

ARCHITECTURAL PHOTOGRAPHY SERIES

BLACK

&

WHITE

**Tony Winata
Sunarjo Leman**



UNTAR
Universitas Tarumanagara



Architectural Photography Series

BLACK & WHITE

Tony Winata
Sunarjo Leman



Architectural Photography Series: BLACK & WHITE

Authors:

**Tony Winata
Sunarjo Leman**

ISBN:

xxx-xxx-xxxxx-x-x

Editors:

**Tony Winata
Sunarjo Leman**

Cover and Layout Designers:

**Tony Winata
Sunarjo Leman
P.T. Gandewa Pramadya Arta**

Publisher:

**Department of Architecture
Faculty of Engineering
Universitas Tarumanagara**

Yayasan Dayabuyana

**Timbul IV B/1, Cipedak, Jagakarsa
Jakarta Selatan 12630**

Editor-in-Chief:

**Universitas Tarumanagara
Building L, 7th Floor
S.Parman No. 1
Jakarta 11440
+6221-567-2548**

Distributors:

**Department of Architecture
Faculty of Engineering
Universitas Tarumanagara**

Special thanks to:

**Lioe Tjin Fa
(as photo selector)**

Printed by:

P.T. Gandewa Pramadya Arta

First Edition, August 2023

Copyright @2023.

All rights reserved

**No part of this publication may be
reproduced in any form or by any
means, electronic, mechanical,
photocopying, scanning or otherwise
except as permitted by the Publisher**

ACKNOWLEDGE

The publication of "Black & White" book is conducted in the context of the 64th Anniversary of Universitas Tarumanagara and the 61st Anniversary of the Department of Architecture.

The contents of this book are the work of photography by the persons in charge of architectural photography ("*Fotografi dan Arsitektur*") Course in the Department of Architecture.

The photographs presented in this book are documentations from certain activities as well as from the travel records of the lecturers, and the photographs shown focus on architectural works or architectural design. All the photographs are converted to black and white, and categorised into several categories or classifications so the photographs presented become more structured.

This publication is the second of the documentations for the architectural photography course, it is likely that there will be more publications related to architectural photography in the near future.

Finally we are open for suggestions related to this publication so that it can be improved in following publications. And we would like to thank the Department of Architecture, the Faculty of Engineering and the all the people which support this publication possible.

Tony Winata
Sunarjo Leman

FORWARD

On the behalf of Department of Undergraduate Architecture I would like to express my gratitude to the writers: Ir. Tony Winata M.Sc. and Ir. Sunarjo Leman, M.T. as the lecturer and supporting lecturer of Architectural Photography Courses to complete the second book of Architectural Photography Series " Black and White". In this book you will find 64 black and white architectural photography done by both lecturers.

Black and White theme is chosen regarding the earlier history of photography, which all the photography done by Black and White color. The broad spectrum of mix Black and White color also represented the richness of black and white gradation. Through digital technology the color black and white picture became more complex in capturing and transforming the simplicity of the color to the beautiful pictures.

Finally, through these 64 Black and White photography pictures, we can learn about how simplicity transforms to complexity and how digital technology can transform one object to an unlimited result. Through looking at the picture itself you can learn and transform yourself to the place it's captured. We hope this book can be an inspiration to the photography and architecture of young generations.

Head of Department of Architecture
Maria Veronica Gandha, S.T., M.Arch.

AUTHORS PROFILE

TONY WINATA



Background education in Architecture and Regional Development Planning. Interested with photography since the 1980s, mainly in architectural and travel photography. Conducting Architectural Photography course since the early of 2000s in the Department of Architecture Universitas Tarumanagara.

SUNARJO LEMAN



Educational background in Civil Engineering. Interested with photography since 1980 and conduct Architectural Photography course in the Department of Architecture, photography course in Faculty of Communication, Faculty of Fine Arts and Design, Universitas Tarumanagara. Field of interests are Landscape, Architecture, Nature, Macro, Products and Fashion.

