Brooks Walker
Photography

Editorial Architectural Images

brookswalkerphoto.com
New York, Metropolitan Museum, The Great Hall. This publication was created to help raise one billion dollars ($1,000,000,000) for the museum’s Capital Fund future needs, demonstrating with images the improvements made over the past 30 years under the Master Plan. I was assigned to document photographically the interactive spaces.
New York, Metropolitan Museum, The Petri Court. New and old buildings are joined with a luminous glass roof, creating an enjoyable and usable new space from what was before a dark alley. I shot this on contract; later I joined the Metropolitan Museum Photo Studio as a Staff Photographer.
New York, Metropolitan Museum, The Roman Wing. Photographed for the new visitor’s brochure.
Loire Valley, Château de Chenonceau. As a contributing editor / photographer for National Geographic Traveler, I am frequently assigned cultural reportages, especially when art and architecture is involved.
North Carolina, Asheville, Biltmore Estate.
**Rome, Colosseum.** Excerpted from the only book documenting photographically the architecture of the Colosseum.
Rome, Colosseum.
The editor was very amused with this image being her only chance ever of putting a porta-potty on the cover.
Sicily, Agrigento. Panatanee’s removable theatre built temporarily on the Magna Graecia / Argigento archeological site.
Living like a Medici

Barbara Grizzuti Harrison slips indulgently away to a new Italian hideaway and experiences the exact sensation luxury is meant to confer.

Near Rome, La Posta Vecchia. For Condé Nast Traveler, art and architecture transformed into luxury hotels.
may seem a little too
where severity is the
But a grand hotel no
er you feel we live
world rather than the
it and medallions are
have the wit and frag
Resource pavilions
throughout Bavaria.

The colors here are
fanciful shades of
and pink, not the
soothing pastels of
hospitality chains.

In fact, CIGA has
cited to consider it
self a chain. It now
aims to be a series of
individually endowed
hotels, each one
identifying itself
with the local cultural

flowering. The re-
cently redecorated
suites overlooking the
Grand Canal in Ven-
ice's Gritti Palace
have the authentic
and textures of the
Canal's Guardi
painting, a Rome's
Grand Hotel, the
renovated Le 1
the solemnity of the

Café du Palais
now, they talk like

everywhere. But in the
Florence, they have
and rooms to the
masterpiece rooms. I
the devil, is in the
the Persian paintings
the family art colls.

Tartufo's sense
the West's Twix
East's Thiost in
as one discovers in
much - misunderstand

Dian Sarno
and, as one finally does
when men of fortu
and character
come together with

out fear.

Perhaps my favori
the things in the
Grand Hotel are the
marble floor motifs
in the bath
rooms. Normally I

rejex marble floors.
Italy, Piedmont. Passageway detail, for Condé Nast Traveler.
Italy, Lazio, Abbazia di Casamari. Cloister capital, 1200’s, for FMR guides to lost and forgotten monuments.
Nell'ingresso del Ristorante risaltano ancora le antiche mensole.
New York, Metropolitan Museum, The Great Hall. Astor Court, one of the most serene spaces in the museum. I frequently work hand held with an very quiet medium format rangefinder camera – this shot was not set up.
Vancouver, Chinese Garden. Asian balanced asymmetry meditate with shadow spaces.
Berlin, Hamburger Bahnhof. Western meditation spaces; rocks, shadows, volumes, in transformed space (hand held).
Berlin. Architecture is about defining human space: some buildings keep us apart, and others bring people together.
Berlin, Reichstag. Sir Norman Foster’s cupola. On a cover assignment for National Geographic Traveler. For inside views, please see also http://www.nationalgeographic.com/traveler/0104/