

PHOTO- GRAPHY & MODERN ARCHITEC- TURE

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Centro de Estudos Arnaldo Araújo

PHOTOGRAPHY & MODERN ARCHITECTURE

Conference proceedings

Edited by

Alexandra Trevisan, Maria Helena Maia, César Machado Moreira

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PHOTOGRAPHY & MODERN ARCHITECTURE

Conference proceedings

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PHOTOGRAPHY & MODERN ARCHITECTURE

Architecture and photography have maintained a close relation since the inception of the photographic field. Investigating the nature of this relations as well as identifying the fabric of their multidimensional dialogues constitutes an extremely rich field of research, one that has been gaining ever more relevance in actual agenda.

Starting from CEAA's currently unfolding research project – Photography, Modern Architecture and the 'School of Oporto', Interpretations around Teófilo Rego Archive (FAMEP) – this conference aims to understand possible configurations of the relations emerging from the fields of Architecture and Photography as well as from their respective histories and theories.

It is therefore our propose to explore privileged relationships between photographers and architects, uses of photographic imagery and its associations with architecture, practices of architectural representation in their associations with photography and the appropriation of the photographic medium by the architect. Assemble a theoretical body of knowledge having for its foundations common arguments between architecture and photography – e.g. the cases of spatial issues or the use of light as a conceptual tool – as well as any case studies and different readings of architectonic and photographic experiments are also some of our goals.

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PHOTOGRAPHY AND "DÉJÀ VU" IN THE ARCHITECTURAL CULTURE Somewhere between theory and practice

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Abstract

This article proposes a reflection on the excess and the redundancy inherent to the production of images that build the architectural visual culture today. Departing from the French expression "déjà vu" as metaphor and travel as a learning process, this article also addresses the legitimacy of the image between ethics and aesthetics based on the experience of the author's architectural and a photographic practice.

Keywords: photography, architecture, déjà vu, travel, image

The French expression *déjà vu* was propagated and deprived of its sense of *strangeness* in favour of a sense of *familiarity*. Generally speaking, today, *déjà vu* refers to a sensation of experiencing something that was previously lived. It refers to a false redundancy of the world, to an almost always conscious illusion justifying the ironic sense with which is often employed. In its most classical sense (within the ambit psychological or neurology) *strangeness* is inseparable with the fact that what is presented itself as familiar should not simply to be.

For sure, image (and we are not talking in exclusive of photography), the easy circulation of images fostered by digital technology has fomented the sensation of *déjà vu*, disabling paradoxically any *strangeness* in relation to the world but also to the world represented in images. Nothing seems to emerge in that bubbling swamp of world images of a "western culture" (apparently almost the whole world, except for a conscience of the margin that resists to almost everyone's comfort). And it is from this site, the site of those who, for example, have access to this article, and this language, allowing themselves to quote Marc Augé in *L'Impossible Voyage* (1997) that it is no longer possible to carry out "discovery travels" as the travels proportionated by the 19th century fostered by photographic invention.

This invention was perhaps the beginning of the end – to travel taking engraved plates of images home which democratized the access to the places, removing, in simultaneous, their inherent aura at the previous distance and their “covering up” from them. Still today, we insist, almost inexplicably, on perceiving travel as an experience of the real, in spite of the fact, that the real is conditioned by the images of the places travelling more than people. We travel in the search of images.

This essay inquires the sense of “redundancy” apparently recognized by everybody in the production of the images forming architectural culture. In simultaneous, we intended to legitimize a practice of image closer to the so called “photographic act” (1992) in the words of Philippe Dubois, if our interest and priority wouldn’t be the contemporary thought of architecture and its consequent readiness (always worthy of criticism) for the loss of indexes and references, perpetuating, even if unintentionally, the innocent strangeness of the *déjà vu* in our understanding. We will attempt with a relative success to contradict such a loss.

In this world taken by images, we may, however, question some exaggeration inherent to a critical tradition of the image, of an essentially theoretical ambit, linking, in particular, the French thinkers of the end of last century, such as Marc Augé, Jean Baudrillard, or Guy Debord. In practice, the denunciation of the loss of the experience of a lived world; the denunciation of the loss of a reality submerged by the superficiality of the images and simulacra; the conscience of a redundancy inherent to the production of images; or even to the redundancy inherent to the production of the places themselves (that seem to become increasingly similar, meeting the mass tourism expectation) don’t seem to have demotivated the number of travels and images later made. On the contrary, the world represented by images seems to be the motivating factor of those same travels and further images. There is more surfaces of world images than earth surface. The experience of the globalized and publicized world converted itself into an inevitable and apparent redundancy unavoidable for the more remote and exotic places.

Thereby, the sense of *déjà vu*, originally understood as the result of an experienced sensation in a personal way, now, seems to move up, spreading into a collective experience confined to the media world of representation. *I. e.*, the point is not only to arrive, for the first time, to a city such as New York and feel familiar with the place. More than that, from the onset, the point is to feel familiar with a place through the contemplation of its images, even before or ever visiting it. The consequences are somehow ironic, as we visit, almost always, already known places hoping that both our visit and the photographs we make of the places will only serve to rectify our previous knowledge of them.



Figure 1. New York, image by the author

We get no longer surprised by the *déjà vu*, as we stimulate and plan it. And this is the origin of an immeasurable redundancy leading us to repeat the experience mediatized by so many other people: to photograph the infinite straight roads of the American deserts (as Dorothea Lange); to photograph New Mexico petrol stations (as Robert Frank); to photograph the *Stahl House* by Pierre Koenig at sunset of Los Angeles (as Julios Shulman)... We retained the name of the photographers of those experiences, taking only into consideration the specific ambit of this essay and the academic

obligation we feel to refer the "source" or the "authors" of these represented landscapes but that contradicts the legitimacy of the impulse, the subconscious automatism that makes us repeat over and over again those experiences and the consequent accumulation of the "same" images. As architectural tourism, mass tourism is, first of all, tourism of common places covered by media. We are the image of a tourist of images, as well.

Can we escape from this redundancy? Can we escape from or ignore the images pursuing us?

The film *Lisbon Story* (1994) by Wim Wenders illustrated the obsession of a film director intending to film the white city in an insane search of "original" images rescued from dispersed video cameras and that should record the events happening randomly, in an autonomous mode searching for a "genuine" reality both in the absence of the human intervention and in chance as if "the whole history of cinema had not existed".

The intelligent paradox of this film is that Wenders aware of the impossibility of starting from scratch, ends by offering precisely the contrary to the spectator: the portrait of touristic Lisbon and Alfama's hillsides and ruins, of the trams and the music of Madredeus. In a way, this film expresses the feeling that we reach a dead end – as concerns the apparent impossibility of the world's representation to proportionate another experience not yet represented.



Figure 2. Monument Valley, image by the author

During a trip to Monument Valley (EUA) I checked that its earth and sand streets were flanked by signaling informing about “photographic points”, *i. e.*, photogenic places with sometimes very specific subjects, such as “John Ford’s Point, photographic area” or even “John Ford’s photo on the horse” – the same gorge as in the films, with the same *table* (mountain) in the background, and the whole Western’s imaginary, possible in a two dollars photograph corresponding to the price of the hired horse.

I tried to resist the common-place of touristic and recommended photography, trying to subvert the question, by photographing, on the contrary, the signs themselves, and, on so many other times, the informative panels with printed images that redundantly unfolded in loco what is visible with the naked eye.

I photographed the representation of the place in context. I photographed the image of the posters by respectively, Zabriskie Point at Zabriskie Point, by Joshua Tree at Joshua Tree, by Bryce Canyon at the Bryce Canyon...But, ironically, this strategy to emphasize the world duplicated in the place itself refers also to another photograph by Stephen Shore from 1973: an outdoor with the printed landscape of Klamath Falls in Klamath Falls. There is apparently not possible to escape from a world reflected in cascade.

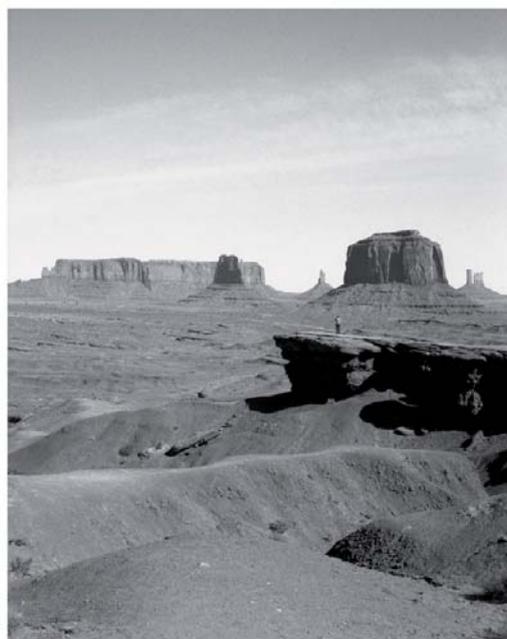


Figure 3. Mo Monument Valley, "John Ford's Point, photographic area", image by the author

We suspect that the Westernised Culture with its whole redundancy and predictability has become eternal boredom. This was the irony used by the situationists to justify the time and money spent by the first trip of mankind to the moon. But the nostalgia for discovery travel still persists, carrying the photographers to the more recondite world corners, in their attempt to bring back home supposedly unseen images. Incomprehensible images, images of Dantesque violence, exotic images, images of unexpected affectivities, images that manipulate us emotionally, during a period inversely proportionate to their distance.

In the best of hypothesis, the images are even understandable. However, due to the fact that they are perceived far from their specific context, they submit us to the more dangerous superficiality – the condition of the voyeur, of spectator perhaps sensitive but passive and unable to act before a after all complex world. Even so, can we abdicate from the attempt to understand or even change the incomprehensible? And previously to all this, isn't the incomprehensible right in front of our house, too?

In 2012, during a photographic mission he made to Guimarães, the Swedish photographer J. H. Engström affirmed that the photography of "exotic" travels interested him little¹. On the one hand, immediate affinity for the unknown appeared to him always as too easy. On the other hand, he argued he felt able to legitimate in his everyday life the images and get deeper into the subjects sabotaging his personal life. Not by chance, during his trip to Portugal (a country that will continue to appear somehow "exotic" to a Swedish citizen), J. H. Engström tried to repeat the same domestic habits of reading the paper, having almost always lunch at the same place, creating affinities, and revisiting old faces, marginal bodies, modernist buildings, or segregated landscapes in photography. This recurrence permits us to give visibility to the aspects that everyday tend to render invisible, and, in this sense, thematic redundancy will stimulate the conscience of a critical sense of life as opposed to the superficiality of

¹ Information in *Photographic Mission Transgenic Landscape* exhibition catalogue.

everything, (this including the context of the travel, of tourism and of the exotic) that is for us distant and exceptional.

When I began to structure this brief essay, the question hovered: how can we bring representation closer to reality? In simultaneous, I suspected that representation had been never closer to reality or reality closer to its representation, even in a literal sense. In another more ambitious way, the question to be posed is: how can we conceive photography as "fair" representation of the world? This accuracy has ethical, political, technic and esthetical dimensions. In simultaneous, since I know Jean-Luc Godard's cinema, the statement that persecuted me hovers: "the word begins and ends with me"², something that is but the humble conscience of the people's limits and capacity to establish a relation (communication and understanding) with the own time and place. These limits assumed a more specific or generic sense in a complex articulation of a visual culture, for sure, influenced by the "media".

There is a whole tradition concerning a so-called "documentary" or "report" photography that is misleading, when it strengthens the relationship between reality and its representation. However, in simultaneous, the photographers are the first to accept and question the ambition to think photography as it would be a representation tool so faithful to reality as to become innocuous. We know that photography isn't innocuous and neither do we want this to happen. The link established with the sense of the "author" so often associated with the recognition of an aesthetic sense or a sense intending to be aesthetic (as it is often criticized) renders the photographer someone who interprets and interferes necessarily in reality, changing it.

We could, certainly, mix up a little more thinks by stating that what we considers to be real, for example, the direct visualization of a starry sky, is scientifically no more than the projected image of a no longer extant reality. Even at the speed of light, this past is visible for us only now, postponing the conscience of what we rake as reality. Accordingly, we could evoke the melancholic reading mentioned by Roland Barthes in *La Chambre*

² A reference to the movie *Deux ou Trois Choses Que Je Sais d'Elle* (1967).

Claire (1980) ensuring that photography will be, first of all, the representation of something no longer extant and therefore inaccessible. In spite of the fact that Barthes doesn't refer to the technologies that permit today the dissemination of images in direct time, the whole symbolic realism inherent to the permeable limits among reality and representation has been also useful to free photography of the expectation of objectivity, rendering thereby possible for us to approximate ourselves from the subjectivity we recognize more easily in other arts.

The question about the place of images appearing today to be a common place, if there wasn't the essence of photography and its reproductivity and circulation, is as important as the temporal question. To this must be added another level of complexity when reading the images suitable of the more varied and distorted interpretations, as they move away from their places and also from the authors.

This banishment of images associated with their inherent subjectivity makes Aby Warburg one of the most quoted theoreticians of images in the present, as we legitimate with him (although abusively) a whole game of "correspondences" and "analogies" in a reading of the world, through encrypted histories offering themselves to the people wanting to appropriate them, as Didi – Huberman would later explain in his work *Atlas: Como Llevar al Mundo a Cuestas* (2010). Our misunderstanding as concerns the work *Atlas Mnemosyne* by Aby Warburg is to underestimate almost always the search of the "pathos" (a path of knowledge among images) and overestimate the interruption of a project condemned to remain unaccomplished, from the onset.

In my quality of an amateur photographer (the one who loves), I would like to think that the photographic act is, and must be the pure individual expression of artistic freedom and that this freedom would be more evident if photography would limit to the intimate space of the dark room, thereby invalidating, in its isolation, the possibility to establish any other association than the proof of contact with or the link to reality brought by the photographer.

This would be already much. I know it is absurd and contradictory, but it is as if the freedom of the image, its extreme autonomy could be conquered under the red light without the necessity to establish another compromise or dialogue. This would be done egoistically without spectators. Unfortunately, we feel the impetus or necessity to communicate and the inherent responsibility to confront our images with other images. Thus, photography emerges from its private plan to return to the world, integrating, reducing, and transforming it into a fractal sponge or immaterial dust.

Inherent to a wish of communication, we run the risk of redundancy or entropy added to the legitimate subjectivity prejudice that platonic philosophy apparently forgives in word but not in image. In spite of the fact that photography, as a technique, tries to be as much objective as possible (weren't the lenses called objectives), images aren't able to free themselves from a conceptual subjectivity freeing from as much as imprisoning them to the core of the communication.

There is an interesting paradox between the restriction of the world to a certain framework stolen in a minimal fraction of second, and transformed into a scale of greys (in my case) and, even so, the permissiveness of readings to which the printed image subjects to. We could argue that a good image is precisely the image that delimits its content best (an economy claimed by the information theories). But, in a world, in which, images circulate promiscuously as virus, is it still possible to contradict their subjectivity?

Aby Warburg would answer positively, that it is possible to find objectivity in subjectivity, occult order in chaos, to recognize that subjectivity will continue to seduce us through the space of uncertainty and anxiety it offers, with reference to the way it stimulates and involves the observer with its interpretation, attributing a relevant role even "authorship" to it. And we must run this risk, if we don't want to remain neither tied to nor ignore the shadows of the platonic caverns.



Figure 4. Los Angeles, image by the author

The images illustrating this article are fragments of a narrative without a chronological or geographical structure and searching a vaguely thematic construction in free association. With the whole ambiguity inherent to its sense of construction and nature (of process and content), this narrative we could call *Building Nature* is grounded on a more extensive archive that would render possible the construction of many other readings. In reality, few images were produced departing from or pursuing a common aim, at least, in a conscious or premeditated form. This evokes a certain sense of montage, as an action that is posterior to another action, evidencing, in this case, that photography is a long accumulation, from the capture of images, to revelation, enlarging, selection, and eventually, exhibition, edition or archive, a whole series of steps presently overlooked in face of a digital culture able to immediately capture and make available an image, without great formalities.

I must confess that I seldom photograph. I confess as well that I don't carry daily my Nikon FM2 with me. This camera is becoming heavy and the commitment to make analogical photography, with the underlying pleasure to control the whole process, implies time increasingly incompatible with

any professional activity. The hegemony of the digital technique became unquestionable and seems to give up only to the analogic in its nostalgic appearance going from the more popular *Instagram Polaroid* type to the noisy artificiality of a mechanic clique.

The generalisation of digital techniques and the evolution of their quality (that don't stop to surprise us) have, perhaps, the virtue to free the analogic from the necessity of being "perfect", providing a certain "aesthetics of noise" equivalent to the slide of a needle on the dust of a vinyl disc. However, the most important aspect is perhaps that digital will stimulate the liberation of the analogical from time, that is to say, from the expectative to be immediate accessible and that will have certainly consequences in the photographic act.

With digital, representation confronts itself with reality, sharing the place in its immediate. With analogical photography, the existence of image inside a dark room closed to the world will have to wait, assuming a distance, an autonomy that, to which we don't hesitate to attribute a symbolic value to, albeit its temporary character.

In my attempt to resist the apparent "facility" of digital options (I am aware that this facility is only apparent), I never renounced to the black and white film, and its domestic revelation, dependent of the few products one can find unfortunately at "gourmet" prices on the market. I was always a little bit disciplinant technically, exposing films to extreme temperatures oscillating from 40 degrees Celsius of the Death Valley to minus 10 degrees of the Mont Blanc, not revealing them for months, as well as not using always the more appropriate liquids. However, the technical limitation of a 35mm camera or the underlying constraints of revelation and enlargement constituted never an excuse for not making better images. I argue for the economy, the pragmatism and the privacy inherent to the use of the 35mm film, abdicating easily of the rigor and the detail of the medium or large size, or the ambition to make great enlargements.



Figure 5. Venice, image by the author

Neither are the photographs I show to You completely perfect nor do they intend to, both as concerns their form technically conditioned as their content. Indeed, the content of this improvised narrative proposes to highlight a committed world, where, similarly to classic ruins, informality and precariousness gain ironically contours of strangeness but also familiarity. Obviously, we are looking for beauty, not an easy beauty, *i. e.*, explicit, but the hidden beauty of the perfect world.

We share the feeling that perfection, the perfection of the world, of architecture, of photography leads us to the biggest of the anxieties we have already mentioned: boredom, in particular, the boredom created by the images illustrating mainly architecture journals and sites, where easy seduction emerges following standardized aesthetic codes (a *déjà vu* without any factor of strangeness is assumed).

Even so, we risk affirming that all photography, in spite of the fact that it is not perfect, must aspire to be beautiful, that is to say, in the first place, in its private component, and afterwards in its public component. This might seem a contradiction conveying the betrayal of the form over the content.

Obviously, we must ask ourselves if the whole process of representation and medialization of the world, in particular, as concerns both architecture and photography perceived as art, will not run the risk of gaining "an esthetical character" or being "bleached". I argue this, besides the "almost guilt" already inherent to the condition of voyeur proper to the photographer - someone that doesn't supposedly act on the reality but only on its representation.

Both photographers and camera operators of the "wild life", who share their universe with the war reporters, have as apparent professional deontology "not to intervene" and try to "be exempted". Also for both the photographers and the camera operators, the problem of the "almost guilt" is apparently solved *a priori*, by delegating a possible frustration in larger ethics.

In the field of the visual arts dominated by a certain political activism, partiality expresses itself with less decency, but, paradoxically, the artists stumble over two problems leading to the uncritical distancing of the image in face of its context. The first problem is intrinsically related with the institutionalization of art configured to an extremely elitist, hermetic world and almost always inconsequent from the political point of view. A second problem reveals itself (for some, but not for all) in the incompatibility observed between the wish of an image to stimulate the critical, political sense, *i. e.*, to provoke or revolt, and, simultaneously, in its intention to be beautiful.

