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ARTISTIC VISION OF ARCHITECTURE "PAINTING AND PHOTOGRAPHY AS A MODEL"

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ABSTRACT

This study examines the evolving artistic vision of architecture through the lenses of painting and photography, focusing on their symbolic and aesthetic dimensions. Addressing a critical gap in literature, it explores the intersection of these art forms and their role in portraying architectural scenes beyond mere documentation. The research investigates significant transitions in artistic representation, particularly in the context of modernity and postmodernity, while uncovering the symbolic purposes and aesthetic expressions arising from the inclusion of architectural elements in art. Employing a qualitative, comparative research design, the study analyzes works produced between 1965 and 2010 in the USA and Mexico. Data sources include a curated selection of architectural artworks and photographs by artists such as Edward Hopper, Robert Dilloni, and James Welling, alongside a review of relevant scholarly literature. A thematic and semiotic analytical framework is used to interpret the interplay of light, shadow, color, and composition, offering insights into the philosophical, cultural, and technological influences shaping artistic representations. The findings highlight a transition from architectural photography's documentary roots to an expressive and symbolic medium influenced by technological advancements and cultural shifts. Artists have shifted their focus from entire architectural vistas to intricate details, emphasizing symbolic meanings and aesthetic arrangements. Techniques such as color manipulation, reflections, and precise design processes are revealed to play a critical role in shaping contemporary architectural depictions. Furthermore, the study reveals how architecture in art has addressed contemporary societal themes such as materialism, demolition, and rejection of tradition, fostering a dynamic relationship between humans and architectural spaces. Influences of modernist and postmodernist trends, including fantasia, pop art, and expressionism, are evident, enriching architectural photography with expressive language and symbolic depth.

KEYWORDS: Architecture, Artistic Vision, Painting Photography.

1. INTRODUCTION

Despite the significant advancements in photography at the end of the 19th century, the artistic vision of architectural photography was still in its formative stages, with most early efforts focused on documentation. Ackerman (2002) attributed this documentary emphasis to the photographers' resistance to fully embracing the artistic potential of architectural photography, rooted in their perception that photography was a truthful and objective medium. Similarly, Elwall (2004) emphasized that architectural photography was seen as a direct representation of buildings, avoiding subjective interpretations often associated with other art forms. However, early architectural photography was constrained by technical limitations, such as inadequate lenses, filters, and the requisite expertise, which hindered its aesthetic development and confined it to a documentary role.

The significance of this study lies in its aim to explore the transformation of artistic vision in the depiction of architectural scenes through painting and photography, bridging the gap between documentary accuracy and artistic expression. This transformation is rooted in the evolving roles of architectural photography, moving from a focus on representation to engaging with symbolic and aesthetic purposes (Aneesah, 2012-2013; Bhattacharjee, 2021). The study emphasizes the importance of diagnosing the major shifts in artistic approaches to capturing architectural scenes, particularly in light of modernity's and postmodernity's impacts on urban landscapes and cultural expressions.

This research addresses critical questions related to these transformations, summarizing the problem as a combination of underexplored factors. These include the scarcity of studies examining the intersection of architectural depictions in painting and photography and the impact of contemporary urban dynamics on artistic vision. The study seeks to investigate the most significant transitions in the artistic vision of painting and photography concerning contemporary architecture and to uncover the symbolic purposes and aesthetic expressions emerge from the inclusion of architectural scenes in art.

In addressing these questions, this research contributes to understanding the interplay between artistic practices and architectural representation, highlighting how shifts in aesthetic and symbolic dimensions reflect broader cultural, technological, and philosophical developments (Olsberg, 2013; Johannes Völz, 2007). These insights aim to benefit

researchers and practitioners in contemporary art and architectural studies, deepening the discourse on the evolving artistic vision of architectural photography

1.1. Terminology

Artistic Vision is the artist's angle to view or look at things, and artists' methods to receive the universe, world, and life and means angles that through it artists look at things located outside and forms an essential focus of them, and it's the viewpoint that artists look through it at life. In other words, it is the strategic perspective of artists' line and without it will be difficult to understand artists' and ways they work over the years, and it is an inspection of their art and the quality of innovation and renovation that they deal with, which create unusual impact and sometimes hard-to-understand effect, or perhaps amazing effect but it expresses the noise of life and stresses, obsessions, ideas, aspirations, and dreams experienced by human (Noman, 2021). Procedurally, researchers define it as ways artists interact in their painting and photography with the architectural data in an understandable and thoughtful way based on meditation and planning to add an aesthetic dimension by evoking its technical and aesthetic potentials in the visual or fine art production, where artists can transform it from ideas based on controversy and contradictions into a verified Artistic meaning and aesthetic expression. The Artistic vision of architecture is characterized by renovation, innovative imagination, and expression capabilities using the available visual and fine methods of various materials and techniques, such as colors, collages, and photography.