CONTENTS

Acknowledge	iii
Forward	iv
Authors Profile	v
Discussions	1
Background	2
Converting	3
Final Words	4
References	5
Portfolios	7
Part-01: Environment	9
PHOTO-01	10
PHOTO-02	12
PHOTO-03	14
PHOTO-04	16
PHOTO-05	18
PHOTO-06	20
PHOTO-07	22
PHOTO-08	24
PHOTO-09	26
PHOTO-10	28
PHOTO-11	30
PHOTO-12	32
PHOTO-13	34
PHOTO-14	36
PHOTO-15	38
PHOTO-16	40
PHOTO-17	42
PHOTO-18	44
PHOTO-19	46
PHOTO-20	48

Part-02: Estates/Buildings	51
PHOTO-21	52
PHOTO-22	54
PHOTO-23	56
PHOTO-24	58
PHOTO-25	60
PHOTO-26	62
PHOTO-27	64
PHOTO-28	66
PHOTO-29	68
PHOTO-30	70
PHOTO-31	72
PHOTO-32	74
PHOTO-33	76
PHOTO-34	78
PHOTO-35	80
Part-03: Elements/Blocks	83
PHOTO-36	84
PHOTO-37	86
PHOTO-38	88
PHOTO-39	90
PHOTO-40	92
PHOTO-41	94
PHOTO-42	96
PHOTO-43	98
PHOTO-44	100
PHOTO-45	102
PHOTO-46	104
PHOTO-47	106
PHOTO-48	108
PHOTO-49	110
PHOTO-50	112

PHOTO-51	114
PHOTO-52	116
PHOTO-53	118
Part-04: Inner Space	121
PHOTO-54	122
PHOTO-55	124
PHOTO-56	126
PHOTO-57	128
PHOTO-58	130
PHOTO-59	132
PHOTO-60	134
PHOTO-61	136
PHOTO-62	138
PHOTO-63	140
PHOTO-64	142
Index	145

Intentionally blank

DISCUSSIONS

Background

The photographs presented in this publication are developed or modified and converted to black and white with digital techniques and they are divided into several parts or groups, these parts are generally used as a reference in taking photos in architectural photography.

First part of architectural photography can be represented as environmental photography, this part focuses on taking photos of architectural objects such as areas of buildings with the surroundings and taken from different angle of elevation (normal eye level or bird's eye view level).

Second is the estates or buildings photography, this part captures architectural objects as stand-alone building or various buildings in urban or countryside areas. This part focuses on the composition among the architectural objects within the areas.

Third is the detail in architecture, which emphasizes taking photos on architectural elements or parts that support certain architectural objects. Detail in architecture can be described as the elements of exterior or the elements of interior.

Fourth is the inner space in architecture, which emphasizes in taking photos indoors or at least inner spaces of architectural object(s) which covered and relatively closed not in the open space.

Converting

Looking at the history of photography, which began with black and white film media, and then shifted to color film media and move to digital media as it is today, everyone can take part in photography, can create and develop photographs much easier.

When color film media was launched, the interest in photography shifted to color photography rather than black and white photography. This happens because the process of black and white film up to the printing stage is relatively done manually and rather tedious, while the color film process and printing much easier and faster because it is supported by hardware technology in processing and printing. On the other hand, black and white photography is only in demand by groups who really like and are interested in that photography.

When color film media was replaced with digital media, interest in black and white photography can be said has increased because of the advantages of digital media which can be modified using applications to produce black and white photographs as well as a variety of color photographs. This ease affects all types of photography, including architectural photography.

The current digital era makes it easy for all types of photography to develop, including black and white photography. Unlike film media in previous years, black and white film media and color film media are separated each other, while today with digital system these two kinds of photography can be combined or associated. Currently, several digital cameras are equipped with black and white photography features, in other words, the recorded photographs are in black and white format, but the use of applications to convert color photographs to black and white photos is still more dominant.

Black and white photography and color photography each of them have their own characteristics, black and white photography is simpler in terms of the producing textures, color tone which namely gradations from black to white (vice versa) even though the captured object(s) is full of colors. While color photography has a wider color tone or in other words plays with a spectrum of colors and the character is more lively with a mixture of portrayed colors. For the detail, if the object is not colorful, the result can be said to be boring and flat.

In other words, black and white photography concerns with textures and tonal contrast. Textures shows the gradation of surfaces (smooth or coarse) in captured photograph and combines with tonal contrast which can be high or low contrast (vivid or plain).

The development of black and white photography in the digital era can be done with the help of applications ("image editors") that are able to modify images from color to black and white. Converting from color to black and white is easier than the other way around (from black and white to color). Converting from color photograph to black and white photograph can be done in several ways, first, using channels in RGB (red green blue) which is the primary color. Each channel, if it stands alone (the other two channels are deactivated) will display black and white gradations that have different dark, light, and contrast values from each other. For example, blue channel is activated, it can be seen the blue areas (sky areas) become light and with the other channel activation, it can be seen different contrast, dark and light areas (see Figure-1)



Figure-1: Converting from Colour Photograph to Black and White Photograph
(Source: Personal Documentation)

Second, apart from using the RGB channels, converting to black and white photographs by desaturating or in other words changing the color saturation value to the minimum value (for example -100, value 0 is normal saturation, value +100 is maximum saturation) so that the existing colors become black and white.

