

# architectural panorama

david kinney

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## introduction

By combining typically around 80–100 separate exposures in a single image, super-wide architectural panoramas are created in orthographic projection, which result in paradoxes of perspective not apparent at first glance. While being very accurate photographic records of the buildings and places, most are, in one sense, a virtual image. Using this technique, important or distinctive architectural elevations can be seen in their entirety and with an accuracy that is normally never seen, even in the original architectural or survey drawing. Although produced mainly on 35mm and medium-format equipment, the highly detailed images record information similar in resolution to a large-format negative.

Some of the grand buildings in this series could never have been viewed in the way they are presented here. Even the architect could never have truly understood how the building would look in its entirety. The panoramas of shopping and housing streets enable us to become more intimate with a normal everyday scene. We can see minute detail (on the exhibition prints) noticing details and features which we would normally pass by.

By using 35mm format and a range of lenses, faster exposures are achievable and the camera can often be hand held to be less obtrusive. The result is that people are recorded in a natural and inclusive way with their environment, which adds to the colour of the image. The technique also allows objects that would normally obscure the architectural features to be removed when they begin to dominate the composition.

Careful blending, correction for scale and perspective using the computer creates seamless images that appear to have been taken with a panorama camera- but without the distortions associated with it. These images would, in most cases, be impossible to create with a single camera owing to a lack of distance between subject and camera, or intrusive objects such as trees, cars or street furniture.

These images are not produced by stitching software, but are painstakingly adjusted and matched to ensure the integrity of the image and the accurate recording of the building at a particular stage in time. Where possible the image is super-imposed on a measured drawing or original architects drawing. The time taken to produce each image is around 150 hours.

To appreciate the panoramas fully in their architectural detail, the images are printed on a large scale. Most exhibition prints are produced at between 1 and 5 metres in width.



*Piazza del Popolo, Rome.* ©2002 David Kinney



*Palace of Westminster.* ©2003 David Kinney  
Charles Barry, 1834



*Musee du Louvre, East Facade, Paris.* ©1999 David Kinney  
Claude Perrault & Louis le Vaux, 1667-1674



*Plaza Mayor, Salamanca, Spain.* ©1998 David Kinney  
The Churriguera brothers, 1755.



*Chateau de Versailles, Versailles* © 2004 David Kinney  
Louis le Vaux, 1668-1670



*Catherine Palace, Tsarskoe Selo, nr St Petersburg, Russia. ©2001 David Kinney  
Designed by Rastrelli in 1752*



*Great King St, Edinburgh's New Town.* ©2004 David Kinney  
Robert Reid & Graham Sibbald, 1817



*Nab Reki Moyki, St Petersburg, Russia. ©2001 David Kinney*



*Old Town Square, Prague. ©2001/2004 David Kinney*



*Rio del Gafaro, Venice. ©2001/2004 David Kinney*





*Kelly Street: Camden, London ©2004 David Kinney*



*Archway Road, London.* ©2004 David Kinney



*Muswell Hill Broadway, London. ©2003/2004 David Kinney*



Window Display, El Corte Inglés, Plaza Conde Duque, Seville, Spain. ©2003/4



*Shop Sign, Avila, Spain. ©2003 David Kinney*

## about the photographer

David Kinney was born in the shipbuilding town of Port Glasgow, Scotland in 1958. Since graduating from Edinburgh College of Art in 1981 he has worked as a photographer and designer with a variety of small, medium and large corporate clients. The impetus behind all of his output is informed by the relationship of society with its urban environment, with a specific interest in utopian ideals.

He has also taught photography at degree level in institutions in the UK and abroad for more than 20 years.

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