Architecture is the art and technique of design and construction, and differs from skills associated with the construction, where practice of architecture used to meet all practical and expressive requirements. Therefore, architecture serves both utilitarian and aesthetic goals and it's not possible to separate between the two sides despite the possibility of beating each other, due to the existence of a specific spatial relationship between each society and other societies. The structures that have been produced reveal a lot of the environmental specificity, such as climates, weather, history, celebrations, and Artistic sensitivity, as well as many aspects of everyday life (Britannica. 2023). Procedurally, researchers define it as all things that included in the historical or contemporary architectural environment, such as designs, techniques, materials, colors, metal structures, glass, furniture, and social elements and

also resulting effects of external factors, such as the light and shadow, and the advertising and promotional methods of architecture, as well as the architectural styles and methods, and the aesthetic and symbolic values.

2. METHODS

This study employs a qualitative research design with a focus on comparative analysis to examine the artistic vision in architectural painting and photography. The approach is exploratory and interpretive, aiming to analyze the transformations and symbolic expressions in architectural representations. The scope of the study is limited to works produced between 1965 and 2010 within the geographical boundaries of the USA and Mexico. By analyzing these works, the study seeks to uncover significant transitions in the artistic depiction of architecture influenced by modernity and postmodernity.

The data for this research is derived from two primary sources. First, a curated selection of paintings and photographs created by prominent artists and photographers such as Edward Hopper, Robert Dilloni, and James Welling, chosen for their thematic relevance and historical importance in illustrating transformations in architectural artistic vision. Second, a comprehensive review of scholarly literature, including articles, books, and critical reviews, provides contextual understanding and theoretical insights. Key sources include studies by Aneesah (2012-2013) and Bhattacharjee (2013), which document aesthetic and philosophical shifts in artistic vision.

The sampling of artworks and photographs follows specific criteria to ensure relevance and rigor. The selected works must illustrate significant transitions in the artistic vision of architecture, particularly in the context of modernity and postmodernity. Additionally, each selected work must have been analyzed critically in the existing literature to facilitate scholarly comparison and interpretation.

For a methodological transparency, the researchers adopted three analytical criteria to select different works of art for this study, where every piece of art (or photograph) had to include architecture not only as buildings but also as semiotic or aesthetic factors that could be read. Second, the works were selected as examples of major artistic movements including surrealism, hyperrealism, pop art and postmodern abstraction that helped continue to shape the development of architectural representation between 1965 and 2010. Third, the

artists chosen (Hopper, Dilloni, Welling, Shulman, Estes and many other) were over and over cited in the unfortunately rather academic bibliography as among those who contributed to re-modulate visual language of modern architecture. Taken together, these criteria guaranteed that the visual data selected were historically most meaningful and theoretically richest and allowed for a proper comparative and thematic analysis.

The analytical framework integrates thematic and semiotic analysis to interpret the collected data. Thematic analysis explores recurring concepts such as materialism, reification, and the interplay between tradition and innovation. Semiotic analysis deciphers the symbolic meanings within the visual elements of the selected works, such as light, shadow, color, and composition. Together, these approaches provide a comprehensive understanding of the philosophical, cultural, and technological influences shaping artistic representations of architecture.

The analysis proceeds in several steps. First, selected artworks and photographs are cataloged according to their temporal and spatial boundaries. Detailed visual analyses are then conducted to examine composition, symbolism, and artistic techniques. These analyses are complemented by a review of scholarly interpretations, synthesizing insights on transformations in artistic vision. Finally, a cross-comparative analysis identifies similarities and differences in artistic approaches between painting and photography, with particular attention to the influence of modernity and postmodernity on these practices. Nevertheless, all artworks and scholarly sources are properly acknowledged, and the study adheres to fair use policies for visual and textual materials, ensuring respect for intellectual property rights.

The study is subject to certain limitations. Spatially, the research is confined to the USA and Mexico, focusing on architectural art within these regions. Temporally, the analysis is restricted to the period between 1965 and 2010. These boundaries provide a focused lens but may exclude relevant works or influences outside these parameters.

