India in 2006 and Cambodia in 2007. Most of the interviews with his architectural clients were filmed in Melbourne in 2009.

the wall.' He says there are very few of these prints available to date and that at the moment he lacks the confidence to say that what he has done is worth showing people. If his images were available in this form, which of them would you like to own?

How are these photos different in style to the thousands of images we see every day? Would you describe this style of photography as Art, or are these photos essentially just very well-made visual records? How do we decide something can be described as 'Art'?

- John, rather than his photos, is the subject of the cameras in the final scenes of the film, where he is getting married. How does he regard being the focus of the camera lenses rather than the person behind the camera?

Behind the lens

In a 2007 interview in *Specifier*, an Architecture magazine about products and projects, Gollings talked about his interest in photography, the cameras he uses and offered some advice for budding photographers.¹

He says that his interest in photography developed partly through his love for the magic of the darkroom, and because he was a shy adolescent it

meant he could always get invited to teenage parties with a camera.

At the time of this interview, his favourite camera for architectural photography was his Linhof Technikarden 4X5 'because it is so compact and relatively simple to use. However it only shoots film'.

When asked if he prefers digital or film, this was Gollings' response:

It's almost a tragedy but I get better results from a digital Canon than the 4X5, at least on a magazine page. Plus the digital camera enables different images to be produced, especially working in dark spaces, where they produce shots unavailable to the bigger slower cameras.

Many contemporary buildings often appear to be all acute angles and planes. However, when Gollings is asked about his preference for curved or straight lines, this is what he says: 'On balance I come down on the side of curves. The mathematics is so intriguing and alludes more to the mysteries of the world.'

His advice for young photographers is, 'work for yourself and don't be afraid to go into the unknown. It's always easier than you think and infinitely more exciting'.

Here are some excerpts from her director's statement about making *Eye for Architecture* with John Gollings:

The film is not an intimate portrait of him as a man, it's about his work. It's about trying to give an audience an understanding of what it takes to be an architectural photographer and be able to capture a building in one shot.

He's someone who has been very influenced by the ancient cities of Asia, so it was important to go there with him and show what he does on the road. I wanted to give a sense of his personality; how he interacts with local people and the struggle that he goes through in order to be able to get the right shots.

While the personal relationship perhaps allowed Ingleton more intimate access to her subject, she says it did not impact on the way she told his story.

He's not a close personal friend; he's somebody who I've known through family connections so I've been able to keep it at arm's length.

What it has enabled me to do is get his trust as well as unique access to a side of his work. I've been able to travel with him, which may have been harder for someone else to do. Perhaps he's opened up to me a little a bit more.

He's a real character, he's got a great sense of humour. He's a bit of a renegade, he's an absolute maverick in his field and he's been at the forefront of all the new waves in architectural photography.

Sally Ingleton's reflections on her experience with Gollings and her hopes for the film

Ingleton hopes the film gives audiences an interest in architecture and an appreciation of architectural photography.

When I talked to architects about their work and John's depiction of it,



I got a real appreciation of how much effort goes into designing buildings, which might be loaded with symbolism that the average punter would never realise.

Hopefully audiences will walk through the city and look at buildings in a different way. That's probably the thing that I've gotten most out of the film. What architects go through to actually design a building is a bit of an unsung art form.

PRACTICAL ACTIVITIES

Commercial Photography

Most professional photographers are engaged by a client who wants photos for a specific purpose. In selecting a photographer, the client will generally be aware of other work the photographer has done on other projects. Here are some of the occasions for which people and organisations might decide to use a professional photographer:

- Weddings
- Family Portraits
- Fashion Shoots
- Advertising products
- To illustrate magazine stories about

people and places

- Tourism
- Real Estate

If possible, invite a professional photographer to come and talk to your class about what it is like to be a commercial photographer in one of the above fields, or a news or sports photographer working for a local or state newspaper.

I, Photographer

With the development of digital technology, many of us believe we can undertake many of these previously outsourced photography projects ourselves; we can all be photographers; we can all record events, places,





social occasions and above all other people and ourselves. We can even use our mobile phones to capture, record and transmit images. However, as most of us are also probably aware, there is more to the creation of a memorable and interesting image than simply 'point, shoot and capture' ... unless you get really lucky sometimes.

1. Photographing buildings

There are many reasons for, and different ways of, photographing buildings. As a project, create a number of photos of your house in different ways and for different audiences and purposes. Choose one of the following and create a number of images. Your choice will partly depend on your skills as a photographer.

- a) **Real Estate.** You are selling your house. Take a number of shots suitable for advertising the house on a Real Estate website and for brochures to be distributed to potential buyers. What aspects will you choose and which features will you show? Are there aspects of the house and its surroundings that you will not show in these photos?
- b) **This is our House.** You have moved into a new house and want to send some photos to friends who live interstate or overseas. What will you show them and will you include family members in these shots?
- c) **A good place for a Film Shoot.**



- d) **Period Piece.** An architecture magazine is doing a series of features on different housing styles

in Australia. You live in a perfectly preserved period house or apartment. It can be either from the 1950s, a Californian-style bungalow house from the 1930s, a Victorian Terrace house from the 1880s, a timber Queenslander, a country farmhouse, an apartment from the 1940s, or indeed any other style of house found in the suburbs, the city or in regional areas. What range of views and details will you select?

2. Architecture

Gollings' images of buildings – public and domestic – and of historical sites, provide a valuable record of aspects of the history of architecture, especially Australian architecture.