It is an apparent "contradiction" denounced with a worrisome moralism by architecture theoreticians, such as Neil Leach, abusing of Baudrillard's shadow: "the sensory stimulation through images can cause a narcotic effect and mitigate our social and political conscience, keeping the architects comfortable installed in their aesthetic cocoons and pushing them away from real everyday concerns" (quoted from *The Anaesthetics of Architecture*, 1999). Wasn't the title of Venice's Architecture Biennale "Less Aesthetics, More Ethics" legitimated by the same moral concern?

The question is not new. Already at his stage test and as concerned the conception of architecture in the times of Portuguese revolution (of the legitimacy of the project, of the language, and the image), Eduardo Souto de Moura wondered about the "silence of the poets", in a reference to Theodor W. Adorno and the judgment that all "culture posterior to Auschwitz is uncomfortable". Will then culture and aesthetic remain averse to politics and ethics?

The optimism of Jacques Rancière as shown in his work *Le Spectateur Emancipé* (2008), makes us infer that a think doesn't necessarily invalidate another think. That is to say, it is possible, in a certain way, desirable, to harmonize art and politics without losing the "critical procedure". Contradicting the complex positioning expressed by Guy Debord's complaint that "terrorism", "consume", "spectacle" and "protest" have become the faces of the same coin, Rancière claims "if this visual demonstration would be taken to an extreme, it would lead to the abolition of the critical procedure: if everything is but spectacular exhibition, the opposition between appearance and reality, that supported the efficiency of the critical discourse, falls by itself and with it the whole culpability related to the beings situated on this site of the obscure or refused reality falls down, as well."

Of course, the question that must be made to Jacques Rancière is to know if this conscience of "guilt" that, even so, seems to affect only part of the society, is truly consequent, that is to say, if it doesn't also lead to the same dead end denounced by Guy Debord. It isn't, after all, the same "mercantile equivalence law" that results in the present formula imposed on Iraq (and so many other countries) of the change of the oil "reality" for the "appearance" of democracy? Is not everything subjective and negotiable?

Paradoxically, Guy Debord wouldn't hesitate to use the naked and young body of beautiful women to get political messages across, a strategy of *détournement* (of diversion) in which female body was used as trap. But, if, for the spectator of that time, this could be an effective strategy, as images had still the power to provoke (inherent, for sure, to a culture of some objectivity), today, the same strategy would be taken as indifference, or

worse, as simple misogyny resulting from the absence of time to understand the contextual specificity of those images. Indeed, the emancipated spectator, who is apparently more informed and prepared to handle images in a subjective way, and is more conscious of the subterfuges of the representation and the simulacrum, is also an increasingly passive spectator, certainly more tolerant, but showing a tolerance resulting from a certain relativism, encourager of an alienation, justified, in part, by the incapacity to assimilate an incessant production of images almost always exposed in a loose and fragmented manner and representing an excess that transforms itself seldom in the "magical" or critical thought also claimed by Aby Warburg.

There is simply no time, and this was also the case for Warburg. And the illusion expressed by James Ferguson in 1865 to write with photography *A History Of Architecture in All Countries from the Earliest Times to the Present Day* remains quite a long way away.

Images have apparently lost their former power to foster imagination and dreaming, and they seem to have likewise lost the capacity to arouse indignation or to outrage. However, another question remains: nobody considers oneself a spectator no matter if one is emancipated or not. This dichotomy between actor and spectator dissipated in the democratization of the production and communication of the images and words in the cloud of a digital, virtual and interactive culture, creating the illusion that we are all actors. It may be even true, that we are all actors, but the problem is, if all of us speak at the same time, we will be no longer able to hear each other. The utopia of the participation lead to the communication entropy. It will be necessary to take some silence into account.

In 2013 I had the opportunity to visit the cable car of the Complexo do Alemão, one of the best-known favelas in Rio de Janeiro, where the police has difficulty in distinguishing dealers from common citizen. Although this infra-structure has not necessarily a tourist aim, as it is a public work thought for the inhabitants of the favela (this becomes evident in the taxes practiced), it allows a quick and safe aerial view of that fragment, labyrinthine and "rizomatic" complex to use Deleuze's concepts developed

by Paola Berenstein Jacques in *Estética da Ginga* (2001). The favela, now occupied by the so called "pacifying" policy, can be daily visited, but the metaphor of the spectator voyeur, staying at a comfortable distance from reality seen from above, emerges better in the hermetic environment of the cable cab.

The aesthetic of the favela is irresistible, also "sublime" in the sense attributed by Edmund Burke to the strict relationship established between "beauty" and "horror". However, his horror of the sublime results from a fictional perception. Another thing, not necessarily horror, but the reality associated with the social conditions of most of the population inhabiting this spot of houses and precarious infrastructure persists on the ground. Even so, Berenstein Jacques recognizes the result of a dynamic process as an aesthetic characteristic of the favela: the architecture of the favela as "space - movement" in which the inhabitant's participation is fundamental. Pursuing this perspective, he claims that only this participation will ensure that our conception of everyday won't convert into "alienation of the society", Time and action are prerequisites for participation.

Due to the fact I had few time to visit the favela, I was compelled to assume the spectator's quality from the top of the cable car's capsule. Obviously, I couldn't resist to photograph the favela, its hills and valleys as far as the eye can reach, but I confess I feel shame in exhibiting them and they are therefore absent of this presentation. This is the conscience that, in a certain way, limits this essay, establishing not always clear frontiers in my perception of the world, of my world. It remains a shared world, of common places and spaces, sometimes too common, populated by *déjà vu* or respective replicas uncertain as concerns an epicenter located in the reality or in its representation. "Everything is image" or "Everything is architecture", another utopia leading us and for certain to the entropy, as well. But do we want it to be otherwise? Will we be so sure of our moral? In the best of hypothesis we will be restless.

I privilege photography, in particular, analogic Black & White photography, as an instrument to think architecture. Indeed, the economy that the Black & White photography compels to, is, in it, a resistance to the hurried time of

contemporary life. From my point of view, this distance that corresponds also to the distance attributed to photography in its condition of representation tool (if we will continue to insist on the dichotomy between the reality and its representation) is the aspect that legitimates best the reinterpretation and appropriation of the work apart beyond the "photographical act" in the silent shelter of the dark room.

It is increasingly necessary to recover time and also distance, but not the feckless and relativist distance presently associated with the circulation of images, with a consequent loss of references, but the distance able to generate, in simultaneous, strangeness and familiarity, assuming now and only now the *déjà vu* as metaphor, in its more classical sense

And if familiarity seems to be an easy thing in a globalised visual culture, strangeness, as a critical sense generator of worry, is more difficult to conquer. But, only strangeness permit us to look at form, light and texture of a certain space and imagine it as cool or warm, creating fictional atmospheres, leading us to the quote Peter Zumthor when commenting an image of G.E Kidder Smither: "I have never seen this building before, I think it is no longer extant, and, nevertheless, I love to see it." (*Atmosphären*, 2006). "I love to see it". The image materializes itself in this present verb of a past building, reconfiguring reality, and stimulating a personal life experience, between the memory and the imagination, in the case we are speaking about a project of architecture.

To the spectator of my photographs (of my 15 minutes of fame), I wish a prescient look, the capacity to appropriate their sense with the same simulated security of the personages punctuating this narrative. These personages gaze directly at You, trust You with their sleep, confront You with an intimacy that, as we know, doesn't exist. Even so, I hope that existing strangeness, existing a *déjà vu*, it will reside in the capacity to imagine yourselves reflected in the ocular retina of those in my photos. I was there. Affinities start when we look at ourselves in the mirror.



Figure 6. Image by the author

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PHOTOGRAPHY AND MODERN ARCHITECTURE IN SPAIN

Focusing the Gaze

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Abstract

The paper introduces the Spanish National Research Project "Photography and Modern Architecture in Spain, 1925-65" (FAME, Ref. HAR2012-34628), its context, goals and preliminary results. This project can be observed as a paradigmatic case study of the necessity and importance to accomplish a serious multidisciplinary research of the symbiotic relationship between these two practices and the significant role played by the visual narratives of photography on the establishment and development of modern architecture. The idiosyncrasy of Spanish architecture adds a special substance to this commitment. Being this, somehow, a parallel and unrevealed discourse within the international scope the text highlights the importance to contribute from 'other' countries to the so far mainstream account and historiography of the combined gender.

Keywords: Photography, Modern Architecture, Architectural Photographers, Spain

Digging into collections and archives of modern architecture everywhere it is not difficult to find files and correspondence in which magazine editors request photographs from architects and photographers. Some times the architects take the initiative and send sets of photographs to colleagues, magazine or book editors in order to suggest a possible publication of their work. Just if we look — online or onsite— at the Alberto Sartoris Archive in Lausanne, Switzerland, we can have instant access to these kind of traffic of proposals and requests and, above all, to an astonishing amount of modern architecture photographs signed by the leading architectural photographers of the International Stile. Among them, it's possible to discover a significant representation from Spanish architecture, mostly signed by the photographer Francesc Català-Roca (Baudin, 2013). Just if we look at them, we begin to perceive and guess that a singular contribution can be drawn from their particular examination. On this regard, for better or worse, the commitment and trust that Sartoris had on photography is praiseworthy (Baudin, 2005).

Like elsewhere, architectural photographs of modern architecture in Spain were indeed instruments meant to circulate and being disseminated on the specialized media. The photograph that, in 1952, Català-Roca took of the architects of Grupo R —José Antonio Coderch, José María Sostres, Antonio de Moragas or Oriol Bohigas, among others— choosing pictures to be displayed on a group exhibition in Barcelona, offers a visual synthesis of the use of photography as an instrument for the vast propagation of the new architecture.

The state of the issue

Modern architecture can't be understood without the parallel role played by its photographic depiction: this is, in fact, the main assumption of our subject. A conference that took place at the RIBA in London in December 2014, or the Barbican exhibition in the same city, are just two nearest examples of the over increasing importance and attention that the symbiotic relationship between architecture and photography is gaining within scholars and historians of both disciplines, as well as among a broader audience. Before landing on the Spanish context, and since I understand that it is quite illuminating to support my argument, let me briefly go over the path that the subject has travelled to achieve this interest and popularity.

The Barbican show (Pardo & Redstone, 2014), for instance, is the latest of a series of exhibitions specifically devoted to the issue under a general scope. Leaving aside, therefore, those related to specific authors, countries or dates, we could recall a few, usually connected to the holdings of the respective archives or museums like the CCA, The Getty Center, etc. They date from 1982 and were held in Germany, France, the US or the UK. These exhibition catalogues became significant references as historical surveys and comprehensive overviews of the subject. Along with them, the historiography of the subject has also been built through the last century with books addressing the topic, sometimes under its technical approach as a photographic genre but also as a wider phenomenon attached to the evolution and the identity of architecture, both as photo-books or as theoretical publications.

The book *Architecture Transformed* (Robinson & Herschman, 1987) can be seen somehow as an antecedent publication of the celebrated Robert Elwall's masterwork *Building with Light* (Elwall, 2004). It has only been in recent years that new books like *Camera constructs* (Higgott & Wray, 2012) arrived committed to address the subject from a critical and theoretical perspective. International Journals from both disciplines, architecture and photography, have also undertaken studies and revisions of this joint venture.

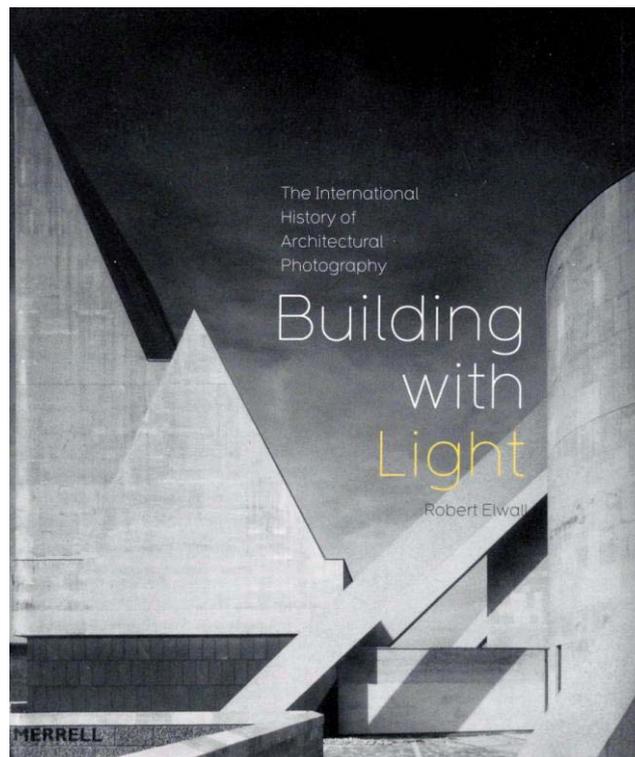


Figure 1. Cover of the book *Building with Light* (2004), by Robert Elwall

In addition to all these general publications we could mention those devoted specifically to particular photographers and/or their relationship with architects, or the specific photographic work of some architects as well. The list of the former and the newer publications is remarkable and it underlines, once more, the awareness that the exploration of photography on architecture's agenda is increasingly achieving.

Elwall outlined the official account of the British architectural photography. It will merge from the so-called 'New Photography', having Yerbury as the most

influential photographer of the 1920s, continuing with the brilliant leadership of Dell and Wainwright, official photographers to the *Architectural Review* in the 1930s and 1940s, getting to the new journalistic approach of John Donat in the 1960s, to end up with the personal, fragmented and artistic vision of Hélène Binet from the 1980s onwards. In a way, the British case conceals the scaffolding of a wider summary of what constitutes the canonical and even stereotyped birth and development of architectural photography.

A tentative general report would include the following arguments: the context in which the genre was shaped in the 19th Century under the impulse of the documentary endeavour; the influence and tension, in the first decades of the 20th century, between the still pictorialist photographers and those willing to embrace the new vision and therefore create a distinctive visual narrative coherent with the new modern architecture; the peak of the genre by the hand of the greatest architectural photographers portraying the International Style in architecture; the later threats and identity crisis of architectural photography, embodied on some canonical texts written by John Donat and Tom Picton in the 1960s; the subsequent implementation of a newer vision open to include people on the pictures as a manifestation of a photograph closer to the real experience of buildings; the role played by those artists, that not linked at all to the architectural photography as a professional undertaking, took buildings and the urban landscape as the subject for their personal work; and, finally, as a consequence of this later influence, the contemporary rejection of the cold iconic general representations of architecture, transformed into a more poetic, fragmentary, and personal vision of the photographer.

Elwall's authority and understanding of British architectural photography ended up, somehow, with the consequent Anglo-American emphasis that can be observed on his extensive accounts. It is also significant, for instance, that in the voice 'Architectural Photography' written by Rolf Sachsse on the *Encyclopaedia of Twentieth-Century Photography* (2006) almost no attention is given to countries like Italy, Russia, Hungary, Portugal, Spain or those from Latin America. And yet and as can be drawn from the mentioned Sartoris Archive, historical and theoretical narratives of architectural photography would find

fruitful expressions in countries other than Germany, France, UK or USA. There were, truly, many 'other' photographers depicting modern architecture beyond these countries, and doing it well.

Consequently, the 'official' chronicle must be completed with specific one's, with case studies that, beyond the main stream of the British-American and French German playground, could contribute to shape a more comprehensive discourse. This implies, among other concerns, to include the particular stories of some other settings beyond the canon: Portugal, Hungary, Spain, Russia, or Italy, have some other records that could enrich, from their own idiosyncrasy, the big picture of the relationship between both disciplines. Beyond that, the ultimate strengthening, necessary for a complete reshaping of the medium, has to do precisely with the addition of the theoretical basis and current critical status of the image and the visual, stated from the photography disciplinary discussion.

Looking at Spain

We can argue that in Spain we indeed face a parallel, somehow autonomous and, until the beginning of our Research Project, unrevealed discourse of the identity, potentialities and uses of modern architectural photography, absolutely debtor and attached, in this case, to the idiosyncrasy and nature of that same architecture. I don't mean that either Spanish architecture or Spanish photography deserves a better position within an international scope. Rather, I advocate that Spanish Modern Architecture Photography displays a kind of uniqueness that is worth looking specifically at and evaluate. Lightness, purity, abstraction, surrealism, poetry, landscape, industrialization, and many more evocations come to my mind when I admire some of those extraordinary photographs.

As opposed to what we have seen regarding the international setup, in Spain nothing or very few studies had previously embraced this topic as a target. The exhibition catalogues of Aizpúrua (2004) —an extraordinary 30s avant-garde architect and photographer— and Kindel (2007) —one of the best exponents of

our modern architectural photography—, are two examples and grateful exceptions.



Figure 2. Cover of the catalogue exhibition on Kindel (2007), one of the most remarkable Spanish architectural photographers

In 2012 we decided to apply for a National Research Project sponsored by the Department of Economy of the Government of Spain. Despite having very little funding, the team began to work with determination, trusting in filling this vacuum. The project is being possible thanks to the enthusiastic involvement and collaborative work of nineteen researchers from different Schools of Architecture in Spain, with previous research experience and expertise on the different fields related to the project.

As a starting point, we followed the same path that we mentioned before regarding a wider scope of the issue. In Spain it is also a common condition with that context the role played by photography within the architecture magazines of the avant-garde pre-war period and the modern flourishing of the fifties onwards. Along with that, and beginning on the 1960s, the first historiographical

accounts of contemporary Spanish architecture began to be published, both as monographs in Spain and as special issues on international magazines like, among others, the Swiss *Werk* and the British *Architectural Review* in 1962 and the Italian *Zodiak* in 1965. Depicted in these books and magazines, the international recognition of the Spanish post war architecture was indeed made possible by a set of iconic black and white photographs that built a sort of visual synthesis of the belated but reliable achievements of our architecture.

The authors of the two first and main books of Spanish Architecture, *Arquitectura española contemporánea* and *La arquitectura española actual*, published in 1961 and 1965, recognized the importance of photography by listing the names of the photographers: this is not a minor issue. And yet, 50 years later, we still knew almost nothing about who they were, how they worked or how they used to operate with their clients, the architects and the media: who decided to work with whom and why.

This is in fact what we did two years ago: we decided to reach the sources, that is to say, archives all over Spain and abroad, locate the original photographs, turn them over and report the history, development, protagonists and identity of Spanish architecture photography. In our hands, the backside of this silver gelatine prints shows the scars of its history: the architect, the project, the photographer, and the layout conditions for its publication.