3. LITERATURE REVIEWS

Historically, architecture has been evoked in art and classified as one of the visual or fine art productions that has its own styles, methods, and techniques and reflection of the cultural and historical privacy and its symbolic status as an art committed to meet the religious and political authorities' requirements, as well as the representation of a clear exception of other arts for its

stability, aesthetics, and iconography. The duration of inauguration, largeness, and the architectural symbolism and its purposes; together with the previous factors gave it aesthetic advantages, where it did not need a method to present itself to the public due to its visibility and well-established form, but its representation through the Artistic image has given it a vital presence. The emergence of industrial revolution and modernist inevitability led to the transformation of architecture goals amid a broad progressive campaign in the various scientific and human fields, which all depend on the experimentation, measurement, and logical thinking and the search for advertising priorities of architecture and its objectives needed methods for stirring and reminding of the innovative concepts of architecture. Therefore, the artworks that portrayed urban scenes of Paris, Avenue des Champs-Élysées, and scenes of English houses and palaces, such as the Crystal Palace as new topics in a revolutionary method of photography that gave another spirit to those places (Aneesah, 2012-2013). The high-tech capabilities and its involvement in photography, architecture has created a new aesthetic context that can be seen everywhere and visually viable to undergo as an Artistic product that has its foundations and rules, where the architectural photographer enriches the image using the visual Artistic rules, such as composition, view angle,

shadow, and lighting to produce beautiful and attractive images, and its importance comes from being more credible and acceptable way to describe the architecture details. Photography has also enhanced the visual values of architecture as a vital environment that interacts with the surrounding effects, where it was able to move the rigid buildings through its night scenes and the effect of daytime lighting as spaces, sharp columns, or scenes taken from speeding vehicles (Bhattacharjee, 2013).

The Artistic image has offered architecture a symbolic inclusion as a place enriched with the philosophical and expressive buildings, where walls, spaces, and architectural details in artworks have become values for meditation, and also a social emotional reading for the psychology of city, society, and the general atmosphere of city and population, as windows, walls, details and colors of places, and behaviors of people on the inside of it, all of it suggest symbolic signs of reality and characterize with anxiety. The work of artist Edward Hopper (*Nighthawks*); figure (1) considers a reading of American social reality in the city buildings during World War II, at an architectural space and bright industrial lights in an atmosphere of isolation, mystery, and loneliness unity after the Japanese bombing of U. S. fleet at Pearl Harbor, Hawaii Islands (Clive & Castro, 2014).



Figure 1: Edward Hopper, *Nighthawks*, Oil on Canvas, 1942. Source: Clive & Castro (2014).

The vision and its importance have evolved in the depiction of architectural scenes according to the cognitive and social variables and series of economic transformations, and as a result the photography and its potentials have developed according to the scientific innovations in this field, and at a time when the importance of visual works focused on aesthetic purposes in the inclusion of architecture scenes, whether it were historical or contemporary, partly or entirely, and whether artworks were dedicated to

itself or as part of the visual system of fine visual vision among the general scenes.

The issue of modernity in second half of 19th century imposed on the artistic vision a state of progression and the pursuit toward new and revolutionary things, and the art began to respond to philosophical thoughts and showed in the artworks of (Nietzsche, Schopenhauer, Kant & and other philosophers, which made the visual Artistic vision of architectural photography more clear in

terms of its tasks and roles in diagnosing the developments in architecture philosophy. Aneesah indicated that by end of 19th century, the future visionaries such as Frederick H. Evans and Stieglitz Alfred emerged to show that images were not simulation or direct calculations of the world, where results of their photographs showed artists' deliberate selections of themes, topics, locations, frames, lighting, and the concentration on thoughts' processing, and as a result the society began to realize that architectural photography is an Artistic form by employing its themes and topics as an expression of a distinct personality, and style and way of expression (Aneesah, 2012-2013), and this thing made art through its interaction with the world and artists' ambitions to be able over time to observe a series of processes and build an iconic experience in the visual awareness that live up to the pure art from its surroundings (Sontag, 2004: 30).

From this standpoint, the Artistic experience sought to achieve meditative characteristics in the photography of architecture and its contents as an aesthetic material, where Salvador Dali presented features of the internal architectural spaces to an atmosphere full of vital advantages in search of integrating the world of ego and dream with the physical reality world, where he presented his work the Red Sofa in the form of healing the American actress Marilyn Monroe and the architectural background in its red color as an aesthetic vision to reflect a built-in vision of the architecture materialism with the aesthetics of Surrealism visual perceptions. Cubism devoted aesthetic advantages to the importance of construction concepts inspired by architectural methods to create new aesthetic patterns; in the revolution of displacements from patterns and the search for new visual languages.

Therefore, the composite shapes in cubist painting in its architectural nature and the remaining elements of industry and utilization remnants have been added with the technique of pasting and installation, and were new languages that architectural techniques penetrated through it (Book of Cubism).

