

TERAKAWA PHOTO OFFICE

Photography for Architecture



PUBLIC ARCHITECTURE · YOKOHAMA · 2025 — PLATE IX

FOLIO

— *Selected Works* —

ARCHITECTURAL PHOTOGRAPHY

MMXXVI

Architecture, as it truly is.

Selected plates from the brief moment when a building is most fully itself.



NAOKI TERAKAWA · PHOTOGRAPHER & FOUNDER

FOREWORD

A building is finished only once. The scaffolding comes down, light reaches the rooms for the first time, and for a brief season the architecture stands exactly as it was drawn — before weather, habit and time begin their quiet revisions.

My work is to be present in that season and to leave a record precise enough to outlast it. What I bring to it is a respect for evidence: the conviction that a photograph must hold up — to the architect who drew the line, to the craftsman who built it, and to anyone who studies it fifty years from now.

Everything in this folio was made under that discipline. Where a photograph needed an hour of waiting, I waited the hour. Nothing in these rooms was arranged for the camera; what is in the frame was already there.

The plates that follow were made between 2024 and 2025, in Tokyo, Yokohama, Yamagata and elsewhere in Japan: houses and public buildings, work made from the air, three studies of a single house, and two architectural models. They are arranged not by client or by date, but by the way one photograph answers another.

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Plates drawn from the same building or house carry a group name at the right. Plates I, VIII and IX record a single public building from three distances — elevation, plan and horizon.

PLATE I

The Great Roof at Dusk

The briefest equilibrium of the day

For a few minutes after sunset, the blue of the sky and the warmth of the interior hold equal light. I waited for the ridge of the roof to reach that balance, and released the shutter before the forest took it back into the dark.

A photograph like this is made almost entirely of waiting.

PUBLIC ARCHITECTURE · YOKOHAMA · 2024

Same building — see plates VIII and IX





PLATE II

An Entrance Around a Courtyard

The art of subtraction

Marble, glass, the green of the courtyard, cut flowers. Nothing here is staged; the exposure and the colour are chosen so that each material is allowed to speak in its own register.

Most of this work is subtraction.

PRIVATE RESIDENCE · TOKYO · 2024

Same house — see plate III

PLATE III

A Double-Height Afternoon

The luxury drawn in section

The same house, one corridor on from the entrance. A vertical frame holds what the drawing promises — ceiling height, the hanging of the lights, the line of the handrail, the green beyond the window.

The eye travels up and down this room; the photograph lets it.

PRIVATE RESIDENCE · TOKYO · 2024

Same house — see plate II



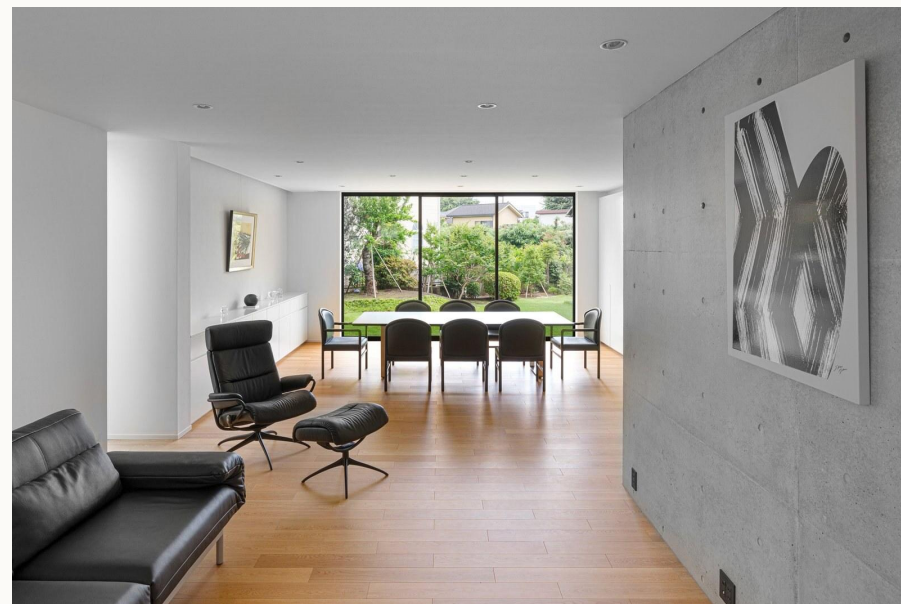


PLATE IV

House in Kinuta

A pine against concrete eaves; inside the door, timber and concrete repeat the same quiet balance. Exterior and interior are photographed as one continuous reading of the house, not as two separate pictures.

The street is part of the building. It is left in.

PRIVATE RESIDENCE
SETAGAYA, TOKYO · 2024

01 EXTERIOR
02 INTERIOR



PLATE V

Geometry Meeting Terrain

Determined from the drawings, long before the flight

Three rings, the town behind them, the mountains beyond. The altitude and the bearing that bring all of it into a single frame were determined at the desk, from the plans, days before the drone left the ground.

Aerial work only looks improvised.