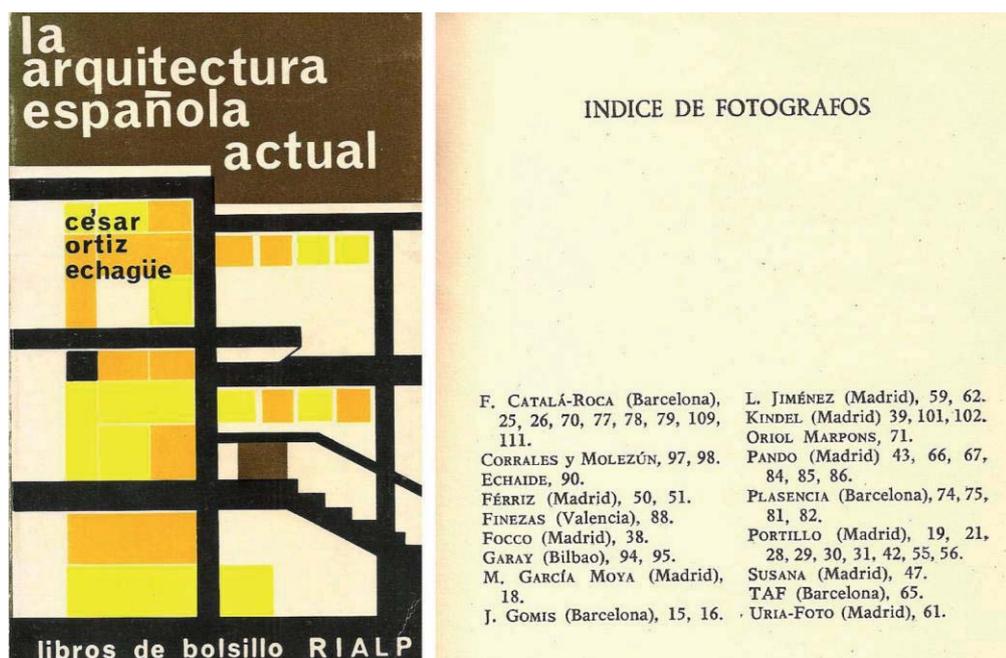


Figure 3. Cover and index of photographers on the book *La arquitectura española actual*, by César Ortiz-Echagüe, published in 1965 in Madrid

To reconstruct this making-off, from the contact sheet to the photograph, ending up with its layout on the magazine, allows us to understand the criteria, the quality and value of some specific shoots as well as the visual narrative of its display on the media. It has also been a pleasure to locate, rescue and bring to light archives of some forgotten photographers that being primarily industrial or commercial photographers had produced a substantial work on the field of architecture. To contrast the information kept on the photographer's negatives database with the printed copies left of the architect's folders provides rigor to the research and gratification to the scholar.

In addition to the achievements of the renowned and talented photographer Francesc Català-Roca it's worth introducing the less known trajectory of a few other professionals like Margaret Michaelis, an Austrian-Australian immigrant that lived and worked in Barcelona in the 1930s and was behind the photographs of the Avant-garde architecture designed by the group GATEPAC. Or Luis Lladó, who was the official photographer of the Madrid School of Architecture from 1918. His photographs of the Madrid rationalist architecture of the 30s are not far from the Central European 'new vision' postulates. Together

with Català-Roca, Pando is the most prolific architectural photographer of the 50s and 60s in Spain. Finally, Paco Gómez, who was the official photographer to *Arquitectura* magazine from 1959 to 1974, plays the role of the amateur photographer, devoted to a personal artistic work, that ends up carrying out professional assignments but always debtor of his personal poetic gaze.

The ICO exhibition

All these topics, contents and arguments of our on-going research were, thanks to the kind support of the Foundation ICO and the Festival PHotoEspaña, presented at a major exhibition that took place in Madrid from June to September 2014. Within a tight schedule of six months ahead of time, we documented from around 20 different archives more than 600 original vintage photographs from which we finally selected 200 architecture photographs dating from 1925 to 1970, plus 50 more related to trips, portraits and photographs made by architects. Out of these 250 photographs, less than 50 were modern copies from negatives, never printed before. It was meant to be a Photography exhibition rather than a revision or tribute to Spanish modern architecture throughout photography.



Figure 4. A view of the exhibition 'Photography and Modern Architecture in Spain, 1925-65', Madrid 2014. (Photo by the author)

The exhibition was a big success and welcomed thousands of visitors along the summer and particularly during the month of June, when the Festival PhotoEspaña takes place. It also had a significant impact on the national and international general and specialized media. The exhibition catalogue, published by the prestigious photo editors La Fábrica, is what finally remains out of this important effort. Carefully printed, it includes the 200 photographs as well as 3 essays, the photographer's biography and general and specific bibliography on the subject (Bergera, 2014).



Figure 5. Cover of the exhibition Catalogue 'Photography and Modern Architecture in Spain, 1925-1965' (Bergera, 2014)

A preliminary conclusion

In 1951 the architect Ramón Vázquez Molezún —author of the awarded Spanish Pavilion at the Brussels Fair in 1958— was a fellow at the Spanish Academy in Rome. For a few months he took his Lambreta motorbike and travelled around Europe. The pictures he took on his small grand tour metaphorically condense

the isolation of Spanish architecture and the will to somehow homologate its production with the international canon.

Starting with the avant-garde movement in the 30s in which a small group of architects let themselves to play with the weak flares of change and invented impossible spaces flooded in light or, pushed by Josep Lluís Sert, imported and framed a few prototypes of the modern living and explained from the very beginning to their international colleagues that the Spanish contribution to modernity had to do with the strength of the landscape and the vernacular and poetic abstraction of the Mediterranean, purified always under the sun.

Simplistically, Architectural photography is just a product photography, which aims to depict a building as an object or, on a higher level, to frame and encapsulate space into a two-dimensional format. The big drama of architectural photography is that it is indeed a big chimera, an impossible mission. No picture can ever successfully emulate the real and truly representation and experience of architecture. Even more, contemporary virtual representations actually help to blur more the distinction between the built and the unbuilt and therefore virtual realities.

Thus, assuming this unfeasibility, the two scape vias are to play the game and actually produce ideal representations for marketing purposes and uncritical responses or to explore architecture under a personal gaze and, this way, jumping into the artistic endeavour. It is a common assertion the ever-exiting balance between the documentary approach and the artistic vision, extreme or opposed in many cases, and mixed somehow, leading up to a third via, in other contemporary approaches.

When Le Corbusier travelled to Spain he was not impressed by the work of his young and enthusiastic colleagues of GATEPAC or the magnificent historical monuments. On the contrary he remained captivated by the solemn and ascetic landscape of the plateau and its anonymous and abstract vernacular architecture: a synthesis drawn by his pencil on his notebook but visually articulated as well on the kind of photographs that the Spanish photographer Kindel used to take. The photographs that Le Corbusier's friend Charlot Perriand

and the artist Raoul Hausmann took in Ibiza in the 1930s are again focused on depicting the purity of forms in dialogue with the landscape.

Years later, Eric de Maré and Bernard Rudofsky played again with the potentialities of an image built by playing with the natural visual beauty of the language of Spanish anonymous architecture. Bernard Rudofsky, the main enthusiast of our vernacular architecture (Bergera, 2014), transformed this visual hunting into the theoretical substance of his *Architecture without Architects* and his other seminal books.

The discourse of photography of modern Spanish architecture may overlap with those common settings that we dared to review earlier. And yet, its identity and, above all, its possible contribution to the general corpus of the subject have to do precisely with its weakness: its disciplinary delay, innocence, and the lack of professionalism.

However, that same limitation became its strength: the delay was transformed in authenticity and novelty and the lack of professionalism and technical proficiency let the photographers operate with a modest and fair personal and artistic attitude. This would be like that third via in architectural photography and a possible particular contribution of the Spanish case to the international discourse: to let architecture express itself without any imposed visual prejudice. In a way and in general, these photographs are as authentic and unconstructed as the buildings they portray.

As opposed to the icon and propaganda, there was another kind of architectural photography that got rid, without complexes, of its complacent and protected welfare to display a different and intricate placing of Modernity. Compared to Shulman's committed mercantilism, Kindel has nothing to sell: this architecture is given for free. It is not a matter of adding elements to the image, but of discarding what does not contribute to ascetically reveal the essence of architecture.

As the architect Fernández del Amo said, *'the photography of Kindel, like the abstract art, reveals the plastic object itself, its essential aesthetic expression*

regardless its representation. It is not the photographic, but photography' (Fernández del Amo, 1980). This is the essence, the mystery, the passion, and the aspirations of our on-going research on photography and modern architecture in Spain, a parallel and unrevealed discourse.

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MODERN ARCHITECTURE IN TEÓFILO REGO ARCHIVE

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Abstract

The Project Photography and Modern Architecture and "School of Oporto": interpretations on Teófilo Rego archive carried out for the last two years, has already accomplished the majority of the proposed goals, and created, in simultaneous, a theoretical corpus grounded on a consistent research that permits to share some reflections and conclusions within an enlarged international context.

This paper intends to systematise the work carried out within this project, departing from three fundamental aspects:

- 1. The commercial archive of the photographer, where we gathered the images. This archive provided the main sources of theoretical development, namely in what concerns to its articulation with Portuguese modern architecture and the "School of Oporto". It was also this archive that enabled the construction of an online database.*
- 2. The revelation of less known or even simply unknown architects, never referred works, and subjects incipiently treated, present in the Teófilo Rego archive. This documentation generated some new research line, who initially were not previewed.*
- 3. The creation of alternative and grounded hypothesis for new approaches to the history of modern architecture produced in Portugal, departing from monographic approaches or transversal subjects in the chronological period in study, from 1940 to 1970.*

Keywords: Modern architecture, photography, Teófilo Rego, "School of Oporto".

The research project Photography, Modern Architecture and the "School of Oporto": interpretation on the Teófilo Rego Archive, which started two years ago, is now sufficiently developed to permit a reflection on the proposed aims and the results achieved.

Among the main points stated in the project's aims, emphasis was given to the relations between 20th century photography and architecture, in particular, to the period from 1940 to 1970, and its influence on architectural practice, having the Teófilo Rego Archive (1915-1993) as background.

The photographic archive was the fundamental source of the documents on which most research was based; it was also the source of new perspectives of reflection about such an up-to-date theme. As a matter of fact, then as now, thinking about architecture and the built environment also means recognizing

the power of image and of photography as communication tool for the architects.¹



Figure 1. Teófilo Rego (1913/1993). Teófilo Rego Archive, Casa da Imagem, Fundação Manuel Leão

The survey of the architectural photos conserved at the commercial archive of Teófilo Rego corroborated the idea that photography had become a specific, fundamental and even ideal medium for the dissemination of architectural image.

Albeit the unavoidable importance of the relationship between architectural photography and the press that was, in particular, demonstrated by the studies using specialized magazines as sources, in our project we used them mainly as comparative sources. The absence of signature, as concerns the photographs published in journals, as well as the difficulty to identify various projects and built works, in some specific cases were solved by complementary identification.

¹ In her article "Media as Modern Architecture" Beatriz Colomina argued "that architecture is a form of media that is not just a set of buildings in the streets but is built as image in the pages of magazines and newspapers. This is not just because architects are trying to sell a product, making advertising images of their spaces – although that also clearly constructed by de architect." (Colomina, 2010: 134).

However, some identification difficulties remain, which can be explained by the fact that Teófilo Rego had organized his archive in a very personal way, that is to say, in boxes identified with the client's name, but containing unidentified negatives of the photographed works. The identification of those negatives is a work in progress that counts on the cooperation of other people besides the project's researchers.

We, thus, moved from a first moment of survey and treatment of the photographs to the organization of the theme approaches, which gained critical and theoretical consistency through a continuous process of reappraisal that reflected on both the papers and texts produced by the team.

We were, thereby, able to contribute, simultaneously, to the preservation and contextualization of a part of the national cultural heritage, by creating a corpus that can be interpreted materially and theoretically according to other perspectives besides the fields of the history of photography and the history of modern architecture.

Our project is an open field due to its characteristics and its inherent interdisciplinarian character.

The temporary exhibition of the Archive of Teófilo Rego, which is being prepared at the moment, will also contribute to this purpose. It will complement the research, and, in parallel, it will permit the fulfillment of another objective, i. e., the opening of the research results to new publics and other interpretation forms.

...



Figure 2. Photograph from the box of the Oporto School of Fine Arts. Magna Exhibition, 1968. Teófilo Rego Archive, Casa da Imagem, Fundação Manuel Leão

From the beginning of the construction of our project, we have known that the diversity of architects who were Teófilo Rego's clients would permit a rereading of the history of modern architecture produced in Porto and Northern Portugal. This certainty resulted from the fact that Rego's commercial archive is in possession of photographs by architects consecrated by the history of Portuguese modern architecture, but also of photographs by other less known professionals. The photographic register of the latter's works allows us to establish a wider panorama of architectural production at a time when the action and the pedagogical project carried out by Architect Carlos Ramos at the Escola de Belas Artes do Porto [Oporto School of Fine Arts] (ESBAP) was of paramount importance.

We chose to understand the "Escola do Porto" [School of Oporto] in the sense defined by Octávio Lixa Filgueiras (1986: s/p), that is to say, as the Escola de Carlos Ramos [School of Carlos Ramos]. This idea is implicit in the researcher's theoretical production.

As a matter of interest, Carlos Ramos left a deep imprint in Oporto's architectural culture due to the role he played between 1940 and 1969, firstly as a project professor, and, from 1952, as director of ESBAP, where he implemented an updated and culturally diversified pedagogical program.

The architects who resorted to Teófilo Rego's work, such as João Andresen, Arnaldo Araújo, Luís Pádua Ramos, José Carlos Loureiro, Alfredo Viana de Lima and Agostinho Ricca Gonçalves, were trained and carried out their activity at this school during the same period. Rego's clients included such architects as Rogério de Azevedo, Arménio Losa and Januário Godinho, who belonged to a generation born between the 1910s and 1920s and that graduated at the ESBAP under the pedagogical influence of Architect Marques da Silva.

The photographs conserved at Rego's archive and commissioned by ESBAP, probably by Carlos Ramos's suggestion, have proved to be extraordinarily rich documents, particularly those that register The Magna Exhibitions (hereafter called Magnas) which took place at this school.

Carlos Ramos created the Magnas – the first of which was held in 1953 – to show the “works of the students who had obtained the best marks during the previous school year, as well as of the professors who were responsible for teaching those specialties.” The official goal was to publicly diffuse “the professional and scholar activities of masters and students.” (*Arte Portuguesa*, 1953, p. 5).

Teófilo Rego was the photographer chosen to register the Magnas, as well as other exhibitions organized by ESBAP. By then, the conditions of professional recognition were already consolidated, determining also the choice of this photographer to register the works by architects and artists who worked in Oporto.

The exhibitions, such as the Magna, that were carried out within an academic context, constitute an especially interesting research line, for two main reasons. On the one hand, they reveal the projects of the best qualified students evaluated by the School. On the other hand, they contribute to the creation of a

narrative that goes well beyond the mere question of authorship or of the exhibited object. This path would also render it possible to consolidate the idea of the School of Oporto as being the School of Carlos Ramos.

Moreover, some students who exhibited their works became later Teófilo Rego's clients. For that reason, the archive and the photographic documents conserved their validity as the source for a wider research field into Portuguese modern architecture, in particular, when the images produced had resulted from a specific commission by an architect, originated by a professional aim.

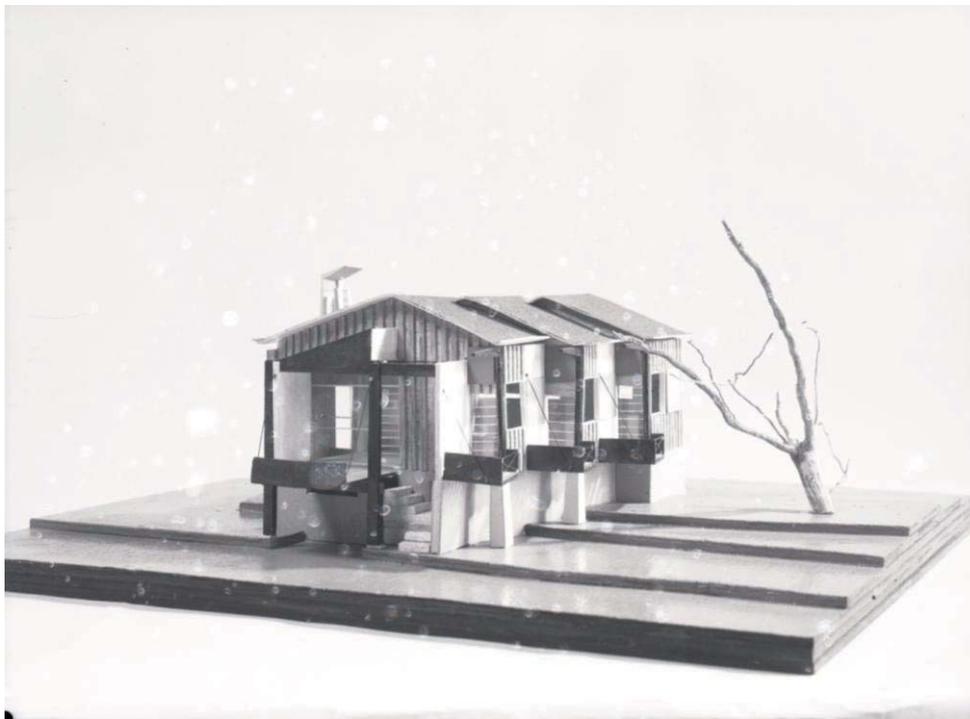


Figure 3. Photograph from the envelop of the architect Luis Cunha. Teófilo Rego Archive, Casa da Imagem, Fundação Manuel Leão

From the research done until the moment, and that comprises interviews to architects and other persons with different professional backgrounds, we may infer that architects resorted to photographic records not only in order to meet the requests to diffuse their work through publication in journals, but also through the organization of photography exhibitions.

There are also numerous photographs of scale models of single works or urban sets, which were made to present the architect's work to the client. Many of those scale models remained in the client's possession, so we believe that architects photographed the models to build their own personal archives. We have not yet succeeded in identifying the project's author in a considerable number of cases. However, as a whole, those documents made it possible for us to have an insight into the collaboration established between the architect and the photographer. In some cases, the preparation and assemblage carried out for the photographic session reveals the dialogue and the complicity created among those professionals, and opens an exciting research field that we have already begun to explore, i. e., to understand the forms during the whole process which the photographer was invited to take part in, and not only for the diffusion of the works as final products.²

Clearly, the absence of a signature in the photographs denotes a possible devaluation of the photographer in view of the architect, which was a common attitude at the time the photographs were produced and published. However, that was not the case with all of Teófilo Rego's clients.

...

At the moment, in which, the ESBAP instituted the *Magnas* in Oporto, the ODAM (Organization of Modern Architects)³ created in 1947 and comprising circa 30 architects who had graduated also at ESBAP was already in existence.

²As we have argued in a previous article, "The architects' collaboration in the preparation of the photographic production of the scale models of their works, in the studio or in the atelier, leads us to conclude that the architect's eye is present in the choice of the plans and settings. It must be mentioned that the results are not uniform and some works are of better quality than others (setting, lighting, detail). On the other hand, the suppression and manipulation made by Teófilo Rego of innumerable negatives of both sketched and executed works, though it may result from a dialogue established with the client, seems to represent a bigger intervention by the photographer." (Trevisan and Maia: 2014).

³The Organization of Modern Architects (ODAM) was created in Oporto in 1947 and was active until 1953. The group of architects that formed ODAM belonged to a second generation of architects of the Modern Movement, and a post- World War II generation of architects, and had absorbed some of the lessons that resulted from the experiences undertaken in the 1920s and in the 1930s, when Portugal show readiness to open itself to the more important tendencies of the international architectural and urban panorama.

Coinciding with ODAM's activity period from 1947 to 1952, due to the intervention of Carlos Ramos, some members of the same group, such as Arménio Losa, Delfim Amorim, Agostinho Rica, Fernando Távora, José Carlos Loureiro and Mário Bonito were docents at ESBAP, and a strong proximity among the aims of the School and the aims of this group was established.

Special reference must be made to the first of ODAM's aims: to diffuse the principles on which Modern Architecture should be based on, trying to affirm, through one's own work and its components, how to form professional conscience and create the necessary understanding among the architects and the remaining technicians and artists, and, in this sense, fostering the divulgation of Modern Architecture through exhibitions, conferences and publications⁴.