Gibson and Merleau-Ponty agree that art of photography deals aesthetically with research artists' eyes, where they find whatever, they look for within the visual system they deal with and confirms that art of photography has an experimental Artistic vision that seeks to give aesthetic values to its topics (Abdul Hamid, 2005: 131-132). Photographers sought to employ the inspirations of visual pasting and structuring or the collage, breaking the surface, and removing colors from specific spaces, within the interests of architectural photography by giving architecture a formative aesthetic dimension. Aneesah indicates that Anderson used the metal scraps and spiral wires on the light-sensitive material in photography films, which causes some type of intentional distortions on the image surface that appear as cracks and shadows of shapes and the effect of time (Aneesah, 2012-2013).

Architecture has entered into art within a philosophical role, which gave it symbolic values that went beyond its spatial presence to aesthetic and Artistic values within renewed presence in the art context. Amhaz refers to the interaction of artist Robert Dilloni with the architecture and mathematics to rebuild painting according to scientific standards that require the fit and harmony between the work components, and in his artwork Eiffel Tower as shown in figure (2) he offers a new vision of reality that expressed a new type in the way of visual communication with the reality around us.



Figure 2: Robert Dilloni, *Eiffel Tower*, Mixed Media, 1960s. Source: Amhaz (1981).

The painting according to Dilloni's considerations is a future vision that provides the recipient an

impression of movement along with the realistic forms, where the idea of synchronized color with the visual organization of work elements is a mental state that combines memory and vision. Artists of architecture and photography participated in an inevitable aesthetic and images have greatly helped in the visual communication with constructed environment, where the opportunity to see a building from all its sides and angles through images is a type of luxury, a pleasure of tasting it aesthetically, highlighting it, and putting the architecture in the circle of meditation will shed light on the accessory role that mind plays during the process of meditation through images. Images possess great importance due to the possibility of photographing, storing, and retrieving images of buildings; therefore, officials established a national register of buildings in England; in conjunction with the intensification of bombing during World War II to collect and preserve drawings and photographs of important monuments at risk (Julius Shulman, 1999).

The Artistic vision of architectural photography embodied an importance like any other Artistic and philosophical radical trends, where its ability to find an expressive equivalent about the distortions of life deteriorating state caused by World War II. The post-war period has been characterized with clear changes

in the consolidation of architectural modernity values, and after photographing buildings and neighborhoods destroyed by the war in Europe, the architectural photography reinforced the expressive values that seek to address and treat the environment with architecture and focus on spaces between buildings and distortions caused by destruction. Photographers of that era showed their search for self and expressive issues, which create a link between the cracked relationship of photography and architecture, but in return promoted the idea of new, integrated, and ready-made architectural products (Aneesah: 2012-2013).

Artists Emile Schumacher, Karl Verdahman, Fatunter in Germany & Jean Dubuffet in France in the 1950s and 1960s, as shown in figure (3) represented the architectural images' impressions of city walls and the influence of time factors on it with knife technology, and the addition of color dough in the form of successive accumulations, which ensure the possibility of drilling on it and scraping parts of it to give a feeling of its influence in the surrounding area, such as time and other conditions and to insert unfamiliar images that were not important, and called these artworks the wall image (Amhaz, 1981: 219).



Figure 3: Emile Schumacher, *Meet*, Oil on Canvas, 1964. Source: Amhaz (1981).

The new Artistic experiences came as a reminder of nature and its interaction with human reality and productions, where the visual photography had interest in expressing the environmental issues and pollution, and to demonstrate the coercive challenges faced by human credibility in the fight against the industrial wave of 20th century. Aneesah points to the work of architectural photographers Peter and Alison Smithson & Eduardo Paolozzi; in their exhibition during the 1950s to challenge the mass production society, where they were known as new savages in search of possible aspirations, the qualities

of everyday life, and the physical world with symbolic and abstracted values by excluding the regularity and hierarchy of their photographic exhibits according to its sizes and presentation methods strikingly, which reinforce the imaginary and Artistic bonds between scenes and its interaction with the images whenever sharing the space of art show. Moreover, it considers a new abstract transformation in the Artistic vision and its shocking presentation in front of the recipient, which adds aesthetic values to the architecture inside images. (Aneesah, 2012-2013)

The homes' interiors of 20th century had a clear importance as a result of its revolution and new aesthetics, and appeared in the visual experiments with characteristics full of symbolism during the 1950s and 1960s, where it recited the importance of architectural space at houses of the time and the type of new social relationships and its motives within the place. Amhaz indicates that Richard Hamilton and Tom Wesslmann used the interior architectural scenes and photographs' posters as an expression of an era when art opened up to audiences and masses;

away from elitism and challenging the traditional stereotypes. The architectural inclusions that showed interiors spaces of contemporary architecture in Britain and the United States of America have been exposed to new features in the culture of Post-War British and American societies (Amhaz, 1981: 122), where it photographed the interiors' spaces of houses during that time and detailed parts of its components. The walls of these houses are full of logos, pictures of movie stars, media, and sports, luxury furniture, and electric appliances (figure 4).