The 'gray scale' and 'black and white' conversions change color image into black and white gradation order (the existing color tone will disappear). Compared using RGB channels or desaturation, these methods do not remove the existing color tone, only deactivate the color channel and reduce the color saturation to the minimum.

All of these conversion methods are just the basis for getting black and white photographs, the rest we ourselves have to choose and determine how to convert according to our wishes. Mostly to produce good black and white photograph can be said how to deal with the colors, tones and available light (to determine the areas of shade and shadow).

Final Words

With the development of the digital world which has also influenced the world of photography, the interest in black and white photography which previously in the film era would have been rather difficult to do alone because it involved such equipments, darkroom requirements and supporting materials for processing and printing photographs in black and white.

In this digital era, the need for darkroom has been transferred to computers with the help of applications ('software') that are suitable for processing black and white and color photos. So those who are interested in black and white photography will find it easier to satisfy or fulfil their interest in black and white photography than in the era of film media.

With advances in digital camera technology that are increasingly developed, now there are digital cameras that have features for black and white photography or in other words, the recorded photographs are already in black and white format and also are equipped with the types of filters that are commonly used on black and white film media (such as yellow filter, red filter and others).

Finally, to decide which photograph to convert to black and white, we must be able to selectively choose the photographs to be converted and in what purpose or what is the aiming for converting to black and white photograph.

REFERENCES

- Winata, Tony, Lioe Tjin Fa, Sunarjo Leman 2019, "60 Photos in Architectural Photography", Department of Architecture and Planning, Faculty of Engineering, Universitas Tarumanagara, ISBN: 978-602-50838-5-3
- Ang, Tom 2018, "Digital Photography: An Introduction - 5th Edition", DK Publishing, New York, USA, ISBN: 978-1-4654-6862-8
- Brown, Margaret 2017, "Street Photography", Media Publishing, Australia, ISBN: 978-1-922156-32-7
- Gessler, Mathias, Ruth Schmelzer, Richard Jack (Eds) 2016, "HDR Photography: A Practical Guide", Erasmus+, Germany
- Heinrich, Michael 2014, "Architectural Photography", Birkhauser Verlag GmbH, Basel, Switzerland, ISBN: 978-3-0356-1276-9 PDF
- Rossane, Olson 2014, "ABCs of Beautiful Light", Amherst Media, New York, USA, ISBN-13: 978-1-60895-717-0
- Siskin, John 2012, "Photographing Architecture", Amherst Media, New York, USA, ISBN-13: 978-1-60895-300-4
- Cameron, Ian 2008, "Transient Light", Photographers' Institute Press, UK
- Kelby, Scott 2006, "The Photoshop Channels Book", Peachpit Press, USA, ISBN: 0-321-26906-3
- Freeman, Michael 2005, "Black and White", Ilex Press, England, ISBN: 1-904705-57-X
- Suess, Bernard J. 2003, "Creative Black and White Photography", Allworth Press, New York, USA, ISBN: 1-58115-264-7
- "Shoot Dramatic Black & White", Digital Photographer Issue 236, FuturePLC, UK, ISSN 1477-6650, pp. 22-34

Intentionally blank

PORTFOLIOS

Intentionally blank

Part-01: Environment

PHOTO-01

TONY WINATA

AMSTERDAM CANAL

Amsterdam, Netherlands
April 2013

1/60

f/8

@35mm

ISO 400



PHOTO-02



SUNARJO LEMAN

Lucerne, Switzerland
March 2016

1/180
f/7.1
@70mm
ISO 400





INDEX

SUNARJO LEMAN

p.12, p.18, p.24, p.32, p.40, p.56, p.60, p.64, p.70, p.78, p.90, p.98, p.106, p.114, p.130, p.140

TONY WINATA

p.10, p.14, p.16, p.20, p.22, p.26, p.28, p.30, p.34, p.36, p.38, p.42, p.44, p.46, p.48, p.52, p.54, p.58, p.62, p.66, p.68, p.72, p.74, p.76, p.80, p.84, p.86, p.88, p.92, p.94, p.96, p.100, p.102, p.104, p.108, p.110, p.112, p.116, p.118, p.122, p.124, p.126, p.128, p.132, p.134, p.136, p.138, p.142



Department of Architecture
Faculty of Engineering
Universitas Tarumanagara
Let. Jen. S. Parman No.1
Jakarta 11440
Indonesia

UNTAR
Universitas Tarumanagara