ODAM considered the aspects listed for divulgation as the departing point for its professional activity. Indeed, ODAM's activities were based on that premise, and were perfectly tuned with ESBAP's policy of disseminating its pedagogic activities. Besides the conferences delivered and the papers written by some of its members, in 1951, ODAM organized an exhibition of the architectural and urban works by c. 30 experts.

The exhibition was widely publicized in the city's daily newspapers, which announced its inauguration, and reported on its closing activities, more precisely, on the conference on urbanism delivered by Carlos Ramos.

The projects presented were either finished or in progress and covered a wide range of programs, from factories and *pousadas* to detached houses and residential blocks, and spread over a considerable area of the country's Northern region.

⁴ "The Organization of Modern Architects has as aim to diffuse the principles on which Modern Architect should base, trying to affirm, through the work of its components, how the professional conscience should be formed and how to create the necessary understanding between the architects and the remaining experts and artists. It thus tries to diffuse Modern Architecture through exhibitions, conferences, publications, a.s.o:
The grounding principles for their professional work are the following:
- to contribute to the valorization of the individual and the Portuguese society.
- to stimulate the experts and the lay people, the graduated architects or the students of architecture, the engineers and the builders, in the sense of an efficient and effective work in favour of the country's progress.
- to hinder aggressive, dangerous and dishonest amateurism to spread and throw architecture into chaos."
(Barbosa: 1972, p.19.)

This last aspect became determinant in the professional activity of the architects of Oporto, who answered to commissions by clients intending to build in other cities and towns or in the countryside. ODAM's projects demonstrate a great diversity of solutions due, in part, to the different materials used and the concern to integrate the work in the specific context of a region. This characteristic never disappeared from the work by many architects, even in the cases where adherence to the principles of the Modern Movement assumed greater importance.



Figure 4. Church of *Santo António das Antas*, c.1950, architects Fernando Barbosa e Fernando Tudela. Photograph from the box of *Cooperativa dos Pedreiros*. Teófilo Rego Archive, Casa da Imagem, Fundação Manuel Leão

The photographs found at the archive of Teófilo Rego confirm the existence of an increasing number of architects and a diversity of programs and architectural solutions; they also show that the projects extended to the whole Northern region of Portugal.

Since the early 1950s, the Oporto architects had sought a balance between the suitability of contemporary techniques to the new constructive challenges and

the use of regional materials and building techniques in order to create a modern architecture without losing sight of the national identity.

Such concerns can be also traced in the work by some architects who, led by Viana de Lima, founded CIAM Porto⁵. As we have previously argued, the creation of a new group including members of ODAM probably contributed to the end of the latter in 1953 (Trevisan: 2013, p.307). The group's participation in CIAM also reveals their intention to contextualize their ideas about modern architecture within the international debate.

In spite of all difficulties posed by dating and authorship, Rego's archive offers an incredible range of possible interpretations. For sure, it is, however, centred on fundamental moments of the history of Portuguese modern architecture, such as the transformation of ESBAP due to the action of Master Carlos Ramos. Special reference must be made to the Magna's and the homage to Architect Marques da Silva (1954), as well as the whole work developed at UIA⁶ and involving the students and colleagues; the activities by ODAM, the Portuguese participation in CIAM (1951-1959)⁷, and the Survey to the Popular Architecture in Portugal (1955-1961).

⁵ "The first participation of Porto architects in CIAM, represented by Viana de Lima and Fernando Távora, took place during the VIII Congress in Hoddesdom, England, in 1951, when the Core of the City was studied. At this congress, Viana de Lima was appointed as delegate to CIAM in Portugal at the invitation of Professor José Luís Sert and Professor Siegfried Giedon. Viana de Lima and Fernando Távora participated also in the IX and X congresses that took respectively place in Aix-en-Provence, Dubrovnik and in the CIAM' 59, in Otterlo." (Maia and Cardoso, 2014).

⁶ " In Portugal, special reference should be made to the fundamental contribution by architect Carlos Ramos (1897-1969), together with Pardal Monteiro, to the relations developed between Portugal and the UIA, in particular, the creation of SPUIA (Portuguese section of UIA). In 1950, when Carlos Ramos was elected president of the Portuguese section of UIA, he started to contact a great diversity of architects of different nationalities. The establishment of those relations was advantageous and probably contributed to the recognition of his work and his commitment by his partners. He was, indeed, responsible for the organization of the congress *Arquitectura no Cruzamento de Caminhos* [Architecture at the Crossroads] that took place in Lisbon in 1953. He was further selected as a member of the Executive Commission of the UIA during the same year. Carlos Ramos participated at the congresses that followed. In 1959, he was elected vice - president of the UIA during the general assembly that took place in Lisbon, having ceased functions in 1963." (Trevisan, 2014, p.525).

⁷ "The first participation of Porto architects in CIAM, represented by Viana de Lima and Fernando Távora, took place during the VIII Congress in Hoddesdom, England, in 1951, when the Core of the City was studied. At this congress, Viana de Lima was appointed as delegate to CIAM in Portugal at the invitation of Professor José Luís Sert and Professor Siegfried Giedon. Viana de Lima and Fernando Távora participated also in the IX and X congresses that took respectively place in Aix-en-Provence, Dubrovnik and in the CIAM' 59, in Otterlo." (Maia e Cardoso, 2014).

This framework has been dealt with by oral and written papers produced within our project and will serve as background for the oral papers that will be presented at this international meeting.

We argue that the conclusions that we are steadily reaching will permit us to open a set of alternative hypothesis for the construction of the history of modern architecture in Oporto and in Northern Portugal, and, by extension, contribute to the history of modern architecture in Portugal.

We hope that the research developed in this project will contribute to the better knowledge of history of portuguese photography and to the study of Teófilo Rego's work, a photographer that remains still scarcely recognized.

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PAPERS

A QUEST FOR MODERNISM

Photography and architecture in the work of Mário Novaes, 1920's-1930's

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Abstract

During 1920's, modernism imposed itself to Portuguese art, architecture and photography. In art, a group of modern painters and sculptors seek to surpass the burden of an outdated naturalistic taste that long ago dominated Portuguese art institutions. A few young architects, mostly Paris scholarships holders, introduced art-deco forms on their architectural and design works defying a dominant end-of-century pastiche style that ruled Portuguese academy and architectural mainstream practice. In photography, a few photographers introduced a modern style that innovated through the use of light and shadow games to create dramatic effects in portraiture and in architectural photography. That was the case of Mário Novaes and Horácio Novaes.

Mário Novaes, had a consistent photographic background. He was the sons of a reputed Lisbon's photographic studio owner, Júlio Novaes. He shared the new values of modernist photography with his brother Horácio Novaes. The aesthetical changes he pursued were a major turn in Portuguese photographic scene that in early 1920's kept attached to a Victorian taste in portraiture and to amateurish pictorial values in landscape and cityscape. He introduced substantial changes in Portuguese architectural photography practice. In aesthetical terms some of the more noticeable transformations to previous photography where the options to highlight structural lines, to reinforce graphical values with high contrast and to use dynamism through innovative frameworks in rupture with the conventional frontal gaze of traditional photography.

Novaes' modern photography definitely contributed to the strong impact that modern architecture provoked in public, particularly through the illustrated magazines' pages in ABC, Ilustração or Notícias Ilustrado. He gave a major contribution to show modern architecture in a modern way, expanding the effect those new buildings caused in the public. His work had an important role to modernize Portuguese photographic practice and it influenced other Portuguese studios and photographers.

Keywords: photography, architecture, modernism, futurism

During 1920's, modernism imposed itself to Portuguese art, architecture and photography. In art, a group of modern painters and sculptors seek to surpass the burden of an outdated naturalistic taste that long ago dominated Portuguese art institutions. A few young architects, mostly Paris scholarships holders, introduced art-deco forms on their architectural and

design works defying a dominant end-of-century pastiche style that ruled Portuguese academy and architectural mainstream practice.

Modernist artists, writers and architects alleged new aesthetical values throughout different manifestations such as independent exhibitions, public sessions and publications. The range of such vanguard events was limited but step by step they broadened their field of action, particularly among the urban elites. Manifestations such as the publication of journals like *Orfeu* (1915) or *Contemporânea* (1915), the public session where Almada Negreiros read his *Manifesto Anti-Dantas* (1915), multiplied inspired by futurist manifestos or even dance events like *O Sonho da Princesa na Rosa* (3/4/1916).

In late 1910's Portuguese photography was still largely imparted between a Victorian taste's portraiture, a photojournalist activity feeding illustrated magazines and pictorialist amateurish clubs and contests. There were very few studios dedicated to architecture and heritage and the Casa Biel [Biel's house], the Emílio Biel's studio closed his doors in 1915, was the more important. From 1902 Biel published *A Arte e a Natureza em Portugal* [Art and Nature in Portugal], the ultimate heritage and landscape photobook, with more than 350 plates. Biel's work would soon be followed by Marques de Abreu and Domingos Alvão. Biel's photobooks were a major breakthrough in Portuguese photography, particularly the railways albums, with dramatic landscapes of wild countryside, such as Douro's river slopes and ravines. Biel's works pointed new aesthetical values in Portuguese architectural photography inherited by followers such as Marques de Abreu and Alvão, a testimony legated to the next generation f which emerged young photographers like Mário Novaes and Horácio Novaes.

But modern in Portuguese photography really happened in theatre and stage arts rather than in architecture's photography. First modernity was felt particularly in *Revista à Portuguesa*, a Portuguese popular vaudeville theatre genre, a change brought to stages by the art of modernist painters in set design and from the work of directors renewing choreographies, introducing elegant dancers that began exposing their bodies in bold costumes. Such

changes were captured by modern photography, in stage photographs but particularly in studio portraits that recreated stage's modern setups, especially in Joaquim da Silva Nogueira's and Manuel Alves Sanpayo's works (BAPTISTA, 2014, pp. 224-226).

From mid-1920's Portuguese illustrated magazines began changing their graphical layout, in particular introduced modern photographs to illustrate contemporary themes such as new social habits or the ultimate fashion outfits often worn by actresses. That tendency followed the international change of paradigm that occurred in illustrated magazines, particularly after the introduction of rotogravure printing that allowed in page high quality publications. Such technical background enabled the emergence of magazines like German *Berliner Illustrirte Zeitung* or French *VU* and *L'Art Vivant*. Those foreign magazines influenced Portuguese press with modern montage that consecrated avant-garde artists like John Heartfield. *O Notícias Ilustrado* was the first Portuguese magazine printed in rotogravure and, to some extent, it also used modern montage in its layout.

Along with *ABC* and *Ilustração*, magazines that were still printed in halftone, *Notícias Ilustrado* published a growing number of modern photographs in each number. Architectural themes started to appear illustrating those magazines near 1930, since most modern buildings still were under construction. Articles on modern architectural themes such as lightning advertisements were published. Only in the beginning of 1930 some works by modern architects were showed, drawings of modernist's buildings façades, like Cristino da Silva's Beja's high school¹.

Mário Novaes had photographic family roots. He was son of Júlio Novaes, owner of one of the most renowned Lisbon's studios, nephew of António Novaes² and Eduardo Novaes³, also photographers. His younger brother, Horácio Novaes, shared with him the passion for photography. The studio of Mário and Horácio's father was founded in 1888 but Júlio Novaes moved to

¹ Vd. *Notícias Ilustrado*, 26/10/1930

² Active from 1896

³ Active from 1892

a new site in 1898⁴. His new studio was located in one of the busiest streets of downtown Lisbon and was under his management until late 1910's⁵. Curiously Mário Novaes began his career working in a competing studio, Vasques's photographic studio, named after Carlos Vasques. Vasques was an influential photographer and his studio became Lisbon's most popular after the establishment of the republican regime, in 1910. He was preferred by republican politicians and stage artists. In Vasques' studio, the apprentice Mário Novaes could learn the technique of photography from the best teaching environment. The series of artists portraits photographed in Vasques' studio were used for successful postcard editions of most popular actresses and actors of that period. While engaged primarily in portraiture, Vasques' studio also dedicated itself to other photographic fields, like photojournalism, supplying images to Portuguese magazines such as *Ilustração Portuguesa*.

The experience gained in such creative environment, naturally prepared Mário Novaes for an independent career working for Portuguese magazines. Mário Novaes started working for *ABC* and *Domingo Ilustrado* in 1925 and for *Ilustração* in 1927. Although he had to work on different photographic fields, such as portrait, landscape or photojournalism, changing from one to the other, he developed an early interest in architectural photography as was revealed in his first exhibition. In September 1925 he exhibited a collection of views from Curia's Palace Hotel through the Casa Africana's shop windows, one of the most elegant Lisbon's shops⁶.

Despite Mario Novaes' first magazine photographic activity was mainly dedicated to portraiture he soon extended his work to other fields of photography. He embraced photojournalism but mainly dedicated to capture beautiful landscapes and cityscapes. An excellent example of his work is the impressive nightscape he captured from Fátima's 13th May of 1927 Holy

⁴ Vd. *Diário Ilustrado*, 13/3/1898, p. 2.

⁵ Vd. "Pequenas Notícias" in *A Capital*, 12/3/1919, p.2. Júlio Novaes died in 1927 and he had been retired from the studio work several years before his death vd. *Diário de Lisboa*, 2/1/1926, p. 9.

⁶ Vd. "Exposição de fotografias" in *Diário de Lisboa*, 24/9/1925.

Mary ceremonies⁷. Actually, he developed a particular interest in night photography and several images were published in the pages of *Ilustração*. A good example is the full page nightscape from Restauradores Square [Figure 1], one of Lisbon's central squares, a particularly striking image, revealing how much he had evolved technically and aesthetically⁸. Although Restauradores Square wasn't yet renewed with modernist buildings such as Cassiano Branco's Eden cinema, the modernity of Mário Novaes's vision in this picture is enhanced by strong tracks of lights, traces of the city's traffic.

Though he was much younger, Horácio Novaes soon followed the steps of his older brother and we can follow some of his photographic activity throughout the pages of Illustrated magazines since 1927. At first, Horácio Novaes devoted himself to photojournalism and by the time he began collaborating with *Ilustração* magazine, his brother Mário turned away to architectural and art photography. It is important to refer that when Mário Novaes became the head of *Ilustração*'s photographic services he most probably recruited his brother Horácio for those services.

Since late 1928 we can sense a significant change in the trend of Mário Novaes's photography and, at the same time, he became closer to Lisbon's artistic avant-garde, particularly to the modernists. That's the period when he photographed artists such as the dancer Francis Graça in bold poses, the modernist painter António Soares or the actress Amélia Rey Colaço. He selectively portrayed avant-garde artists and their works, becoming simultaneously close to them and soon they would include his work in their collective exhibitions. He gathered a number of those portraits and exhibit them at the 1928's 1st Autumn Salon of *Voga*⁹.

The beginning of *Notícias Ilustrado*'s edition in 1928 was a major breakthrough in Portuguese press and had a striking effect in cosmopolitan centres. It definitely contributed to society's awareness regarding the modern life. Mário Novaes and his brother Horácio became two of the most

⁷ Fátima's Holy Mary ceremonies published in *Ilustração*, 16/11/1928, p. 32.

⁸ *Ilustração*, 16/11/1928, p.32.

⁹ The 1st Autumn Salon was organized by *Voga*, a women's magazine from the same publisher of *Ilustração*'s in November 1928. Mário Novaes was one of the most important exhibitors vd. *Voga*, 30/11/1928, p. 3.

important photographers of *Notícias Ilustrado*. Throughout the pages of *Notícias Ilustrado* in a weekly basis it was (is) possible to follow the true chronicle of Portuguese modernism and Mário Novaes' photographs gave a major contribution to it. Furthermore a magazine printed in rotogravure brought photographers the possibility of having their images printed with strong impact Rotogravure's printing system enabled high resolution and noticeable contrast thus the best possible quality to publish photographs.

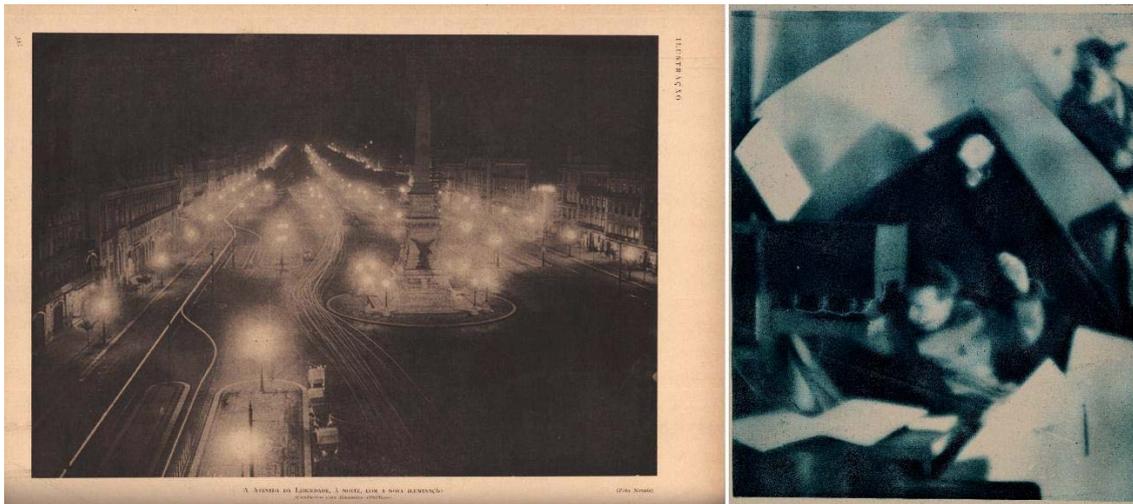


Figure 1. Lisbon's Restauradores Square nightscape from *Ilustração* and Simultaneist composition from *Notícias Ilustrado*

The 25th November of 1928's edition of *Notícias Ilustrado* included an extremely important article on Mário Novaes's photography illustrated with four photographs¹⁰. In those photographs the columnist saw "a refined expression of the artist's lens wisely capturing *flux* hazy details" and also recognized them as "novel, elegant, with a rare good taste spirit", and in the artist he sensed the will to "just photograph in a true personal and exquisite way, without trying to bring other arts to his work"¹¹. Those words

¹⁰ F. G. (probably the initials of the Portuguese painter and architect Frederico George) "Os artistas da fotografia: Mário Novaes" [The artists of photography: Mário Novaes] in *Notícias Ilustrado*, 25/11/1928, pp. 4-5.

¹¹ The original text in Portuguese is as following: "São de Mário Novaes as lindíssimas fotografias que hoje reproduzimos. Em todas passa, nitidamente, uma expressão de requinte que a objectiva do Artista soube fixar em detalhes brumosos de *lux*, sabiamente aproveitados. Nas criações de Mário Novaes-sempre inéditas há, predominando, um espírito de bom gosto que não estamos acostumados a encontrar. E, no entanto, Mário Novaes, só faz fotografia; não complica a sua arte com outras. Faz fotografia-e mais nada. Somente sabe realizá-la de uma maneira muito pessoal, muito requintadamente superior..." in *Notícias Ilustrado*, 25/11/1928, p. 4.

aesthetically engage the *Notícias Ilustrado* critic with *pictorialism*, an artistic movement that dominated photography until mid-1920's. Paradoxically, one of the photographs included in the article is classified as *simultaneist* [Figure 1]¹², a technical/aesthetical term disclosed in 1930's Marinetti futurist photography manifesto¹³. Most likely the term used in *Notícias Ilustrado* caption was due to Mário Novaes' own initiative. Anyway it is remarkable to point out that the reference to *simultaneism* was made two years before the disclosure of the manifesto. Other important aspect referred by the critic was the fact he considered Mário Novaes' photography to be free from other arts' formal framework. He implicitly suggests photography's urge to break free from the traditional models imported from academic painting. Those models constrained photographic practice (particularly composition and genre) since its emergence. This view reveals a modern aesthetic culture quite rare¹⁴ in the Portuguese artistic circles.