Figure 4: Richard Hamilton, *Just What Is It That Makes Today's Homes So Different, So Appealing?* Collage, 1956. Source: Amhaz (1981).

It's clear that this era was rich in Artistic and philosophical ideas, which led Nigel Henderson to look at the sociological structures of American life, its motives, and the impact of media on the social awareness industry. Henderson cites an example from his neighbor's reality, where he considers them living and interacting as a result of pre-programmed iconic texts (media stereotypes) within the internal architectural space of their homes and on the typical exteriors. (Higgott, 2012: 288)

In the last quarter of last century, the architectural photographers began to present a different concept of architecture inside the art, and with the technical capabilities that allow the exposure to light more than once, American artists such as visual photographer John Divolla and American photographer James Welling began to present architectural photography in a series of works that enhance the existence of different techniques, which produce variety and juxtaposition of several textures, especially with the exposure of film material to light more than once. During 1990s, German photographer Thomas Ruff dedicated his work to revive the designs of architect Miss Van Doerr, Krefeld buildings, Barcelona Pavilion, and Villa Tugendhat in Bruno in a series of contemporary-style

images through digital processing (Bhattacharjee, 2013).

Along with the growth of Pop Art in the United States, many artists such as Edward Rocha and Frank Gehry in the first decade of new millennium addressed architectural scenes that express the supremacy of material values over any other values, where artists portrayed the architecture as a key pillar in expressing the realities of new life which reflected their impressions of the new American culture and the contemporary American life that concern with oil and consumption (Bhattacharjee, 2013). Artist James Welling presented photographic works of a dismal nature for abandoned buildings, cottages, and spaces where he linked between the architectural photographs and photographs as well as treating these images in an expressive way that recall the ancient places (Olsberg, 2013). Welling points out in his Artistic experience that he has benefited from Andy Warhol colors and experiences of pop art by returning to it and analyzing it, as shown in figures (5 & 6) (Rouse, 2017), which is important to deal with photography in the Artistic scene and the aesthetic presence confirms that cultural, natural, and psychological inputs give descriptive connotations of its features and

characteristics, and also workplaces and buildings in cities play a role in standardizing the way of life (Al-

Anzi, 2013).



Figure 5: James Welling, *Night View of the Glass House, Photograph, 2006*. Source: Rouse (2017).



Figure 6: James Welling, *Morning Scene of the Glass House, Photograph, 2009*. Source: Rouse (2017).

It is noticeable that Artistic vision in the late 20th century interacted with the architecture, in term of its designs, angles, and parts such as insertion, colors, lights, materials, and visual inspirations. In addition to its importance in this aspect, the Artistic vision sought to criticize the era, enriches it, and accompanies the architectural mutations and its aesthetic transformations. Strikingly, the Artistic vision took advantage of the revolutionary transformations of architecture and began to look into its strange directions, and evoke unusual values, meanings, and inclusions where the architecture techniques have been transformed to use glass, metal, and lighting on its facades, and its shadows, reflections, spaces, and transparency make the association of architecture characteristics a material for Artistic reflection and analysis. According to Johannes Völz, the American artist John Estes interacted through his oily works with the architectural scenes as a witness on the time period and diagnosed it with significant Semiotique or Semiotics iconic signs, where on one hand it's a reflection of the selective American real life with its details and vital strength, and on the other hand offer scenes of dialectic contemplation and questions, which include contemporary buildings with old ones by putting the ancient one deep down and amplifying the contemporary architecture. Estes's

work included foreign protest perceptions against the contemporary materialism despite its excessive realism in dealing with reality and portraying the physical characteristics of objects (Johannes Völz, 2007). James Welling's portrait of Philip Johnson's glass house has also become a modern symbol of an idea, which is an aspect of unexpected things because it stems from giving a free entry to the very personal way of seeing or selecting whatever the camera sees, and Welling's capturing of the unlikely view offers another aspect of this proposition (Olsberg, 2013).

Aesthetically, the photographic artists treated the expressive impressions of architectural scenes as an attempt to put history into an experience of approach, comparison, and meditation with the contemporary, which is a reposition of the scenes to make a comparison between two architectural eras and styles. Frampton believes that American photographer JohnDivolla has dealt with a narrative panoramic display for a collection of artworks that he addressed through it a sequence of photographs for abandoned places, such as new England's wretched brick mills and the abandoned buildings and houses. Divolla also selected for the walls of his photograph's facades with broken windows, and his works prompted Anderson's artworks to evoke the features of this pivotal influence that combined between the abstracted and brutal styles (Frampton, 2007).