EDUCATIONAL FACILITY
JAPAN · 2024 · AERIAL

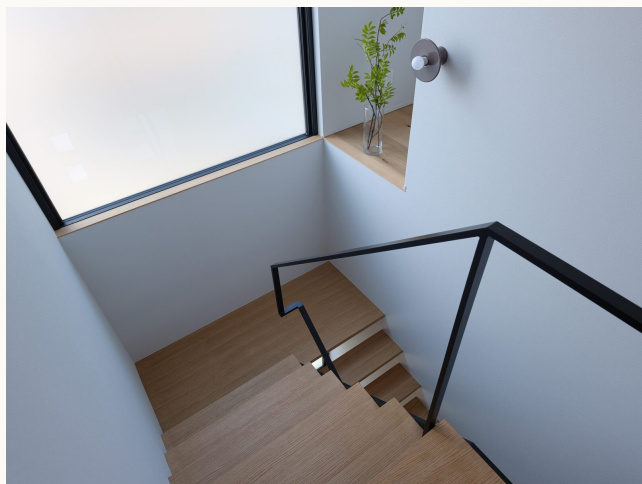
One House, from First Light to Twilight

Three plates, one address, two years

A completion photograph does not begin on the day of completion. First light on the stair, a kitchen on the eve of the life that will fill it, and dusk at handover — one house, followed from light to twilight.

The house was photographed three times, months apart — at first light, in daylight and at dusk.

PRIVATE RESIDENCE · TOKYO · 2024–2025 · THREE PLATES



01 LIGHT ON THE STAIR



02 THE KITCHEN

STUDY
CONTINUED

Only someone who has watched the process can give weight to the finished picture. Where the craft behind the plaster is known, the photograph stops being a description and becomes testimony.

The last plate of the series, made on the evening of handover.

PRIVATE RESIDENCE · TOKYO · 2024-2025



03 DUSK AT HANDOVER



PLATE VI

A Waiting Room for Children

Lowered to a child's eye level

A photograph of a clinic has to carry cleanliness and kindness at the same time. The curved ceiling, the low furniture, the soft palette — and a tripod set at the eye level of the children this room was drawn for.

It is where this architecture does its gentlest work.

HEALTHCARE · JAPAN · 2024



PLATE VII

The Model as Architecture

Light inside a section; the rise and fall of a roof garden. A model is not a small building — it is a way of thinking that has been given physical form, and it asks to be lit as carefully as the building it precedes.

The night before a competition and a year of study deserve the same light.

ARCHITECTURAL MODELS
TOKYO · 2025

01 SECTION AT NIGHT
02 ROOF GARDEN



NOCTURNE

Every photograph is a record
of light, of time, and of
the architect's intent.

*A vantage point reached only once, in a window of light that
lasts twenty minutes.*

The amoeba-like curve of the roof against the straight grid of the car park: a
conversation between two geometries that appears only at night, and only from
directly above.