- a) Describe the types of houses and the period in which they were built in your suburb or town. How do the changes to building design reflect changes in how people live their lives? Has the style of gardens and backyards changed

over the years? You may choose to create a photographic record of a range of houses or/and flats from different periods.

- b) Australian architect Robin Boyd published a book about Australian architecture in 1960 titled *The Australian Ugliness* (1960). It of-

ferred a forceful critique of prevailing establishment tastes in both architecture and popular culture. Investigate what Boyd's main criticisms of domestic architecture involved. What did he believe constituted good design and beauty in architecture?

- c) If you live near a capital city, select six public buildings that you think best reflect the city's changing face and style. What is innovative and striking about each of these buildings? Investigate how they were regarded when they first appeared e.g. Melbourne's Federation Square is still disliked by some people and thought to be ugly. In Sydney the East Circular Quay building from the 1980s has



been widely criticized as not being sympathetic to its harbourside environment.

- d) Architects increasingly are involved in designing public infrastructure such as bridges and freeways, once the province of engineers. Describe two examples in your city of freeways and bridges where the aesthetic aspect is as important as the functional aspect. Often, as in Melbourne on CityLink, such powerful design elements are on roads that have a 'gateway' function. How do such designs use colour, angles and even whimsical structures to make infrastructure something more than a road or a bridge?

As you have seen in this documentary, it is the eye of the photographer as much as the building itself that makes an arresting image. While few of us have the experience, skills and eye of a photographer like John Gollings, we can all go beyond the standard photo by taking a more mindful approach to what we do when we take photographs. It's important to think about light, colours, angles, approaches and distance and experiment with different views.

- What is your series of photos trying to show about the house?

- Who is the intended audience?
- How can you show the house in the best possible light through the way you create, develop and even modify your images?

3. The Eye of the photographer

Can we know that what we see is the same, or even similar to what someone else sees? We can describe something to another person but never be certain that we are seeing the same thing in the same way.

Try one of these exercises.

a) My school

- Bring your cameras to school.
- Choose six people to each take a photograph of the exterior of the school.
- Send the photographers out one at a time to take a photo of the school. (No directions to be given about size, position etc)
- Allow each person ten minutes to have a look around outside and select their preferred position and shot(s).
- When all six have completed this activity, project each photographer's single selected shot on to a screen, or print them out on a computer.
- Has everyone chosen a similar position and approach? Discuss the various results.

OR

b) A fellow student

- Choose a student who is prepared to be photographed for this exercise.
 - Choose six people to each take a photograph of this individual.
 - Send the photographer and subject outside to take their shot. (As before, no directions about angle, range, size to be given)
 - Allow each person five minutes to take their shot(s).
 - When all six have completed this activity, project each photographer's single selected shot on to a screen, or print them out on a computer.
- For this exercise, allow the subject to select which photo he or she believes is the best representation of them. Will they choose the one that is most flattering?
 - Does this exercise convince you that we all not only perceive things differently, but that we also make choices about how to represent what we see visually; that taking a photo is not like taking an X-Ray or a photocopy, or any other type of facsimile; it is not about accuracy but more about perspective, position and light – the eye of the photographer? It is as much about 'making' as 'taking'.
 - Discuss the differences in the images from either exercise and attempt to account for them. Can some of the differences be attributed to technical equipment and expertise or are they mostly the result of approach and conception of the task – the eye of the photographer?

Endings and Beginnings

- Having explored both the documentary and your own approaches to photography, explain which sections of the film you most enjoyed.
- What kind of biographical portrait does Sally Ingleton present? How telling are the details and images she selects to highlight aspects of Gollings' life?
- Compile a list of questions you would like to ask Gollings about his method and experiences as an architectural photographer.
- Has watching how Gollings works and hearing him talk about his approach changed the way you see photos of buildings?
- Has the documentary changed the way you look at buildings?
- Has it changed the way you think about how buildings can be photographed?
- Write a 300-word piece about this documentary for a television guide that would encourage people to watch it. Which aspects will you highlight for the general, non-specialist viewer and which image would you choose to accompany your piece?

Selected References and Resources

Books

- John Gollings, P. Green and Ted Hopkins, *Melbourne*, Heinemann, 1989.
- John Gollings and George Michell, *New Australia Style*, Thames and Hudson, 1999.
- John Gollings and George Michell, *Inner City Living: New Australian Style 2*, Thames and Hudson, 2003.
- George Michell and Marika Vicziany, *Kashgar: Oasis City on China's Old Silk Road*, photographs by John Gollings, Frances Lincoln, 2008.
- Leon Van Schaik, *Design City Melbourne*, photography by John Gollings, Wiley-Academy, 2006.

Websites

- <<http://www.place-hampi.museum>>
The wonderful website featuring Gollings' Hampi photos.
- <<http://photo.net/learn/architectural/exterior/>>
A set of practical tips for photographing buildings.
- <<http://www.acp.org.au>>
Find out about exhibitions, short courses and the world of photography.
- <<http://www.ephotozine.com/article/How-to-photograph-buildings-4782>>
A PhotoZine site discussing photographing buildings.
- <<http://www.archmedia.com.au/aa/aaissue.php?issueid=200407&article=15&typeon=3>>
An article from *Architecture Australia* about the history of architecture and photography (includes a discussion and images of a number of Gollings' photographs).
- <<http://www.specifier.com.au/architects/16090/John-Gollings.html>>
Read the complete text of the interview with Gollings referred to in this guide.

(All websites accessed 3 August 2009)

Endnote

- ¹ <http://www.specifier.com.au/architects/16090/John-Gollings.html>



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