Probably the aesthetic research in which Mário Novaes was engaged from late 1928 until 1930 wasn't only limited to a few photographs. Actually, we only know three *simultaneist* photographs and the mention of four studies in an exhibition catalog. Eventually the oblivion of those avant-garde pictures and the inherent aesthetical and technical research by the artist was due to his greater involvement in commercial and advertising photography. The Mário Novaes' archive, today in Calouste Gulbenkian Foundation, doesn't have other avant-garde photographs but the will of Mário Novaes to explicitly publish and exhibit them is a key point to highlight their importance in his photographic work. And the fact those images were published in *Notícias Ilustrado* and exhibited to the public is a landmark for Portuguese modernist photography.

Weighing the meaning of Mário Novaes' avant-garde experiments in the international context, we can overlapped them with some late 1920's and

¹² After Umberto Boccioni's "simultaneity", later included in 1930's Futurist photography manifesto, in the 11th point-The superimposition of transparent or semi-transparent people, concrete objects and their ghosts with semi-abstract simultaneity of dream recall [11° la sovrapposizione trasparente o semitrasparente di persone e oggetti concreti e dei loro fantasmi semiastratti con simultaneità di ricordo sogno;] vd. MARINETTI: 1930.

¹³ This circumstance is just mentioned in SENA: 1998, p 237.

¹⁴ As we have outlined elsewhere, Portuguese photographers were well aware of modern culture practices and avant-garde images and texts, throughout international illustrated magazines vd. BAPTISTA, 2014, pp. 224-226.

early 1930's pictures of Italian futurist photographers. Giovanni Lista's classical study on futurism and photography proposes an interpretation of post war years that can be operative to Portuguese context (LISTA, 2001, pp. 73-89). Lista considers the growing importance of futurist photographic activity in late 1920's and 1930's as the repercussion of nationalist movements, especially in Italy but with some impact in European and North American vanguards¹⁵. In accordance, Marinetti tried to relaunch futurism's dynamics with a new manifest, *La Fotografia futurista*, published in April 1930.

We must remember the importance futurism had in Portugal, where the original Marinetti manifesto was published shortly after its proclamation, in 1909, and also recall the efforts of the Portuguese modernist elites trying to keep the pace with the Italian artistic scene (FRANÇA, 1984, pp. 63-67)¹⁶. Some of the techniques used by the Italian futurist photographers in their artistic work also were developed in Portugal by Mário Novaes. It was the case of photocollage and photomontage, particularly for propaganda purposes, as his Italian counterparts did (we will address this subject later). Although Mario Novais didn't proceeded with his avant-garde photographic practices, such experiences had the advantage to add new skills to the way he looked into architectural volumes, particularly in terms of perspective and luminance values, like no other Portuguese photographer.

In the early 1930's Mário Novaes was actually the Portuguese photographer better prepared to engage in an architecture and art photographic career, particularly to enhance the features of the international style architecture with his particular gaze, and so he did. However the first orders were slow in coming. Indeed, as we have already mentioned, the first modern buildings were still under construction by that time. Pardal Monteiro's art deco railway station¹⁷, opened only in August 1928; two years later the 5 de Outubro avenue art deco house, from the same architect, was finished.

¹⁵ Actually it should be pointed out that all avant-gardes, such as Futurism, Constructivism and Bauhaus paid great attention to photography since 1920's.

¹⁶ Marinetti visited Lisbon in 1931, and made a conference on Futurism.

¹⁷ Lisbon's Cais do Sodré railway station, inaugurated in 18/8/1928.

Cottinelli Telmo's Lisbon ferry terminal opened in 1932¹⁸ and most modernist buildings projects were approved only in the beginning of the 1930's, like the High School Beja project, from Cristino da Silva, or Tobis' film studios, from Cottinelli Telmo, just to mention two of the most meaningful examples. Modern Portuguese artists recognized Mário Novaes' merits and artistic skill and welcomed him to one of the most important artistic manifestations of that period, the 1st independent artist's salon, in 1930. It was a particularly meaningful gesture for the photographer but mostly for photography and the recognition of the importance it was gaining in the artistic scene.

In the 1st independent artist's salon Mário Novaes exhibited fifteen photographs, six portraits, five industrial views and four studies. We believe that the studies referred in the catalog were the avant-garde, futurist or modernist photographs mentioned before. Ultimately Mário Novaes had his works shown side by side with the elite of Portuguese artists, such as the painter Almada Negreiros, the architect Carlos Ramos, the sculptor Canto da Maia or the designer Fred Kradolfer, just for a few examples amongst sixty two exhibitors.

The technical and aesthetical background Mário Novaes acquired throughout almost two decades of professional photographic practice is evident from the first architectural photographs he made. The rigorous correction of perspective and lightning balance are important features of his photographic style. We can positively identify Mário Novaes' gaze in large number of Portuguese modernist buildings and thereby define it as a style. The large number of buildings available compels us to make a strict selection in order to favor a coherent visual discourse. The images have the enormous advantage of a particular clarity, since most photographs were taken when the buildings were just built and therefore don't have intrusive visual elements, such as users or vehicles.

¹⁸ Lisbon's Estação Sul e Sueste, the ferry terminal, was inaugurated in 5/6/1932.



Figure 2. Art deco Lisbon's 5 de Outubro Street house and Ford Company stand interior. © Biblioteca da Fundação Calouste Gulbenkian

We can start the roadmap of the photographed Portuguese modernist architecture from Pardal Monteiro's single family art deco house of Lisbon's 5 de Outubro Avenue [Figure 2]. The side view Mário Novaes choose show us the clean lines structure and the stylized decoration of the house. Pardal Monteiro learned art deco in Paris and applied it in a particularly elegant manner. He also used it in the interior of the 1932's Ford building in Castilho Street. The rhythm of the stores windows' graphic patterns and the round design of the handrails are particularly beautiful. Mário Novaes photographic expertise highlighted the handrails by placing them in the foreground of the photograph [Figure 2]. In Pardal Monteiro's Instituto Superior Técnico [Engineering University] (1936) case Mário Novaes' photographic approach was totally different [Figure 3]. He deliberately chose an elevated point of view to render all the purity of the straight lines in his photographs but kept the institutional weight of the main courtyard flanked by the buildings. Mário Novaes wise and erudite vision always chooses points of view and perspectives according to the nature of the building. That feature differentiated his photographic practice from most other Portuguese photographers. Such is the case of Cristino da Silva's Beja High school images, in

which he photographed from one of the corners and a greater distance, strengthening the horizontality of the building [Figure 3].

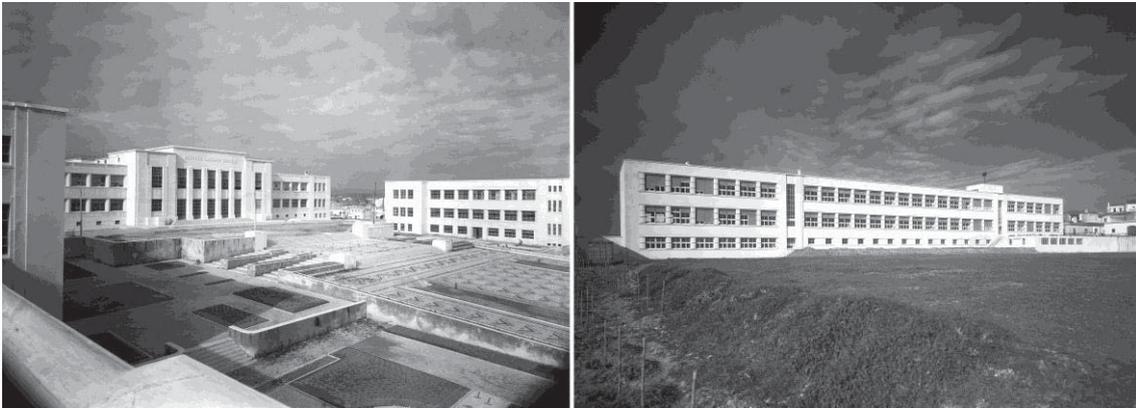


Figure 3. Instituto Superior Técnico and Beja High School © Biblioteca da Fundação Calouste Gulbenkian

The strong coherence and modernity of Mário Novaes architectural photography determined the fact he was chosen by António Ferro, the head of Portuguese Propaganda secretariat to work in the 1937's Paris World Exhibition Portuguese pavilion decoration [Figure 4]. Mário Novaes produced the large format photographic panels with large sized photographs that decorated several rooms of the pavilion and he called upon his knowledge on photomontage¹⁹ to produce them (ACCIAIUOLI, 1998, p. 58). It is interesting to notice that in some panels that combine photographs of buildings and models Mário Novaes' photomontage work had great consistency. As we mentioned before the architectural vision of his photographic style consists in a special ability to look at volumes and determine the best perspective and lightning for its rendering. One of the best examples his the "naval" feeling of the Alfeite's navy base command building²⁰. He carefully choose a lowered point of view and an early morning side lightning to enhance the "ship bridge" forms of the building's façade [Figure 4].

¹⁹ Mário Novais gave a testimony about his experience on photomontage vd. "Técnica e Prática" in *Objectiva*, 7/1941, pp. 8-9.

²⁰ Project by Carlos and Guilherme Rebello de Andrade, opened in 1937.

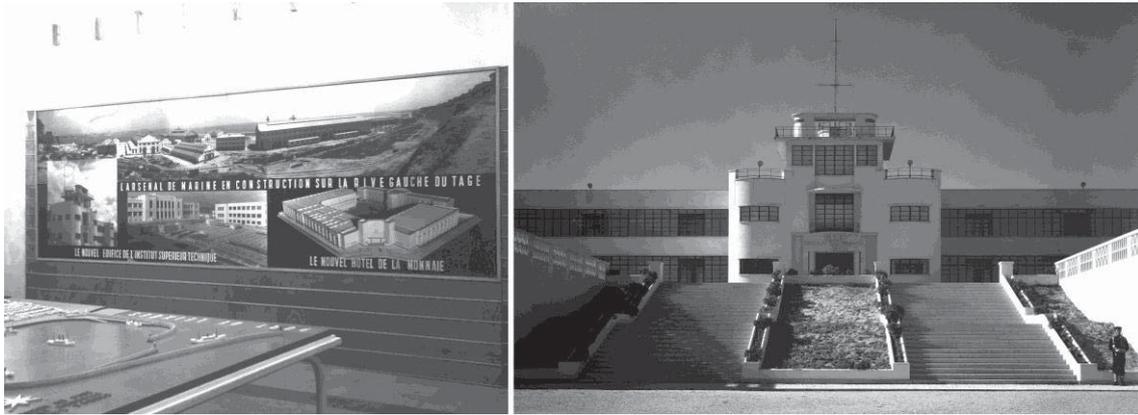


Figure 4. Paris World Exhibition-Portuguese pavilion and Alfeite's navy base command building © Biblioteca da Fundação Calouste Gulbenkian

Mário Novaes, as well as his brother Horácio, also participated in some of the Portuguese propaganda photobook editions, such as the Portugal 1934 and Portugal 1940 albums. The modernity and coherence of his photographic vision was crucial to the regime that was eager to show internally and externally the features of modernization achieved under its government, called precisely *Estado Novo* (new state) and Mário Novaes has a significant share of responsibility on that newness vision.

Since mid 1930's and after, Mário Novaes was one of the most active photographers for Portuguese official institutions but he increasingly embraced commercial and advertising photography²¹. However, he never gave up his "architectural" creative view, that subsequent generations inherited. For instance, he photographed Viana de Lima's single family modernist house in Honório de Lima Street, Porto, fully revealing the whole complexity of its volumes. But the most outstanding set of architectural photographs made by Mário Novaes was the survey of Lisbon's *Exposição do Mundo Português* (Portuguese world exhibition), in 1940 [Figure 5]. He followed all the phases of the pavilion's construction and photographed fascinating

²¹ Later in his life he dedicated to art history photography collaborating with art historian such as Mário Tavares Chicó in his researches on Portuguese gothic architecture.

views of their structures. Those photographs, largely unknown, should make part of an international avant-garde photographic anthology of 1930's.

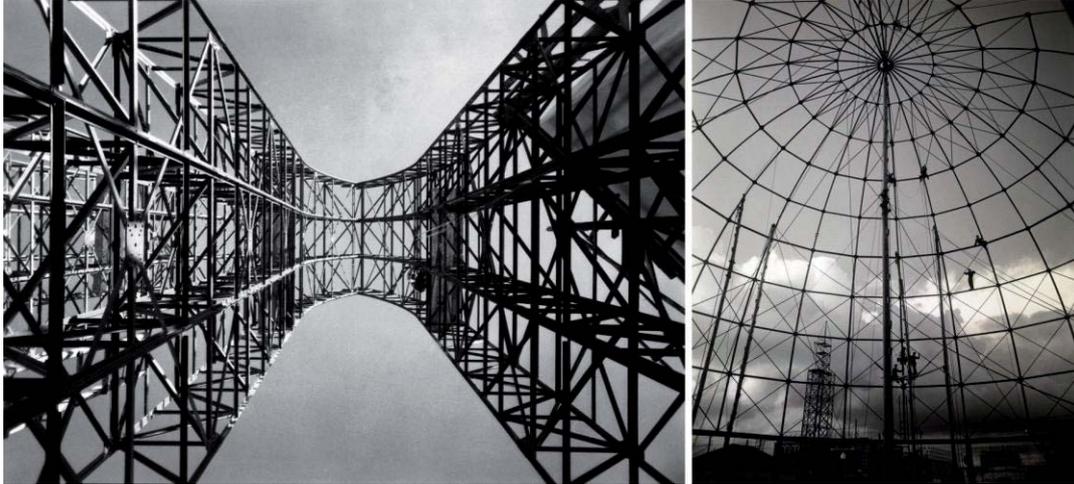


Figure 5. Exposição do Mundo Português © Biblioteca da Fundação Calouste Gulbenkian

Actually, Mário Novaes played an important role in Portuguese modernism and a crucial Portuguese architectural photography from late 1920's until 1950's. Since the research in this field is just beginning, his work can be regarded as a point of departure to evaluate the works of other photographers and to trace parallels with other national contexts.

In the current theoretical debate about the role of professional architecture photography and the particularities of architecture perception (HIGGOTT, 2014, pp. 10-11) undoubtedly Mário Novaes brings a fundamental contribution to the Portuguese discussion, since today we still are conditioned by his vision, when we study architectural history and analyse historical buildings that suffered significant transformations or were demolished meanwhile.

The close connection of Mário Novaes with Portuguese modernists, artists and architects gave him skills to develop a personal gaze, as Andrew Higgott and Timothy Wray suggest, in "a way of developing a

richer and more holistic understanding of architectural objects and processes, and underscore the evident limitations of an architectural photography very much focusing on the building as the perfected object" (HIGGOTT, 2014, pp. 12-13). However, the broad practice of Mário Novaes, in propaganda photomontage, album and magazine illustrations have a much larger impact in our perception of an important period of Portuguese history and therefore justifies a further debate.

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THE "SALT OF THE STONES":

Preliminary remarks on Architecture and Photography — The ZRB Files.

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Abstract

Inheriting its identity from its 1885 London counterpart, the «Sociedade de Construções William Graham» (1960-1993) was to be (with Artur Cupertino de Miranda's «Banco Português do Atlântico», 'the' 60's private bank of northern Portugal) responsible for the ZRB plan (Boavista's Residential Zone), the largest of Porto's privately-funded and managed real-estate developments of the 60s-70s, known as FOCO.

Seen today as an alternative to Charter of Athens' urban development schemes, and as a post-CIAM «neighborhood unit», ZRB's architectural/urban plan was designed by a handful of «Escola do Porto» architects working under the tutorship of architect Agostinho Ricca (later, architects João Serôdio and Magalhães Carneiro). After the 1974 revolution Ricca was to reduce his role due to changing balances of power both inside and outside the building society and the Society's attempts to survive them, but the ZRB was finished and inhabited by 1976.

Of the many events that took place from 1961 to 1976/78 we scarcely have notice, given that the Society filed for bankruptcy in 1993 and its dispersed archives have yet to be fully understood, but the collection of 200+ photographs that make up the «William Graham» enclosure unit of the «Fotografia Comercial Teófilo Rego»'s archive — housed by Manuel Leão Foundation, through MCI, «Museu-Casa da Imagem», and being studied under FAMEP by CEAA and MCI — confirm there's a story to be told by photography, of the architectural transformation of this urban territory. Rego's ZRB files are thus crucial to enlighten a story plagued by documentation gaps and fragmentary information. Veritable «salt of the stones» its photos constitute a reminder of the role photography plays not only in architectural production but also as support to the different dimensions of historiographic and aesthetic discourses ever present in architecture studies.

Keywords: William Graham. Agostinho Ricca. Post-CIAM Urbanism. Neighbourhood Units. Architectural Photography.

The stones and the city

In 1998 the late Father Manuel Valente Leão acquired the legacy of photographer Teófilo Rego from his heirs. Rego, who died in 1993, had been the founder of the well known Fotografia Comercial Teófilo Rego, a reference photography service in the city of Porto. In 1996 Father Leão instituted the Foundation that now bears his own name which has since worked on, amongst

other endeavours, organising this legacy and its professional archive of more than 600.000 photographs.

Through FAMEP, the Foundation and the CEAA, Centro de Estudos Arnaldo Araújo, have taken to study the importance and significance of this collection. The archival classification of this heirloom was thus subdivided in two sections, the personal and the professional one. In the commercial section, the 'Enclosure Unit 381' houses 200-plus photographs ordered by a client identified as Sociedade de Construções William Graham [William Graham Building Society]. What do these photographs represent and what story do they tell? What is the cultural, historical and architectural significance of these works?

After WW2, Portugal, a neutral country, remained an authoritarian, still colonial, under-developed regime guided by Salazar's distrust of bourgeois liberalism, industrialisation and its 'offspring' — proletariat and 'social disorder'. In 1945 Portugal kept operating, politically and economically under the dictator's peculiar mix of ultraconservative, catholic, organic and ruralist State, inspired partly by other authoritarian right-wing regimes and the writings of Charles Maurras (1868-1952), founder of Action Française. But the toils brought by an 'Economy of War' (c.1941-1947) on the population were beginning to show and with peace abroad, in-house discontent was on the rise. Not only by workers' organisations, but also from the advocates of 'free enterprise and competition'. A closed, protectionist economy frustrated the latter and was said to injure the former, causing social unrest. Reforms had to be implemented... but the Lei do Fomento e Reorganização Industrial (Law 2005/45) proved to be anachronistic. Further reformation was needed.

Four were the main Planos de Fomento [Growth and Funding Plans] thus undertaken by the regime after 1945¹: the I Plano de Fomento (Law 2058/52), active in 1953-58, the II Plano de Fomento, 1959-64 (Law 2094/58), the Plano Intercalar de Fomento, (1965-67) and the III Plano de Fomento, 1968-73 (Lei

¹ For an introduction to the economical policies of Salazar's regime after 1945 and to the *Growth and Funding Plans* see: José da Silva Lopes, 'fomento e reorganização industrial, política de' in: António Barreto and Maria Filomena Mónica (Coords.) *Dicionário de História de Portugal - Suplemento*, vol. 8. Porto: Livraria Figueirinhas. pp. 50-52; and Ana Bela Nunes and José Maria Brandão de Brito «Política Económica, Industrialização e Crescimento» in Fernando Rosas (Ed) *Portugal e o Estado Novo (1930-1960)* [Joel Serrão e A. H. de Oliveira Marques, (dirs.), Nova História de Portugal, vol. XII. Lisboa: Editorial Presença, 1990, esp. pp. 318-334

2133/67). Abroad, in January 1st, 1958, the Treaty of Rome was implemented and the future EU was founded. The opening up and internationalization of the nation's economy in face of a growing, competitive environment, and preferential-markets policies could no longer be postponed and in January 1960 Portugal is already a co-founder of the European Free Trade Association [EFTA].²

As it had done in the late XIX century, a competitive economy meant also the betterment of infrastructures for production, shipment and transportation. It also meant a better planning of cities and of their economical and physical networking.