3.1. Samples Of the Study

First Sample: the artist Welling presents four



Figure 7: James Welling, *Standard, Photography, USA, 2000*. Source: Artist's Portfolio (Bhattacharjee, 2013).

It is clear from models that the artist presented it with assorted colorful visualizations or perceptions like blue sky color in the upper right model, orange and sky colors for the second model, the brown and cmk colors for model on the right, while the third and fourth models were colored with the same colors and structure but added to the third model the word standard as a large advertising sign with hidden parts in it, and it is noticeable that all models contained the same word, and that its extension came in opposite to the word standard of large size.

It shows from the four models the effect of pop art represented in the manipulation of scene's backgrounds colors and the color contrasts, as well as through the influence of colored flat spaces. The artist created a vision based on capturing the Artistic scene through a perspective angle that clearly shows the architectural surfaces and gives the perspective an abstracted character of the scene by identifying the perspective line that combines between the word standard and the exterior lines of building in addition to the recipient. The artist captured a scene of postmodern contemporary American life represented by the fuel stations that reflect the state

photographic models for the fuel station in one of the American cities, as shown in figure (7).

of well-being and abundance associated with the volume of consumption, and the strong iconic advertising state represented by the large and high-distance bulletin board, which are expressive features that reflect the effectiveness of its presentation and its control over the recipient. The visual Artistic vision of architecture photography went beyond the documentary character and even represented a symbolic expressionist state. Welling used several filters to produce his models to reflect the physical effectiveness and strength of postmodern life represented by the fuel stations that open its doors around the clock.

Second Sample: the demolition work in Pruitt-Igoe by Minoru Yamasaki introduces one of the scenes that represent the removal of a residential building in the state of Missouri, USA built in the 1950s as shown in figure (8) but its situation quickly worsened due to lack of maintenance and increased crime in the region, which made it unhealthy, and this work considered one of the most famous images in the world and considers a symbol of architectural failure and misconceptions of 20th century architecture (Keskyes, 2016).



Figure 8: Minoru Yamasaki, *Demolition in Pruitt-Igoe, Photograph, 1972, Missouri, USA*. Source: Keskyes

(2016).

The work distinguished as a clear diagnosis of the key features of human sin in the existential life during that era, and the project did not play its role in housing the poor and displaced people. The picture is a witness on the era where it shows a human issue and a reminder of the contemporary confusion's awareness and contradictions of its scenes, where we are witnessing the construction of building and its removal, but the poor stand unable to do anything. It is the embodiment of non-scene, especially since the event coincided from a stage full of events that faced USA represented by the Cold War with the East Pole and the war on Vietnam. The

work focuses on different sides of familiar topics favored by the public which create a shock because contemporary reality, despite its advancement is unable to spread life and provide assistance for human beings, and reminds us that contemporary architecture despite its progress will be threatened by the inability to last if compared to ancient architecture.

Third Sample: The artist Julius Shulman presents one of the internal architectural scenes of a modern American home dating back to the end of 1950s, as shown in figure (9).



Figure 9: Julius Shulman, *Study of Los Angeles Homes, Photograph, 1959*. Source: Higgott (2012).

The work shows the internal details of the house, husband and wife, and furniture like the sofa that fancy woman sits on or the Inertia that man is standing and leaning on. The artist was eager to show the perspective dimension of reservoirs through the open door on the outside, and noticed the presence of props that raise the ceiling and appears as metal ore, infectious plates, or Zinc from products of the era painted white, and also shows artist's interest in showing plants in the interiors of modern houses.

The work shows its influence in the abstract and mass or public styles, where the attention to sharpness of surfaces, perspective, reductive nature of the scene, the rhythms of lines, and the physical feature that hangs over the scene differentiate the expressions of architecture; at that period represented in products of Bauhaus, Lloyd Wright, and Miss Van Doerr. The artist employed this atmosphere expressively where emotional harmony does not appear as much as the stereotyped materialism of the two characters inside a solid architectural space but its open on the outer space, which reflects the architectural features that combine between the overlap of interior and exterior architecture, and this interpreted as a feature of

contemporary life that combines luxury and openness.

The artist's interest shows in focusing on architectural styles, techniques, and features where the concrete facades and metal roofs, which all are low-cost materials and gives a diagnosis of the new architectural features, while the mass or public influence in pop art shows in the work of British Artist Richard Hamilton when he addressed a series of topics that called today's houses, which seemed full of luxury styles, such as modern furniture pieces, facades that full of lights and variations, or the modern human models. Despite the strict physical character of the scene, the artist took this shot in a way that preserved the specificity of physiological and psychological features of men and women, in terms of symbolic tasks and functions despite the entry of American women to work on one hand and the highlighting of advertising feature of women's use on the other hand, because she was an attractive element in the American media at the time.

