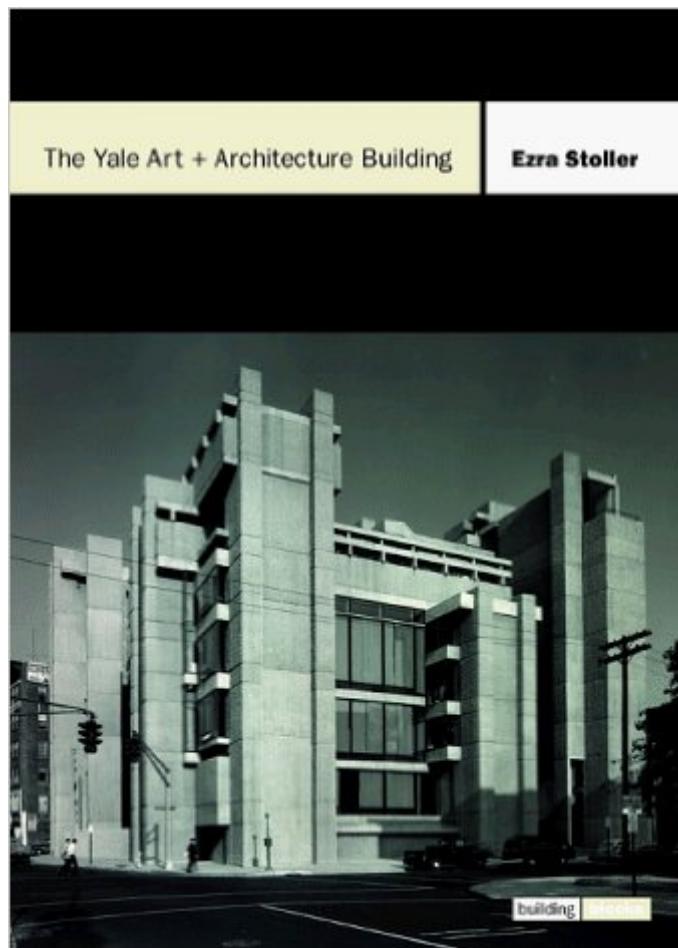


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The Yale Art + Architecture Building: The Building Block Series



Synopsis

The Building Blocks series presents icons of modern architecture as interpreted by the most significant architectural photographers of our time. The first four volumes feature the work of Ezra Stoller, whose photography has defined the way postwar architecture has been viewed by architects, historians, and the public at large. The buildings inaugurating this series-Eero Saarinen's TWA Terminal, Wallace Harrison's United Nations complex, Le Corbusier's Chapel at Ronchamp, and Paul Rudolph's Yale Art and Architecture Building-all have bold sculptural presences ideally suited to Stoller's unique vision. Each cloth-bound book in the series contains at least 80 pages of rich duotone images. Taken just after the completion of each project, these photographs provide a unique historical record of the buildings in use, documenting the people, fashions, and furnishings of the period. Through Stoller's photographs, we see these buildings the way the architects wanted us to know them. In the preface to each volume Stoller tells of his personal relationship with the architect of each project and recounts his experience photographing it. Brief introductions reveal the unique history of each building; also included are newly drawn plans.

Book Information

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Customer Reviews

I like Paul Rudolph's building. Photogrpaher Ezra Stoller seems to take his pictures according to technical criteria, and the belief that there IS a right way to take a picture of a building. In this entire book there may be two or three great photos. Everything else passes by your eyes without note. Too many similar or unremarkable shots. Maybe it's the way he sequenced the pics. He is not

sharing his vision, or creating; he's documenting. His contemporary Julius Schulman instead captures things that are evocative and gets at the wordless qualities, and spatiality of the buildings he photographs, while still conveying plenty of objective info.Compared to him, Stoller's images tend to fall on the side of mere descriptiveness.

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