Porto had its first whiff of integrated planning in the 'enlightened' Almada's era (c.1758-c.1813) but the political turmoil of the 1800s (1807-1851) and early 1900s (1890-1926) brought social unrest and prevented investment. The dawn of Modernity came with new challenges that only integrated planning could answer. In its Decree 24.802 of 1934 the regime imposes a General Plan for the Urbanisation and Expansion of the City — and a timetable of 5 years to do so.

Notwithstanding the contributions by Eng. Ezequiel de Campos (c.1932) and consultant urbanists Marcello Piacentini (30/12/38 to 14/12/40) and Giovani Muzio (21/02/1940 to November,1943)³ it will only be in 1947 that Eng. Antão de Almeida Garrett, heading the team of the Gabinete de Urbanização da Cidade [City Planning Cabinet] will present the Antepiano de Urbanização later to be enhanced by the same team in 1952-54 with the Plano Regulador da Cidade. These efforts will take further consolidation with the Plano Director da Cidade do Porto (1962), coordinated by the french functionalist urbanist Robert Auzelle.

² EFTA was instituted by the Stockholm Convention, in January 1960, to allow for Free Trade amongst its founders: Austria, Denmark, Norway, Portugal, Sweden, Switzerland and the United Kingdom. See Jacinto NUNES in Barreto and Mónica, Eds, 1990: v.7 139-142.

³ For a better understanding of Porto's development and planning see FERRÃO, Bernardo José. *Projecto e Transformação Urbana do Porto na Época dos Almadás*. 2nd ed. Porto: FAUP. pp. 171-247 (for a different periodization see also GUNTHER NONELL, Anni. *Porto, 176/1852. A Construção da Cidade entre Despotismo e Liberalismo*. Porto: FAUP, 2002). GRAVATO, M. Adriana P. R. *Trajecto do Risco Urbano: A arquitectura na cidade do Porto, nas décadas de 30 a 50 do século XX* (Mestrado em História da Arte. Porto: FLUP, 2004); SOARES DE AMORIM, M. Alexandra M. *A Cidade Planeada – 1930/1980: Permanências /Inovações no Processo e Forma Urbanos* (Mestrado, Porto: FEUP/FAUP, 1998). and FIGUEIREDO, Ricardo, *Os planos para o Porto dos Almadás aos nossos dias: os planos dos Italianos para o Porto*. in <http://doportoenaoso.blogspot.pt/2010/11/os-planos-para-o-porto-dos-almadas-aos.html> and http://doportoenaoso.blogspot.pt/2010/11/os-planos-para-o-porto-dos-almadas-aos_25.html (accessed 17/04/2015)

This plan would then be revised from 1978 onwards to accommodate for and compromise with the built reality that between plans had been shaping the city.⁴

Amongst them was the progressive 'calcification' of the surging construction taking place along the once green fields that now made up the westbound axis of Avenida da Boavista. In 1881, this avenue, still today the largest of the city, had been the brainchild of mayor Eng. Augusto Correa de Barros and his 'Plano de Melhoramentos' [Improvement Plan]. Presented in September of that year, the plan had no drawings but was to be complemented by the 'Carta de Teles Ferreira' [city map] drawn in 1892 and lithographed in 1895, when 14 years later the big east-west avenue was for the first time represented, half-built already, preparing the way for the massive exodus to the sea and the sun of the affluent classes eager to escape from what they perceived to be the overflowing, epidemic-stricken centre and the polluted industrial east districts. Of course, opening a six kilometres avenue to the sea was also an enormous business opportunity and Haussmannian Paris had already set the trend, the technical processes and the funding strategies. So it is no surprise that planning lagged behind reality... in fact it had to keep up with it... In 1916 a private engineer, Augusto da Cunha Moraes publishes the schematics of a plan presenting a new bridge to be built in the rocky strait of Arrábida, connecting Gaia to the west districts of Porto. Although this bridge would not see the light of day before 1963, its construction and site would be confirmed in every plan from 1916 onwards.

The connection of the traffic from the bridge with the rest of the city had to be done, however, through the very heart of the new Rotunda da Boavista/Campo Alegre area. Unfortunately, this didn't answer a further need: to connect with the North, not only that of the city but also of the country, and yes, with Spain, through Galicia. The building of the Arrábida bridge would change everything because it carried with it the seeds of Regional and National Planning: under it,

⁴ See GARRETT, Antão de Almeida, 'Plano Regulador da Cidade do Porto', in *Civitas* (separata), vol. VIII, nº2, 1952; GARRETT, Antão de Almeida, 'Evolução da Cidade do Porto - a história e a ocupação do território', in *Revista da Faculdade de Engenharia*, vol. XIII, nºs 1-3, Jan-Set, Porto, 1947; See also GABINETE DE URBANIZAÇÃO DA C.M. DO PORTO, *Plano Director da Cidade do Porto*, vols. I, II e III, Porto, 1962; PEREIRA DE OLIVEIRA, J. M., *O Espaço Urbano do Porto, Condições naturais e desenvolvimento*. (Doutoramento em Geografia. Coimbra: FLUC, 1973)p.

from east to west, a river of Porto's precious wine would flow to sea and markets, but above, over that waterway, in the new bridge, cars and trucks would one day constantly flow north and south, night and day, in a river of motorway traffic.

Regardless, distributing traffic from the bridge to the adjacent municipalities and vice versa without disrupting the inner flow of the city presented a challenge. Daily connecting heavy trucks to the new seaport of Leixões and the new industrialised district of Ramalde without physically dismembering the city's streets, posed a problem. Lastly, matching the tranquility of the well-to-do dwellings of the western districts with a predictably noisy north-south axis hatched yet another. After 1947 every plan searched for a solution. In the end, through baby steps, the city's technical cabinet slowly came up with the plan of the VCI, Via de Cintura Interna, an 'Internal Ring Thoroughfare' not unlike the parisian *Periphérique* that would circumnavigate the city, distributing and receiving traffic and commodities⁵.

Major infrastructural operations like building that bridge and those roadways in a centralist authoritarian regime, however, meant public reserve from the market and real estate speculation of vast and numerous portions of land. It meant conditioning building activity in certain areas for years, sometimes decades, but it also meant colossal earnings and dividends for those that profited from the right political and financial connections, those with first hand access to critical information on which sites and property plots were to be reserved or expropriated for public benefit and which wouldn't and were to be subjected to the trades of construction and land speculation. Some of them belonged to the city's bourgeois *élite*, they were old landowners and worried about loosing property and opportunity, others were national impresarios with enough personal pull to influence decisions.

335; GUICHARD, François, 'Uma dilatação contínua' and 'a Era do Planeamento' in RAMOS, Luís Oliveira (Dir.) *História do Porto*, 3rd ed. Porto: Porto Editora, 2000, pp. 532-545).

The Story of the ZRB

Born in 1889, Amadeu Gaudêncio was an established building contractor and entrepreneur. Founder of the 'Sociedade de Construções Amadeu Gaudêncio', he had been the builder of the titanic Sta. Maria Hospital in Lisbon (1940-1953)⁶. By June 1959 he was celebrating the conclusion in Porto, of that hospital's exact twin brother, the São João Hospital (1943-1959)⁷. He was no stranger to Porto nor indeed to the Regime: from 1925 to 1931 his firm had been chosen to build in Avenida dos Aliados, heart of Porto's central business district, the regional headquarters of the 'Caixa Geral de Depósitos', the state's commercial bank⁸. In 1941, in Lisbon, he had built the Casa da Moeda, the state's national mint, where money was coined⁹. Those had been sensitive works requiring technological know-how, leadership and discretion. To a man that delivered, they also provided access to the halls of political and financial power — and thus, to privileged information.

William Graham Jr, was a Scotsman from Glasgow who had arrived in Porto in 1809, in the aftermath of the napoleonic peninsular wars. Jointly managed by portuguese civil and military authorities, but in fact controlled and administered by the British Army, Porto, a liberal-bourgeois city temporarily freed from the yoke of Lisbon's centralisation, was by then a Mecca for business opportunities for any citizen of the seafarer British Empire, for it was the birthplace of Port Wine, the expensive nectar present at the table of every XVIII century gentleman of any social station worth mentioning.

⁵ For a complete overview of Porto's circulation system from the 60s to the 80s, see pages 10-13 of VIEGAS, José Manuel, 'O sistema viário e de transportes no Plano Geral de Urbanização do Porto'. In *Sociedade e Território*, 3(7), Julho 1988, pp. 8-17.

⁶ Sistema de Informação para o Património Arquitectónico - Forte de Sacavém, IPA number IPA.00005050, "Hospital de Santa Maria / Faculdade de Medicina da Universidade de Lisboa. In http://www.monumentos.pt/Site/APP_PagesUser/SIPA.aspx?id=5050 (accessed 19/04/2015)

⁷ Administração Regional de Saúde do Norte, I.P /Hospital de S. João E.P.E., In <http://portal.arsnorte.min-saude.pt/portal/page/portal/ARSNorte/Conteúdos/Instituições/Porto/4D977E643E081E55E040140A1102110A> (accessed 19/04/2015)

⁸ See Caixa Geral de Depósitos, 'Filiais e Agências - Filial do Porto' In <https://www.cgd.pt/Institucional/Patrimonio-Historico/Patrimonio-em-destaque/Documents/Filial-do-Porto-da-CGD.pdf> (accessed 19/04/2015)

⁹ Imprensa Nacional Casa da Moeda. História da Casa da Moeda. In https://www.incm.pt/portal/incm_hcm.jsp (accessed 19/04/2015)

In 1814 Graham sent for his nephew John and together they started 'William & John Graham Company', a firm firstly based in Glasgow (Scotland) and Liverpool (England) and later on in London (1885), that produced the now famous Graham's Port Wine. This gave them riches, visibility and the respect of their peers. It also reinforced their bank credit.

In 1851, political and military turmoil had come and go and Portugal was beginning the 'Regeneração', a period of strong economic growth, modernisation and industrialisation. By then the UK was the manufacturing powerhouse of the world and its industrial revolution was creating a middle class of eager consumers.

Thriving in this, now modern, environment, the Grahams diversified their business investments. Keeping their port wine branch, in 1880 they ventured into the textile industry in Lisbon¹⁰. Although successful, labour wages were still far lower in Porto — and raw materials for linen fabric were readily available in its northern fields. So they started 'Fábrica de Fiação e Tecidos da Boavista' [Boavista's Spinning and Fabric Mill] in Porto's western district. Their facilities, in Avenida da Boavista's fertile lands, were massive, occupying a big terrain of more than 24,7 acres [10 hectares], in the agricultural borough of Ramalde. It's logistics were good as the site was crossed by a natural stream (adequate for sewage of cloth-dyeing waters) and the premises were directly supplied by S. Pedro da Cova's coal mine [20 Km from Porto] through the tramway rails and network. So they grew: In 1905 the firm had 881 labourers and by 1939 they had climaxed with a workforce of 1473 workers, becoming one of the nation's largest textile industries.

Then came the War... Portugal's neutrality started looking suspicious to british markets; exporting by sea was now hazardous and competition hardened. By the 50s demand had plummeted, labour was cheaper elsewhere and competition with the now decolonized and developing-countries, fierce. In the mid-50s,

¹⁰ '[...] Em 1880 compram, em Lisboa, a Tinturaria e Estamparia do Braço de Prata. Tendo tido sucesso e tendo verificado que no Porto seria mais rentável desenvolver os negócios têxteis, fundaram a mais importante fiação, tecelagem e tinturaria do país, a Fábrica de Fiação e Tecidos da Boavista [...]'. The information on the William & John Graham Co. is part of an ongoing archival investigation. For a more general information see 'Porto, de Agostinho Rebelo da Costa aos Nossos Dias: Bairros da Cidade (XXIX): O Bairro da Boavista', In

William & John Graham's spinning and fabric mill was in dire straits and fighting debt. By the mid-50s their heirs eventually closed production.

They had other plans: struggling with bankruptcy and knowing that the city intentions were to open the VCI at their doorstep, aware of how it would impact on the price of land, they set out to become builders themselves and to start making money on the very premises of the old mill, with his enterprise based in Lisbon with easy access to Power, with building experience and connections within Porto's bureaucratic and technocratic municipal apparatus, Amadeu Gaudêncio seemed quite the logical choice for a building business partner.

In the Summer of 1959, these two worlds began merging. In July, the William & John Graham Company was transferred from the UK to Portugal, becoming based in the former headquarters of the spinning mill. Now, with a capital of 5.000 pounds [c. 800 contos] the society had two partners¹¹. However, six months later, in January, the society dropped textiles and embraced building changing its designation to 'Sociedade de Construções William Graham, SARL' [William Graham Building Society, Ltd.] and increasing its capital to 2.500 'contos'. The July founders, Amorim and Borges, were now joined by a stream of names, all of Lisbon — two of them from Alexandre Braga street — and, ending the long list "Amadeu Gaudêncio, of Castilho street, Lisbon" and "William Graham Junior & Company, of Alfândega street, Lisbon". The partners, including Gaudêncio, had all 100 shares, William Graham Junior & Company had 15 times that amount¹².

<http://portoarc.blogspot.pt/2013/01/bairros-das-cidade-xxix.html> (accessed 16/04/2015) and the notes below.

¹¹ In 1959 the first two founding partners were "Manuel Drummond Borges, married, commerce manager, of Porto, and António Abel de Sousa Amorim, married, businessman, of Lisbon" each with a share of 2500 pounds [c. 402,5 contos]. The transfer of the Society from the UK to Portugal, took place in the Lisbon's 9th Registry Office [Cartório] the 15th of July 1959. The William & John Graham Company was now based in no. 1980, Avenida da Boavista, the former address of the Grahams' spinning mill compound. Cfr. Conservatória do Registo Comercial do Porto [Commercial Registry Office - Porto], 'Livro de Matrículas das Sociedades' — Matrículas e Averbamentos no. 14.214 (ap. 19, 12/01/1960). See also Diário do Governo of 10/08/1959.

¹² Conservatória do Registo Comercial do Porto, 'Livro de Inscrições', no. 58.890 (ap. 19, 12/01/1960). Suppressing the door numbers, the founding partners full list is: (from Porto) "Doutor Manuel Drummond Borges, casado, gerente comercial, morador na Rua Marco de Canavezes; (from Lisbon) António Abel de Sousa Amorim, casado, comerciante, morador na Rua Jorge Ferreira de Vasconcelos; João Simões, Rua Alexandre Braga; Manuel Bravo, Av. Almirante Reis; Eduardo Laranjinha, Rua Alexandre Braga; Eng. António Branco Cabral, Rua António Enes; António Domingos Teixeira, R. Coelho da Rocha; Arnaldo Simões Silva, R. Sete, Restelo; Dr. Rui Vasco Preto Correia, R. António Granjo, Parede (...) Amadeu Gaudêncio, Rua Castilho 211 (...) William

After all, the Grahams owned the land... An amazing plot of land: located just 1500 metres away from Rotunda's hub of services, in the green western axis to sea-and-sun, served by public transportation, by the future VCI and with an area of roughly 30 large football fields,¹³ its real-estate value was off-the-charts...

Nevertheless, funding was needed to develop the huge site. It will be Artur Cupertino de Miranda, a visionary millionaire founder and CEO of BPA, Banco Português do Atlântico, the largest private northern bank, who, trading funding for shareholding, will organise 'a big financial group articulated by BPA' and thus, effectively control the whole endeavour.

Controlling the several aspects and tasks of such an enormous project took centralisation: the Society, thus, created a 'technical cabinet' directed by Eng. Hélder Ribeiro da Silva who would also supervise and partake in all works of engineering. Assisting him were Engs. António Sarmento Pimentel das Neves, Renato Ramos Vieira Pousada and Manuel Jazelino Vieira da Costa. But civil engineers do not (should not) design buildings: inside the Society's technical cabinet a permanent architectural team was also formed, headed by architect Agostinho Ricca Gonçalves, aided by his younger colleagues architects João Serôdio and José Carlos Magalhães Carneiro.

The whole idea was to create a 'real Residential Park, a soothing, relaxing zone, yet located at the confluence of the great North-South national traffic lines, near the heart of the city and Foz [i.e.: by the sea]. Besides, the height of the area offers a surprisingly vast panoramic¹⁴. To the East and West of the Park there would be a constant mix of dwellings and commerce, something new when compared with other ventures of the time, like Pasteleira, where CIAM

Graham Junior & Company, R. da Alfândega, Lisboa. Most of the partners, including Gaudêncio, had 100 shares, accounting for 100 'contos', but William Graham Junior & Company had 1.537,5 shares, with a value of 1.537,5 'contos'. Interestingly enough, Rua Alexandre Braga was the address of Gaudêncio's society headquarters...

¹³ As previously stated, the construction of the future VCI was to cut it in two, according to the Auzelle 'Director Plan' approved in 1962, thus accessing the north or south of the region. Its dimensions were absurd: almost rectangular, its length faced Boavista Avenue for 630 metres, with a width of c. 500m, inwards, to Ramalde's fields. It had a perimeter of 2,2 Km, giving it an area of around 300.000 m². For the construction of the ZRB, 'Zona Residencial da Boavista', by the SCWG, [Sociedade de Construções William Graham] 70.000 m² were reserved. The rest was kept or sold. Note: the investigation at Porto's Building Registry Office [Conservatória do Registro Predial] by the author of this paper is still ongoing and this data is liable to be challenged by new material.

¹⁴ See Brochura Publicitária "Grande Parque Residencial da Boavista - Propriedade Horizontal - Soc. de construções William Graham SARL".Porto: Litografia Lusitana. s.d.

Corbusean guidelines on Zoning and on avoiding the 'street-corridor' were strictly followed¹⁵ [NOTE 15]. Nevertheless the urban teachings of the Modern Movement were not to be thrown away, there was no Garden-City paradigm here: dwellings were to be housed in isolated Slabs and Towers,¹⁶ as well, the difference being that other than the five first slabs, set perpendicular to the main avenue, allowing for pedestrian penetration into the Park, there would be streets and a physical continuity between the perpendicular plans of the facade and that of the ground: there would be no 'pillotis' nor any 'transparencies'.

The man in charge of making those difficult choices, indeed the master planner of the whole design, was architect Agostinho Ricca Gonçalves¹⁷. The modern movement was not new to him, though. Born in 1915, educated from 1932-37 in Architecture in the Beaux-Arts school and tradition of Marques da Silva's consulate, but professionally trained with the proto-moderns Rogério de Azevedo and Giovanni Muzio, he would embrace modern movement's 'purism' for only a short, intense period (1946-c.1949), designing in the (white)rationalist approach together with his older colleague, master and mentor, Viana de Lima, who would be, from 1951 to 1959 somewhat of a Portugal's ambassador to the CIAM¹⁸.

As an architect and artist his empathy, references and reverence are to be sought much to the north, in the Scandinavian 'new empiricists', and Alvar Aalto's, Hans Scharoun's and Ralph Erskine's sensualist/organicist poetics. He was also touched by the vigorous use of abstractly-ornamented ceramic tiles in architecture, of islamic connotations, something he was still to apply in his masterpiece, the MG building, in Julio Diniz street, in 1960-68.

