Introduction

This paper discusses an exercise concerning a specific space of photography, a term proposed here to refer to a digitally constructed framework encoding photographers’ positions, fields of view, and directions of view derived from a specific set of photographs. The exercise explores the possibility of digitally constructing a space of photography as a structure of viewing and then transporting it from one digital model to another. Ultimately, the exercise reflects on the translatability of a specific way of seeing from one work of architecture to another, but more importantly, it questions the degree to which digitally simulated photography should be treated noncritically as a means of constructing architectural knowledge.

The initiating point of the exercise consists of two sets of photographs of Mies van der Rohe’s Crown Hall in Chicago, Illinois. The first set of photographs is taken from Werner Blaser’s book on Crown Hall (Blaser 2001) (Fig. 2), and the second set from an image search on Flickr.com (Fig. 3). For purposes of this exercise, the sets were further limited to exterior images of Crown Hall.