Fourth Sample: we see in the work of Fairway by John Estes one of the urban scenes of American City of New York, in figure (10) where it's possible to see one of the shops on the right side with its details of

modern designed and very pure glass facades, as well as the power of people's reflection, shopping carts, and corresponding buildings. On the opposite side from left, it's possible to see one of the old-fashioned buildings, and see deep in the painting a



Figure 10: John Estes, *Fairway*, Oil on Canvas, 1995. Source: Völz (2007).

Estes tried to build controversial questions on several dimensions, in the first one he used the super-realistic method or Hyperrealism to process details of the artwork, and this comes as an attempt to make us more challenging and staring in the reality because processing minutes propose its superiority over the realistic of reality. The second dimension comes within a combination of old and modern, and despite the evolution of our daily lives in different areas of life; it reminds us of the past as a fundamental pillar of our organism today. However, it indicates the vitality of contemporary life rhythm and it's possible to extract a clear signal from Estes that today's buildings in the context of work appear to be an indication of the times, while the old buildings appear to celebrate its symbolism and reflect and express the reference constants and history soberly. The artist in the third-dimension deals with the reflections of very clear sharpness and preciseness of glass as well as its transparency, where it's possible to see reflections of buildings, trees, carts, sky, and passers-by on the store class, as well as shoppers inside the store who are busy shopping freely or

series of buildings called skyscrapers, which consider the most prominent features of 20th century, while in the middle of left side we see passers-by in the photo's depth, where the work was done with technology of oil colors on a canvas.

paying the account. The features of era remain present in the scene despite the urgency of Estes to make symbolic balances, where the red color sale prices and discount signs and banners covered building facades. The shifts of Artistic vision in the architecture photography show that architecture appeared in artworks away from its religious, ritual, and authoritarian limitations, and artists showed their Artistic and aesthetic perceptions and purposes in creating a meditative and conversational debate between architecture of the past and the architecture of day, which gave an aesthetic dimension to the work.

Fifth Sample: the artist Tom Wesselmann dealt with the color and collage technology, as one of the themes and topics of contemporary architecture, specifically the bathroom where we see in Fig (11) that the left part of work contains an orange swimming pool and a curtain in the middle and a red towel hanging on a purple wall of ceramic tiles, while the right part of bathroom shows a blue wall with a yellow area and shelves that contain toiletries and down we see part of the toilet and a roll of paper.



Figure 11: Tom Wesselmann, *Bathtub #3*, Mixed Materials on Canvas, 1963. Source: Amhaz (1981).

It's clear that artist added these characteristics to

today's architecture, such as the ceramic walls and

colors full of diversity and vitality which make these places a feature that went beyond having a traditional addition in the western social perception (Amhaz, 1981: 269-271). Researchers explain that architecture in Wesselman's considerations has gained a new dimension from the reality of contemporary life and don't consider any more a symbol of holiness, decency, and inspiration but has become more violated and reflected a complete break up with the past, which signals to a nihilism flavor especially since that inclusion of toilet reminds us of Marcel Duchamp's fountain. However, the tradition of pop art has forced artists like Wesselman to offer the physiological advantages of colors and its

advertising characteristics to manipulate the awareness by capturing the nihilistic spirit of artwork and referring to meanings of social and religious transformations, which inevitably reflects on the Artistic styles and topics, as a significant shift in the Artistic vision of architecture photography today.

Sixth Sample: the artist De Chirico presented a scene of the Pyaasa or Piazza Tower, leading deep in the work with its brick color and its white columns, and topped with two banners, as shown in figure (12) and the place horizon appeared on the background of artwork as well as the joint of sky and the earth.



Figure 12: Giorgio De Chirico, *Piazza d'Italia*, Oil on Canvas, 1965. Source: Zimmerman (2014).

The background, here, is painted in turquoise, blue, and dark green colors at the top and yellow color at the bottom and shows in the tower background a steam train that goes behind it, where it's clear the presence of bright lights and sharp contrasts in the color spaces. At the front of painting two opposite buildings appear, one facing the light and the other opposite to it with a statue, in the middle between them and two people exchanging conversations, while the work was performed using the fictional style of fantasia.