¹⁵ Robert Auzelle had a functionalist training adhering enthusiastically to the "Charte d'Athènes, véritable catéchisme de l'urbanisme progressiste [qui] doit beaucoup aux idées de le Corbusier [et qui] réclame des constructions en hauteur, éloignées l'une de l'autre, isolées dans la verdure et la lumière". in HAROUEL, Jean-Louis, *Histoire de L'Urbanisme*, 3rd Ed. Paris: Presses Universitaires de France, 1990 [1981]. pp. 98-100.

¹⁶ "Les tours et les barres sous le corollaire du théorème hygiéniste [moderniste]" in HAROUEL, Jean-Louis, *Histoire de L'Urbanisme*, 3rd Ed. Paris: Presses Universitaires de France, 1990 [1981]. pp. 98-100.

¹⁷ On Agostinho Ricca see: GONÇALVES, Agostinho Ricca, *Agostinho Ricca, Projectos e obras de 1948 a 1995*. Porto: Associação dos Arquitectos Portugueses / Ordem dos Arquitectos, Secção Regional Norte, 2001; GONÇALVES, José Fernando, *Agostinho Ricca*. Vila do Conde: Verso da História, Col. Arquitectos Portugueses - série 2, 2013.

¹⁸ On Alfredo Viana de Lima see: SANTOS, Carlos Oliveira, *O Nosso Niemeyer*. Porto: Campo das Letras Editores, 2001. SECCA, Amândio Fernandes (coord.), *Viana de Lima, arquitecto, 1913-1991*. Porto: Fundação Calouste Gulbenkian e Árvore - Centro de Actividades Artísticas, 1996.

But not here: the ZRB, [or Zona Residencial da Boavista]¹⁹ was much more 'banal', sometimes 'dry' or even 'blunt', drawing on his field-trips to the strict European North, paid for by the Society, where the formal simplicity of Bakema-Van der Der Broek's Rotterdam LijnBaan, of 1953 and many 'anonymous' belgian, dutch and german post-war city centres caught his eye, even taking him, a non-german speaker, to subscribe to german magazines to keep in touch with the developments of those architectural models and ambiances²⁰.

After several tentative designs the plan settled on a dilated triangle where the middle core would be occupied by a big public garden functioning as a visual and conceptual powerful aggregator. A big massive wall, crowned by a taller building, the Tower, was to be set against the VCI, acting like the backdrop of a formal composition and separating noise from the quietness of the garden. Opposite the garden and the Wall, there was to be a much lower building-continuum described in the cited publicity brochure as a 'commercial, recreational and cultural unit with all of the ground floor occupied by shops, and protected from the street by a lengthy 'portico' where the inhabitants of the Great Park will have a representation of Porto's finest commerce'. This lower building designated by the builders as 'the Recreational Center' certainly is the pearl of the whole and it constitutes a novelty of sorts in Portuguese architecture of the period. Other than the shops it was to house nothing less than two swimming pools, one of them on open air with esplanades and parterres of topographical variety, 'tennis and badmington courts being also considered' a restaurant and a 'dancing'. Finally there was to be a Cinema 'that might as well function as a Concert and Exhibitions Hall'.

Closing the composition, in the frontier with the outer-city there was to be a church and a nursery school. This was enough for the advertisement brochure to state flamboyantly that 'this simple description suffices to emphasise that,

¹⁹ The ZRB, standing for Zona Residencial da Boavista is the designation that we find labelling the technical drawings coordinated by Ricca during the planning of the William Graham operation, therefore not following the more market-oriented designation of "Residential Park" used by the publicity brochures that were later to be distributed by the builder to prospective clients. However in his resumé, written much later by Ricca himself, "Boavista Residential Park" is the designation he uses.

²⁰ The subscription of German and Swiss architectural magazines by a non-german speaker is a fact amusedly mentioned by his daughter, and former collaborator, architect Helena Ricca in her conversations with the author of this paper. Of course, the Swiss magazines were at least bilingual, featuring articles in german and french.

planned as a grandiose whole and executed to the tune of the best that you are ever to find in Europe, the Great Boavista Residential Park will be the most valuable and most sought for living centre in Porto'.²¹

The ZRB Files

So, what about the 200-plus photographs by 'Fotografia Comercial Teófilo Rego' found inside a box labeled 'Sociedade de Construções William Graham'? What is its content? What do these photographs represent and what story do they tell?

Skimming through the half-a-million photos that Rego's professional toil has produced is something disconcerting, but archivist Graça Barradas together with the FAMEP team of researchers painstakingly managed to do just that. In the end 5000 photos related, directly or contextually, to architecture. The team was thus able to establish, based on the archival 'principle of provenance' an information system presenting two self-explanatory sections, 'personal' and 'commercial'. Belonging to the later, the 'William Grahams' box, presented an undifferentiated blend of images, some of them unexpected: from photos of dusty land... to photos of candlesticks, and what seemed like an XVIII century servant and a diner table feast, the variety seemed both daunting and surreal.

But images are produced in contexts and commercial photographs more so. Patterns of similitude have to be hunted for, establishing series of information production; 'tribes', 'clans' and 'families' must be identified. Chronologies both external (inter-series) or internal to the series must be attempted.

Setting apart all architectural works built by the Society but not related to the 'Boavista Residential Park' we end up with what we may call the ZRB files. First we should pay attention to their 'natural enclosures': envelopes sent to clients have destinations and date-stamps, they may reveal professional social networks, hierarchies of command and accountability, clarify purposes and give testimony to methods they used. Invoices reveal addresses, designations and flows of capital. Then we should focus on the signifier: films and prints, in the

²¹ See Brochura de Publicidade "Grande Parque Residencial da Boavista - Propriedade Horizontal - Soc. de construções William Graham SARL". Porto: Litografia Lusitana. s.d. [p.3]

hands of an expert on photography forensics may help confirming dating of specimens, due to maker, support technology or ageing. We then have to 'lock our senses' on the subjects at hand. An architectural and building endeavour like this has many 'phases' — and architectural design phases try out different 'variants'. By establishing a relative chronology it is then possible to make sense of the plurality of different types of objects represented.

For photography may seem banal, even repetitive, but it answers purposes, it always houses choice or a 'raison-d'être'. As such, it was possible to identify photos of pre-design land survey, concept-models at different phases of project development,, photos that act as feed-back to sponsors and shareholders as proof of delivery on the money and finally photos to sustain material for various types of publication: photos made just to generate photolithographic plates, photos for marketing brochures or catalogues of apartment's typologies, for advertising leaflets on the Hotel (eventually built) and its facilities: swimming pools, gyms, snack-bars and lounges.

Probably the most interesting of the ZRB files are the UPHOs, or Unidentified Photographic Objects: some photos are just reproductions of other photos previously published in magazines. Some of them are actually images of foreign advertisements, like frames, full of frozen life, taken from a movie: they are preparatory 'clichés', collected to serve as models to the Society's own propagandistic devices: amongst the ZRB files there are this strange snapshots of interiors, 'apartment landscapes', 'still lifes' for marketing. In spite of the fact that the buildings date from the late 60s and early 70s, we are faced with an imaginary that is past-oriented, with knight armours and pictures of sailing yachts on the walls, old lamps and older armchairs: after the 1974 April Revolution with its forced occupations of rural estates, mansions and houses by marxist-lead populations, targeting affluent clients meant convincing them that living in a (Post CIAM) semi-closed Neighbourhood Unit, in apartments instead of houses, was the modern equivalent of living in a pre-modern Castle, thus catering to their real or imaginary ambitions or representations of nobility and social status. Hence the photos of silver candlesticks, or of XVIII century diner feasts... They are props for a theatre of aristocratic domesticity. In the permanent acid-base chemical reaction that is the interaction between the

corruptive power of Time and the persistence of Matter — and people and culture are 'matter', architectural photography by its all encompassing capacity for register and memory, may very well be thought of as the Salt of the Stones.

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ICONIC PHOTOGRAPHS INTO FILM

The case of Le Corbusier and his use of photographic language

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Abstract

*Even if Le Corbusier was a fervent spectator of avant-garde cinema, burlesque films and filmic dramas, the visual language used in most of the films realised for or with Le Corbusier during his career do use a very static, conformist language: that of photography. The involvement of Le Corbusier for these film projects varies from enthusiastic participation in non-monographic documentaries to clear supervision in commissioned films for publicity. The films *Architectures d'Aujourd'hui* of Pierre Chenal, realised in 1931 and *La Cité radieuse* of Jean Sacha, realised in 1953, seem emblematic to this approach of transposing photographic strategies into film. In the former, a lot of the material was preceded by photographic intentions. Sequences are described as still photographs, or have their pendant in an anterior photograph. For the latter it was Lucien Hervé, entitled photographer of Le Corbusier since the end of 1949, who assured the task of deciding the filmic images of the film as 'artistic advisor'. Film seemed to him one of those ways of publishing photography. Paper space and cinematographic space were treated with the same visual and theoretical rhetoric and transposed from one medium to another: by composing this space –on paper, by sequences- Le Corbusier could control the ideas he wanted to pass on to the public. It is the recurrent question if his film projects had to be considered as art or as a tool. The film projects of Le Corbusier are mostly films with a larger scope: they were a tool for communication, publication, promotion, in which the subject of architecture or urbanism could remain the art.*

Keywords: Le Corbusier, photography, film, modern architecture.

Being aware of the possibilities and the influence the film medium could offer since his first appearance on screen in 1919 at the Gaumont newsreels¹, Le Corbusier will be involved in several film projects during his career. This involvement varies from enthusiastic participation in non-monographic documentaries to clear supervision in commissioned films for publicity, but the film projects seem limited to a certain scope of genres. Even if Le Corbusier was a fervent spectator of avant-garde cinema, burlesque films and filmic dramas and the experiences they can evoke to the spectator (Le Corbusier, 1950), the visual language used in most of the films realised for or with Le Corbusier during his career do use a very static, conformist language, and seem, for most of

¹ Le «Purisme», nouvelle école de peinture fondée par Ozenfant et Le Corbusier, Actualités Gaumont, 1919 (Archives Pathé-Gaumont France). Le Corbusier is reporting this event to William Ritter, even only his paintings are presented in the newsreel. Letter from Le Corbusier to William Ritter, 29/1/1919 (FLC, R3-19-335).

them, to be focussing on the promotion of his architecture, his urbanism and himself. It is the recurrent question if his film projects had to be considered as art or as a tool.

It seems illogic to come back to photography to discuss some characteristics of the cinematography of Le Corbusier, as already from the 1920s the avant-garde was searching for how to look at Cinema as an independent, new form of art, discussions at which Le Corbusier took also part, with for example *L'Esprit nouveau* (von Moos, 1987). Literature today on Le Corbusier often includes the role of photography in his work, first of all his use of photography to construct a new, proper, visual language to diffuse his ideas on modern times (Colomina, 1998), his approach to photography of his architecture (Naegele, 1996; Mazza, 2002) but also historical approaches on his own use of photography during his journeys in 1907 and 1911 (Gresleri, 1984; Benton, 2013; Fondation Le Corbusier, 2014) where photographs are not only put into their context, but are also discussed by their visual relevance and their visual composition and meaning. The same is not yet produced on the filmic language of the films on Le Corbusier realised with his involvement. Because of the hidden status of most of the material, inventories and contextualisation had been drawn up in a first stage (Weihsmann, 1995; François, 1996; Boone, 2003) before taking up the visual characteristics of the films. A first attempt has been done for the personal 16mm films realised by Le Corbusier in the 1930s (Benton, 2013; Fondation Le Corbusier, 2014) and for the '*promenade architecturale*' in the Villa Savoye in *Architectures d'Aujourd'hui* (Penz, 2006) and is currently being researched by the author in the context of a PhD, covering the different uses of Le Corbusier with the film medium. Besides the *Poème Electronique* for the Philips Pavilion at the Expo 58 in Brussels, and, partially, its precursor *Live begins tomorrow* of Nicole Védres from 1951², most film projects are first used as a communication and promotional tool, and are not conceived as a work of art, as do the two former examples. In his search and his use of film as a communication tool, Le Corbusier will often rely on photographic language, in this way creating no confusion on what would be the subject of art, the architecture or the film, and being able to control the medium with a visual language he mastered well.

² In this film, Le Corbusier presents for the first time with a compilation of images his ideas on life, as further developed in 1958. Some of the images come back in the *Poème Electronique*.

In 1930, Le Corbusier has the opportunity to put his architecture and his urbanism theories on screen by the intermediary of Pierre Chenal, after some earlier attempts in 1925, when Le Corbusier thinks of including the projection of a film above the famous diorama of the Plan Voisin for Paris in the pavilion of L'Esprit nouveau on the exhibition of the Arts Décoratifs in Paris, and in 1928, when he thinks about a film project that echoes his publication *Une maison, un palais*, with the villa Church, the villa of his parents at the Lac Léman and the lost contest for the Society of Nations in Genève. Chenal, at that time a young film director at the start of his career, was training himself in the art of cinema by realising several short films, when he contacted Le Corbusier for filming his architecture for a short documentary *Bâtir* (Matalon et al., 1987; Fondation Le Corbusier, 2014). During contact with Le Corbusier, this film will be doubled, which will result in the famous film *Architectures d'Aujourd'hui*, of which exist two versions, one as filmed by Chenal, and one as used by Le Corbusier³ for screening at personal conferences (Bacon, 2001). Omitting the first part of the film showing the architectures of Perret and Mallet-Stevens, both versions remain nearly the same. For both films *Bâtir* and *Architectures d'Aujourd'hui*, a short undated scenario is found in the archives of Le Corbusier⁴, and the origin is discussed if it was written before shooting or before montage of the filmed material. Although, in both cases, the importance lies in the description of the brief scenario: It does not tell the small plots as developed in the film, neither it describes the following sequences, but it describes mostly with only one word the subjects of the film, sometimes even as visual key moments. The last part of the film is dedicated to the plan Voisin of Le Corbusier, with his drawing of the opening up of the centre of Paris, the explanation of the model, and the insertion in the nature of the Bois de Boulogne. Here, the brief scenario indicates '*Plan Voisin hand of Corbu*'. This iconic image is used for the first time on the cover of the first monograph on Le Corbusier and Pierre Jeanneret, edited by François de Pierrefeu in 1930 (Mazza, 2002). The concept of the framed film and photograph are here very parallel, as the filming of the models took place in October 1930 in the Atelier, but one can clearly distinguish the photographic, posed, image from

³ The long version of the film, 18minutes, was handed over to the archives of Pathé by Pierre Chenal. The Archives Françaises de Film also own a copy. The short version is more frequently present in archives, for example the MoMA in New York, the Fondation Le Corbusier in Paris, the gta in Zurich, the Cinémathèque in Brussels, the Cinémathèque suisse in Lausanne,...

⁴ Scenarios for two films, hand-written undated note (FLC, B3-10-51).

the filmed sequence, with the hand in constant movement. The idea of a film on his plans for Paris run back to 1925, when he describes in his notebooks a scenario this time not with fixed images in mind, but more with cinematographic language, such as acceleration and slow motion, or with viewpoints, such as 'view of airplane'⁵. Probably Le Corbusier was referring to images used for his publication *Urbanism* (Le Corbusier, 1994) published the same year. The central part of the film is dedicated to three villas of Le Corbusier and Pierre Jeanneret: the Villa Church, the Villa Stein-de Monzie and the Villa Savoye. Each villa is described with some general views of the villa, an approach with a passing through the architecture, and several sequences 'inside', varying from private terrace and to interior. Those different ways of filming the architectures are alternated by rhetoric texts that often show the pen of Le Corbusier, and bound together by a small plot, seen as an obligation by Chenal as it comes to film an immobile subject, for example for the villa Stein by arriving by car, entering the villa and ascending to the highest point for overlooking Paris. For the example of the villa Stein, when Le Corbusier writes '*auto Garches*' it is evident that the filmic image is inspired by the photographic, as the photographic series were done some years earlier in 1928 and 1929. As for the photographic series, the car of Le Corbusier is filmed at the start of the sequence in exactly the same composition as it was done for the photographic series⁶. Further, the car approaches the villa and stops in front of the front door, an ending sequence similar to an image of the photographic series⁷. '*Auto Garches*' is the only word used in the scenario to describe the sequences shot at the villa, and must be seen as a visual reference for the whole part. But moving on in the sequences shot at the Villa at Garches, the backside of the villa, the vertical superposition of the terraces with interrelating views, the upper, horizontal terrace, the opposition of the sunny terrace with the dark Paris, several images refer to photographs taken before, during the photo report and during the construction site. For some of them, for example the image of the garden side of the façade, the viewpoint is literally the same as for the photographs⁸. Because of the difference of techniques in photographing architecture or filming architecture,

⁵ FLC, F3-4-1.

⁶ Three photographs were taken at two different moments with the car at different positions: L1-10-13, 14, 16 (FLC).

⁷ L1-10-18 (FLC).

⁸ L1-10-11, 22, 146.

notably the reduced wide angle of the film camera compared to the wide angle of the technical cameras for photography at that time, Chenal is forced to film this façade in moving panorama in stead of fixed image. Recomposing the panorama relieves the very same viewpoint as for the photographic image. As Le Corbusier was accompanying Chenal during filming of the Villa Stein-de Monzie –by showing his presence and that of his car in the film- it seems plausible that he indicated the former viewpoints to Chenal. For the Villa Church, almost all viewpoints are derived from photographs: general views of the villa, view from inside to the outside, general view of the friend’s house in the green, view from the inside,...⁹ Here, Le Corbusier probably did not accompany Chenal during filming, but probably Chenal was given indications by illustrating photographs on what Le Corbusier found relevant and important to show in film. Again, the cinematographic instruments were not able to film a framing as on photographs, and panoramas were introduced most of the times. The end sequence at the villa Church contrasts with the photographic panoramas as a very cinematographic scene. Two ladies and a young man –Mr Church- doing physical exercises on the roof terrace, rhythmically edited with different viewpoints. It is the culminating moment where Chenal is fully exploring the medium of film, not for incidence when the human movement takes over of the architecture. In his mémoires, Chenal describes this difficulty as follow:

About the task of filming this architecture, I would say that the preconditions of shooting around an immobile subject, whereas a film director would be the man who must create the movement, are terrifying and numbing. Either you take panoramas, or you realise a global plan, but it is never cinema. I prefer following "à la manuche" a tramp who is wandering or insulting the metro passengers, than filming Versailles, or, even better, Brasilia! (Matalon et al., 1987).

Le Corbusier, on the other hand, shared another opinion in an unpublished article for the magazine *Prelude*:

⁹ These viewpoints from the film correspond to the following photographs from the archives in the Fondation Le Corbusier: L3-7-73; L3-7-84; L3-7-69; L3-7-75; L3-7-78; L3-7-101; L3-7-103 (FLC).

While the film director manipulates passionate dramas, amorous intrigues and police mysteries, it is not easy to direct a film in front of a public, just by transposing his Camera around the four walls of a house. One must have an exceptional talent to manage this, without falling in the intolerable Photogénie¹⁰.