PUBLIC ARCHITECTURE · AERIAL
YAMAGATA · 2024

A Plan Drawn in the Forest

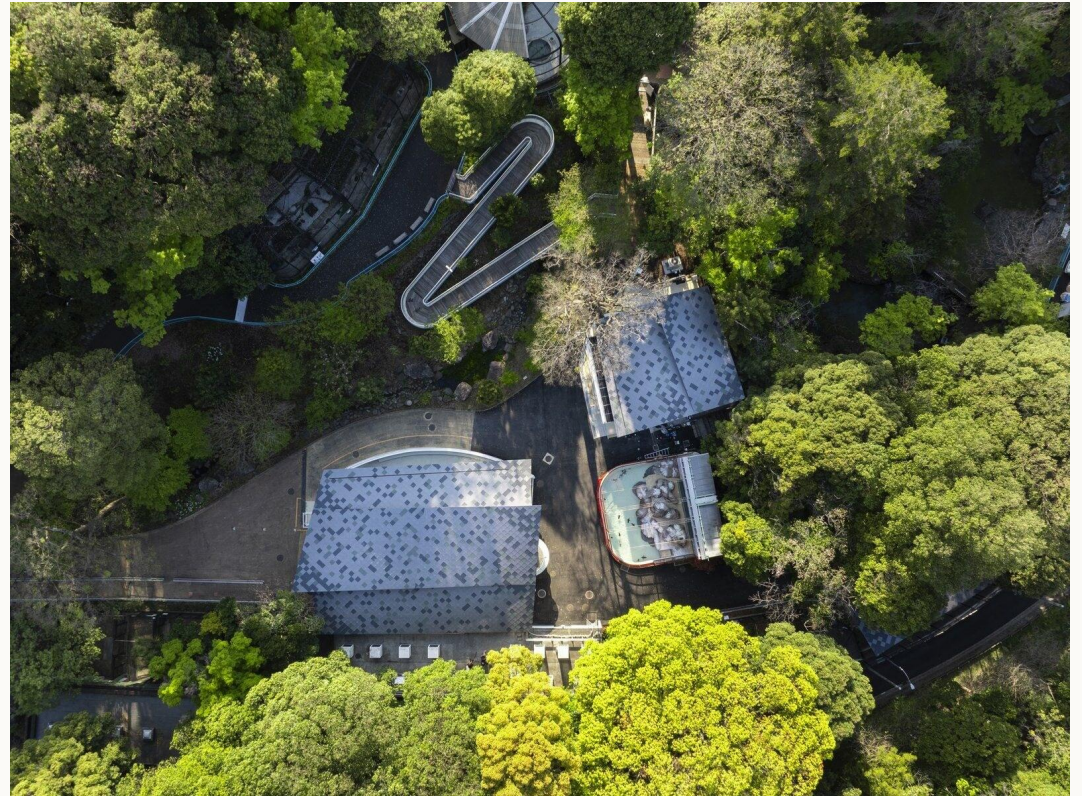
A building returns to being a drawing



02 BENEATH THE ROOF

And the same roof from beneath. The timber frame, raised at the topping-out, is the skeleton that carries the diamond geometry read from above.

Structure explains the plan better than any caption.



01 FROM DIRECTLY ABOVE

Seen from directly above, a building returns to being a drawing — the diamond coursing of the roof, the curve of the path, the edge of the canopy. Every decision taken about this site can be read from this altitude.

Photographed under the flight permissions and approvals required by Japan's Ministry of Land, Infrastructure, Transport and Tourism (MLIT), at an hour when the canopy cast no shadow.

PUBLIC ARCHITECTURE · AERIAL · YOKOHAMA · 2024

Same building — see plates I and IX



PLATE IX

Two Kinds of Light

One building, one metropolis

A single roof glowing quietly in the forest; a city of countless windows beyond it. Two scales of light — one made for a building, one made by a metropolis — held together in the short interval after sunset.

The plate that opens this folio.

PUBLIC ARCHITECTURE · AERIAL
YOKOHAMA · 2025 · COVER PLATE

Same building — see plates I and VIII

The Discipline of the Record

Precision and respect are two names for the same act

I think of architectural photography less as the making of beautiful pictures than as the keeping of an accurate account. An architect's intent, a client's hopes, a craftsman's hand, the measure of a space, the quality of its light, the touch of a material — all of these reach their fullest expression on the day of completion, and begin to change from that day forward. What I photograph is that summit.

Keeping that account honestly demands discipline before sensibility. Verticals kept vertical. Colour true to what the room actually held. Distortion corrected, staging kept to a minimum.

It is easy to make a building look good in front of a camera. It is far harder to make a photograph that will still be trusted in fifty years — by the architect who drew the line, by the client who commissioned it, by a student who has never stood in the room.

And yet a record is not a cold thing. Waiting for the few minutes of dusk. Standing by as the last protective sheet comes off. Lowering the tripod to a child's eye level. Precision and respect, I have come to believe, are two names for the same act.

— Naoki Terakawa



Naoki Terakawa at TERAOKAWA Photo Office in Setagaya, Tokyo.

PROFILE

Naoki Terakawa

Photographer · Founder

Born in 1984 in Nakatsu, Oita. After a career in the Oita Prefectural Police he trained at Nacasa & Partners in architectural photography, and founded TERAOKAWA Photo Office in Setagaya, Tokyo, in May 2023.

The practice works with architects, builders and developers across Japan: completion photography for residential, public and commercial architecture, aerial work carried out under the required permissions, model photography, construction time-lapse, and bound album production.

AFFILIATIONS

The Japan Institute of Architects (JIA) — Kanto-Koshinetsu Chapter, JIA Kanagawa · Executive Committee Member

Japan Australia New Zealand Society, Inc.

PRACTICE

Commissions & Services

A single practice, from the shoot to the bound album

01	Architectural & Completion Photography <i>Houses, multi-family housing, public and commercial buildings</i>	from ¥150,000
02	Aerial Photography <i>Drone operations conducted under the permissions and approvals required by Japan's MLIT</i>	from ¥150,000
03	Architectural Model Photography <i>In studio or on location, for competitions and exhibitions</i>	from ¥80,000
04	Construction Time-lapse <i>Fixed-point documentation, from groundbreaking to completion</i>	on request
05	Bound Album Production <i>From capture and editing to a bound, cased volume</i>	from ¥100,000

Starting points, excluding tax, travel and expenses. Coverage throughout Japan. A quotation is prepared for each project once the brief is known.

Figures apply to commissions within Japan; assignments abroad are quoted separately, including travel and scheduling.



Full-service album production, from photography through to delivery — a cloth-bound hardcover of archival quality, in a custom-fitted case.

RESOLUTION	COLOUR
50MP and above	sRGB / AdobeRGB
CORRECTION	DELIVERY
Perspective & distortion	JPEG / TIFF / RAW
TURNAROUND	COVERAGE
2–3 weeks after the shoot	Throughout Japan

GET IN TOUCH

Enquiries

WEB www.terakawaoffice.com/en/

ENQUIRY FORM www.terakawaoffice.com/en/contact.html

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Enquiries are best sent through the form on the website, which reaches the studio directly. A reply follows within 2–3 business days.

The studio operates on Japan Standard Time (UTC+9). Enquiries in English are welcome.



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Photography for Architecture