De Chirico evoked the historical architecture from Piazza Tower and the two opposite buildings as historical components present in the collective memory of Western man, and its eye-catching that this method or style used dozens of times in Chirico's works, where the place from inclusion standpoint is a dialectical philosophical reading for the symbolism of three dimensions which are the architectural atmosphere, space, and time where he enlarge the architectural inclusion at the expense of any other elements. Therefore, the facades' details and lines limited its spaces and atmospheres between glow and shadow with its long-fallen shadows on the ground, which seemed like a harmonious fabric to convey the expression of Chirico's Fantasia. Walls aren't just flat physical spaces but it's a vessel of all

our memories with everything in it, and a witness on a historical record full of events. It's noticeable that meeting between two modern people who are making a deal is only part of the historical process that extends from the component of history that appears in the statue, while the small size transit steam train that breathes its fumes and steams in the air has been placed in a historical comparison with the constants, where the piazza tower, historical buildings, and the stone seat that awaits who will set on it by holding on to the present and controlling it.

4. DISCUSSION AND INTERPRETATION OF KEY FINDINGS

The current study explores the evolution of artistic representations of architecture through the mediums of painting and photography, highlighting the transformation from documentary to symbolic and aesthetic interpretations. Key findings reveal a significant progression in the artistic vision of architecture, influenced by philosophical, cultural, and technological developments, as well as by the broader societal context.

Initially, architectural photography was constrained by technical limitations and a documentary role, perceived as an objective medium

(Ackerman, 2002; Elwall, 2004). This perception evolved as photography embraced its artistic potential, driven by advancements in technology and shifts in artistic philosophies (Aneesah, 2012-2013; Bhattacharjee, 2021). For example, Edward Hopper's *Night Hawks* illustrates the intersection of architecture and social commentary, where the bright industrial lights and isolated urban spaces evoke feelings of alienation and mystery during World War II (Clive & Castro, 2014). This work signifies how architecture in art transitioned from a functional depiction to a profound expression of human emotions and societal conditions.

Another critical finding is the role of modernity and postmodernity in reshaping architectural representation. Artists like Salvador Dali and Robert Dilloni utilized architectural elements to explore surrealism and mathematical harmony, respectively, creating compositions that meld physical structures with deeper philosophical meanings (Amhaz, 1981). Dilloni's interpretation of the Eiffel Tower, for instance, reimagines architecture as a dynamic and harmonious element within a futuristic vision. Similarly, James Welling's *Night View of the Glass House* (2006) demonstrates how modern techniques, such as digital processing, introduced layers of symbolism and abstraction in architectural photography (Olsberg, 2013).

The study also examines the cultural symbolism embedded in architectural depictions. For example, De Chirico's *Piazza Tower* reflects the collective memory of Western society, using historical architecture to convey a sense of timelessness and philosophical depth. Chirico's use of contrasting shadows and vibrant colors emphasizes the interplay of time, space, and human interaction within the architectural context (Amhaz, 1981). His work highlights how architecture serves as both a physical and symbolic record of human history and aspirations.

Pop art further revolutionized the artistic vision of architecture by incorporating everyday elements and consumerist themes. Tom Wesselmann's collage of a bathroom scene exemplifies the shift toward using architectural spaces to reflect contemporary life, societal norms, and nihilistic undertones (Amhaz, 1981). Similarly, Welling's photographic depictions of fuel stations capture the materialistic essence of postmodern America, using filters and color contrasts to elevate mundane architectural features into symbolic representations of consumption and abundance (Bhattacharjee, 2013).

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5. CONCLUSIONS

- Key findings include the shift from architectural vistas to detailed details, symbolic meanings, and aesthetic arrangements. Painters and photographers are increasingly interested in color, reflections, and rigorous design processes, which shape contemporary building.
- The study shows how architecture's artistic vision changed from documentary to expressive and symbolic. This evolution is driven by scientific, technological, social, and political advances, reflecting architecture's dynamic relationship with culture.
- Artists investigate the dynamic link between humans and architectural spaces, addressing societal needs and demonstrating architecture's ability to adapt to modern life. These artistic concepts address current themes like destruction, consumerism, consumption, and tradition rejection, giving architecture a platform for social critique and contemplation.
- Modernist and postmodernist tendencies including fantasia, pop art, expressionism, and Aristotelianism and nihilism have enhanced architectural photography. These styles emphasize expressive language, visual composition, and symbolic depth, making architecture an important part of human history and culture.

In addition, the results of this study have a more general relevance to debate on artistic methodology and architectural semiotics in that we address how architectural forms function as symbols within both painting and photography. The study shows that artists not only record buildings, but reinterpret them through abstraction, re-contextualization and symbolic superimposition. This casts architecture as a living signifier of cultural memory, social values and philosophical dilemmas in modernity and postmodernity. The research thus adds to semiotic theory on architectural representation by demonstrating how visual practices, including the manipulation of colours; framing and montage in camera produced shot-based views; overall digital production processes contribute to the viewer's interpretative experience. These observations can provide a basis for further interdisciplinary examination across architectural thought, visual culture, and contemporary art practice.

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