Photogénie, commonly used at that time by e.g. Epstein and Delluc, signifies the effect experienced by the spectator of a film: a new, stunning reality is created on the screen. Le Corbusier does not consider this new reality as primordial in the realisation of a film on his architecture, he needs a representation of the new, architectural reality, intensified by the capacities of the camera and the director. Transmitting architecture by photography or film is from this point of view the same: photographers or film directors are what he considers as his visual technicians: people who are trained to use technical visual instruments in order to diffuse preconized viewpoints, often already present in his sketches. But it also reveals that Le Corbusier was probably little aware about the differences of photographing architecture or filming architecture. He discovered and practiced photographing twenty years earlier, and would only experience filming a few years later. But even in 1935-1937, experimenting with a 16mm film camera Siemens B -close to the Kinamo model used by most of the avant-garde film directors- he often will use it to take hundreds of photographs, instead of filming (Benton, 2013; Fondation Le Corbusier, 2014). Manuals of that period would advise amateur film directors to train filming for example with a person sitting at a table at a distance of about two meters, avoiding too complex –and failed- sequences. This is exactly what Le Corbusier is doing when he is filming his mother in Vevey. No movement of the camera is used, only movement of the subject. But even in Brazil, when he wants to film a panoramic landscape, he is cutting it up into photographic parts instead of filming a panorama. Certes, he used the possibilities of the camera to take¹¹ still frames for economic and transport reasons -3 minutes of film could give him hundreds of photographs- but also because in doing so he ran back to the visual medium he controlled better, that of photography.

¹⁰ Undated manuscript for *Prélude* « Deux films de Piere Chenal "Bâtir" et "Architecture" » (FLC, B3-5-381).

One could also inverse the logic by reconstituting the photographic series of the villas taken by Gravot, Thiriet and Gérard¹². For the three villas shown in the film, it seems that some viewpoints of photographs are already fixed since design phase, and that the visual image is evolving from sketch to photograph with almost the same intentions. It takes the debate even further, that Le Corbusier would have designed his villas with some prefigured viewpoints behind. By this, and even if his architecture can not be reduced by the apprehension of a single viewpoint because of the differentiation of the spaces and their spatiality, he is rewriting those spaces to a sequence of privileged viewpoints. The transposing to cinematographic language is therefor emblematic, as it shows that those viewpoints are fixed, and that Chenal is often not able to film the real spatiality of the architecture, but relying on the fixed frames of the photographs. But at two moments, Chenal is showing the spatiality of the interiors of the villas, by filming on 180° the passing through from exterior to interior to exterior of the living room of the Villa Savoye and the library of the friends pavilion of the Villa Church –even if those have a starting point in an existing photograph!¹³

Why relying on photographic images instead of developing a new filmic language for the architecture? First of all Chenal was not able to introduce it himself, as he recognises in his memoires (Matalon, 1987), and it is significant that he never took architecture as a subject again. Secondly, Le Corbusier mastered much more the technical aspects of photography for his architecture than he did for film, this realisation being his first real experience in the field. He therefor took advantage of the techniques he knew already. Third reason, the most evident, is that he wanted to have control about the publication of his architecture. This was the most evident by creating a logic iconography, and publishing again and again the same canonical images, not only in architectural magazines, but also on screen.

But even after the Second World War, when film would become a much more common medium to communicate, and when Le Corbusier had experienced filming himself, he would continue his controlling, photographic approach. In

¹² The reconstituting the photographic series of the villas was the subject of a conference held by the author in 2012 at CRASSH, Cambridge, at the colloquium *Still architecture*. Proceedings of the colloquium are under construction.

¹³ L2-17-98, 99 (Villa Savoye) ; L3-7-89 (Villa Church) (FLC).

1952, when the wharf of the Cité radieuse at Marseilles is coming to his end, Le Corbusier shows his interest in a new film, showing all the capacities of techniques and social and individual living in a film, before inhabitants will move in. Some films were already realised before, as did the poetic documentary film *Le Corbusier travaille* in 1951 by his lawyer Gabriel Chereau for use during the process of the visual trouble the cité is causing in the environment of the Marseilles landscape, and the appearance of Le Corbusier for 15min in the film *Life begins tomorrow* of Nicole Védres one year before featuring not only Le Corbusier but also Gide, Picasso, Rostand and others. Also, the cité and the model-apartment were cited numerous times in the newsreels as a subject of national interest. For this new film, Jean Sacha, a personal friend of Lucien Hervé, entitled photographer of Le Corbusier since the end of 1949, was taken as the film director. As for numerous of the films realised by and with Le Corbusier, Le Corbusier is taking control of the scenario, and, in that way, of the visual production of the film. Le Corbusier explains his choice of Jean Sacha, at that moment an unknown director, that *'he loves my ideas and will adapt to my points of view'*¹⁴. Lucien Hervé, who started his career with Le Corbusier with the building site of Marseilles, followed the site from 1949 until the inauguration and beyond, and by doing so, created a strong interaction on visual iconography between Le Corbusier and himself. With Lucien Hervé, Le Corbusier had at his disposition a photographer who was able to express visually his thoughts on architecture: *'you have the soul of an architect'*¹⁵. Different from the photographs of the interwar period which often represent wide-angle, composed spaces, Lucien Hervé introduced other types of scales and spatiality of the architecture. Since Le Corbusier could rely on Lucien Hervé for the images taken of his architecture, he would trust a friend of him, supervised by Hervé. This supervision seems have been very literally, with Lucien Hervé mentioned in the credit titles as *'artistic advisor'*. Contact prints of Lucien Hervé realised during the shooting of Jean Sacha in summer 1952 show very peaceful people, illuminate Jean Sacha, and produce some of the most famous portrait photographs of Le Corbusier present at the shooting¹⁶: the face of Le Corbusier blinking in the sun, Le Corbusier posing next to the bas-relief at the entrance of the Cité,... The film

¹⁴ Synopsis, 2/8/1952 (FLC, B3-10-217).

¹⁵ Letter from Le Corbusier to Lucien Hervé, 15/12/1949 (FLC, E2-4-219).

¹⁶ Most contact prints from the archives of Lucien Hervé.

shows the Cité radieuse finished but uninhabited, as Le Corbusier wished, and takes the spectator through a carefully composed visit through the building, from the technical components over the individual apartment to the common parts of the building. Finished but uninhabited, the building is discovered by the spectator as a real illustration of Le Corbusier's urbanism and architectural theories on living, a mock-up, with the canonical words of sun, light and air¹⁷.

The shooting of the film gave Lucien Hervé the possibility to explore other ways of photographing the architecture and his protagonist present on scene. As for the posing of Le Corbusier at the side of the Modulor bas-relief, the same iconography will be used in the film in a sequence at the end of the film: Le Corbusier approaching the bas-relief, and taking his pose. Contrary to the manipulated photographic viewpoints into cinematographic viewpoints present in *Architectures d'Aujourd'hui*, the framed images of the film *La Cité radieuse* do much more link up with the framed photographs of Lucien Hervé, even if Lucien Hervé is often redesigning the photographic format of an image himself. Lucien Hervé was able to manage Jean Sacha in the way of taking cinematic images, without relying on panoramic plans: movement is introduced in this –again– empty architecture by moving the camera, manipulating objects such as the gliders of the kitchen cupboards, and montage of several plans. Several images taken by Lucien Hervé during the years of construction site preceding the making of the film, find their pendant in the film of Jean Sacha. Other canonical views are the view of the internal corridor, composed of telescoped squares of black and white, representing the lighted and unlighted parts of the corridor, or the perpendicular view from the upper terrace to the park¹⁸. Other filmed sequences are paralleled by a sequence of published photographs, as for example three photographs by Hervé with the dining table at the front plan, developing on paper space with different viewpoints the sense of movement and discovering a space. These photographs are put into a single film sequence, notably by the movement, in order to express the spatiality. Again, Le Corbusier is trusting on photographic knowledge for ensuring the picture quality of communication.

¹⁷ Texts are written by Albert Camus and Le Corbusier, without contacting Jean Sacha. It proves again the supervision Le Corbusier held with this film (FLC, G2-13-222).

¹⁸ View of the internal corridor: published in *l'Œuvre Complète 1946-1952* ; perpendicular view of the park: published in *Architecture d'Aujourd'hui* n°46, February 1953; Le Corbusier with the Modulor : published in *Architecture d'Aujourd'hui* n°46, February 1953.

Again, it seems to be a threat towards filmic language by ignoring the specific capacities of this medium.

What do Pierre Chenal and Jean Sacha have in common to be chosen by Le Corbusier to realise his films? Why did Le Corbusier not contact the avant-garde –that he knew very well- for his film projects? Le Corbusier did contact some of them, but in vain, for example Abel Gance, in 1925, the same year that Gance preserved the diorama of the Pavilion of the Esprit Nouveau in the ateliers of Pathé, or Epstein when he was still making avant-garde movies in the twenties. They were both young, starting film directors –Chenal was only 26!- when they contacted or were contacted by Le Corbusier. Being at the dawn of their career, Le Corbusier could more easily take control of their visual production, proved by his partial presence and numerous contacts with Chenal during shooting of *Architectures d’Aujourd’hui*¹⁹, and Lucien Hervé as artistic adviser. Both Chenal and Sacha did not seem to know a lot about modern architecture, which make the presence of an expert on set–Le Corbusier himself or Lucien Hervé- crucial but also easier to accept during shooting. Besides Chenal, whom Le Corbusier contacted at several times after the realisation of the film for new projects, most of the film directors were taken because of their relation or a chance meeting with Le Corbusier, like Jean Sacha, but also Jean Epstein, Abel Gance or Jean Grémillon during the twenties and thirties, or Pierre Kast and Jean-Marie Drot during the fifties and sixties. Besides, the choice or search for film directors for films often reflects the need of complementary publicity at the very moment. The film of Jean Sacha is very clear, Le Corbusier willing after several attempts, a film showing in detail and in colour all the aspects of the construction that marked a turning point in the career of Le Corbusier.

But most important is that it seems clear that Le Corbusier was not interested in a film on his architecture that could claim its existence purely as an art project itself. Declined film projects often show conflicts about the focus on architecture or film language such as a fiction plot and autonomy of the director in realising plans²⁰. With Jean Sacha, Le Corbusier makes clear what he is looking for when

¹⁹ Numerous references to Chenal are present in the sketchbook and the agenda of Le Corbusier (FLC, F3-5-1).

²⁰ For example the declined film projects with René Zuber in 1946, or with Michel Bataille in 1963 (Boone, 2003).

realising films: someone who can adjust to his ideas, his points of view. For Le Corbusier, it was important that the architecture stayed as primary focus. One must therefore note that the film that is today the best known by the public, the *Poème électronique* shown in the Philips Pavilion during Expo 58 in Brussels, is the only film that did not directly refer to photographic language. Although, this film is constructed for large parts with still images, on his architecture and urbanism, images he collected, and the images are a lot coming from his personal archives and those of his entitled photographer Lucien Hervé (Treib, 1996). The difference being in the fact that here Le Corbusier had supervision as director of the film.

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CONTESTED RIGHTS: ARCHITECTURAL PHOTOGRAPHS AS PRECARIOUS OBJECTS

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Abstract

This paper takes as a point of departure a dispute that developed around the contested appropriation of photographer Lucia Moholy's glass negatives by Walter Gropius. Moholy, who had left behind her negatives when she fled Germany in the 1930s did not find out until the 1950s that Gropius had kept and used her work. She demanded the immediate return of her negatives as well as financial compensation for the unconsented use of her work by Gropius and others, but her claims were predominantly declined. The contested territory of Moholy's early copyright claims and the rhetoric used to repudiate her claims offer an insight into a growing uncertainty in regards to architectural photographs resulting from the dissolving of existing hierarchical structures, both in regards to the relationship between image and object but also in respect to the roles assigned to those who generate them. In the correspondences related to the dispute, the very same photographs are argumentatively characterised as either commercial goods or artworks, implicitly or explicitly drawing on notions of copyright, and their importance is simultaneously acknowledged and diminished. The contesting of Moholy's images thus illuminates on the one hand an ambiguous and precarious status of architectural photographs within the architectural discourse. On the other, the paper argues that the particular portrayal of the photographs does not necessarily represent the author's actual beliefs but facilitates the possibility to construct or maintain a specific hierarchical order between the image and what it depicts, as well as between the actors involved in the dispute, after the established order had become instable due to the changing role of photographs within the architectural discourse and their growing significance.

Keywords: architectural photography, copyright, Lucia Moholy, Walter Gropius

Architectural photographs made up only a small fraction of photographer Lucia Moholy's (1894-1989) oeuvre. Nevertheless, her work, influenced by the New Objectivity, contributed significantly to the development of modern architectural photography (Hoiman, 2011, p. 174). Whereas she was an independent photographer, from 1923-28 she was affiliated with the Bauhaus through her husband Laszlo Moholy-Nagy and provided substantial support for his as well as the institution's work. When the school moved to Dessau in 1925 she took a large number of photographs of the new Bauhaus buildings designed by its director Walter Gropius without any official commission. With her consent, these photographs were extensively used for the promotion of the institution and they influenced the public image and reputation of the buildings considerably.

In 1928 Moholy and her husband left the Bauhaus together with Gropius. Only a few years later, by now divorced and threatened by Fascism, Moholy went into exile, leaving behind most of her belongings including her extensive archive of more than 500 glass negatives. For years she believed the plates to be irretrievably lost, as word of their alleged destruction had reached her. It was not until Moholy, now living in London, came across some more recent publications which featured her photographs, that she began to doubt the accuracy of this account. In 1954, the falseness of the story was finally confirmed by Gropius, whom she had turned to for help to locate the whereabouts of her negatives. The archive, he informed her, had in fact been with him all along and he hoped that Moholy would not '*deprive*' him of the negatives if he provided her with a set of contact prints as the photographs had been '*extremely useful*' and he had '*continuously made use of them*' (Gropius, W., Gropius to Lucia Moholy, February 25, 1954).

Gropius' initial appreciation for Moholy's photographs as well as the casual tone of the conversation changed in the subsequent correspondences, as Moholy insisted on the return of her negatives and demanded compensation for the allegedly illegitimate use and dissemination of her work. In this respect, she did not limit her claims to Gropius alone but also approached others who had used the pictures; first of all to make them aware of Gropius' illegitimate actions which, assumingly unknowingly, they had become part of, but also to ask for retrospective settlements. Confronted with Moholy's demands, many of them, for example Sigfried Giedion, informed Gropius of her claims. In his response to Giedion, Gropius did not actually deny Moholy's accusations and instead argued that she '*entirely overestimates the value of the photos which were taken thirty years ago*' (Gropius, W., Gropius to Sigfried Giedion, March 3, 1955). Thus, he downplayed the photographs' value and suggested their relevance had changed over time. He furthermore claimed, that Moholy had foregone any entitlement to her own work as she had never tried to retrieve her negatives. Despite being firm in these points, Gropius nevertheless admitted he was uncertain as to whether having used Moholy's photographs in publications might have breached any copyright laws after all (Gropius, W., Gropius to Sigfried Giedion, March 3, 1955).

What followed Gropius' revelation was a lengthy dispute about the return of Moholy's negatives but also about the contested lawfulness of, as well as implications resulting from the photographs' use and distribution. The course of events from Moholy's departure from Germany to her finding out about the whereabouts of her negatives – how exactly they came into Gropius' possession and the actual reasoning behind his keeping them – are retrospectively impossible to determine with certainty. Whereas these aspects feature prominently in the correspondences, I will exclude these questions as well as other details such as the Bauhaus context here. Instead, this paper focuses on the arguments and rhetoric employed by different parties involved in the dispute. Also taking up thoughts on the concept of copyright, it aims to highlight the presence of several ambiguous and even contradictory notions of architectural photography within the professional architectural discourse and relate it with the status of photographers, architects as well as authors of architectural publications.

According to Jean Baudrillard, society underwent a significant change in that its economy no longer focuses on material goods but develops around the sign-value of images (Baudrillard, 1994). Whereas these used to represent the real, Baudrillard claims, images had become increasingly self-referential and detached from the material objects they only appeared to represent (Baudrillard, 1994, p. 6). This new regime, privileging the sign over the real, rendered former cultural codes and rules invalid, as it was detrimental to the established order which grounded on the referential relationship between object and image. The dispute around Moholy's negatives in my opinion illustrates the rupture Baudrillard describes within the field of architectural photography. Moholy's copyright claims and their rejection by Gropius and others marks from this perspective a point in time when architectural photography had passed its early stage of formation and transcended into a highly professionalized genre. The contested territory of Moholy's early copyright claim thus offers an insight into a growing uncertainty in regards to architectural photographs resulting from the dissolving of existing hierarchical structures in regards to both the relationship between image and object but also in respect to the roles assigned to those who generate them.

Notions of copyright: The precarious character of architectural photographs

There are two different, albeit related aspects to the dispute. Firstly, the *physical* objects, the negatives, representative of the means to control the use and dissemination of the images. And secondly the *immaterial* images which have been used by several people and for different purposes without Moholy's consent or financial compensation. Hence, Moholy and her lawyers had to negotiate the return of the negatives but also face the more complicated task of how to control the use and further distribution of her photographs.

Moholy insisted repeatedly that she had never signed away the copyright of her photographs and hence was the only person entitled to make decisions as to their use. However, as Bernhard Edelman emphasizes, laws, including that of copyright, are never clear-cut or stable concepts and neither is every object automatically protected under copyright laws (Edelman, 1979, p. 38). Moholy's understanding of the term copyright, suspected Milton Winn, a lawyer she consulted, probably rested upon her feeling that she as the photographer was naturally and indefinitely the owner of her intellectual creation in all its varieties but did not comply with its '*legal intendment*' (Winn, M., Winn to Lucia Moholy, May 20, 1955).

Additionally to discrepancies between common and legal notions of copyright, it is also subject to national differences and throughout history copyright laws have repeatedly changed in response to cultural and, as Edelman emphasized, especially economical demands (Edelman, 1979, p. 44). It nevertheless relies on two fundamental yet differing concepts. According to the first, any work, regardless of its nature or form, is covered by copyright which is attached to and sold with the work itself. Whereas in this case copyright represents quite literally the entitlement to create and distribute copies, most arguments made in regards to Moholy's photographs draw on the second, more complex concept that defines criteria for works entitled to copyright protection. Going back to the 18th century, explains Molly Nesbit, the term copyright was initially meant to distinguish between soulless, industrially generated commercial objects and individually generated products of cultural value (Nesbit, 1987, p. 234). Only the latter were copyrightable, as unlike the former they could prove their individuality by bearing traces of either their

manual production or the authors' personality. As author and work were regarded as indispensable, the copyrights were invested in and stayed with the author, even when the work itself was sold (Nesbit, 1987, p. 233).

The mechanical production process of photography posed a challenge in terms of how to classify photographs according to these criteria, but also in regards to defining the status of the photographer who could emerge as either creative author or mere labourer. Indeed, depending on their particular context and ownership, but also a respective user's or reader's standpoint, photographs as well as their creators can usually fit and often even switch between the categories of commercial and artistic (Nesbit, 1987, p. 233). In comparison with other mediums, photography makes it therefore particularly easy to undermine the role of the author and her potential entitlements.

Throughout their dispute, Gropius did not contest Moholy's status as creator of the photographs nor her entitlement to the actual negatives; what he challenged instead were copyright entitlements derived from this role. His arguments made use of the ambiguous character of photographs – probably rather unconsciously than cunningly, but nevertheless believably – which facilitated the possibility to insinuate that Moholy's photographs were purely commercial products that lacked individuality and consequently cultural value. Hence, there was no copyright. Suggesting that owning the prints entailed the unrestricted right to use them, Gropius' wife Ise, writing on behalf of her husband, emphasized that Gropius had hardly ever used the negatives and instead relied on the '*original copies*' Moholy once provided him with (Gropius, I., Gropius to Lucia Moholy, March 4, 1954). Thus neglecting to differentiate between the images and their material presence, the Gropius' denied the photographs the status of intellectual property. By pointing out that Moholy had never articulated any limitations as to the photographs' use, Gropius also implied her photographs were commercial products which unlike artworks are not automatically covered by copyright based on their character, thus constituting Moholy as a service provider. Whereas the success or at least credibility of this characterization is contingent on the general equivocality of photographs, I

believe that it was furthered by the specific style and character of Moholy's images, which followed the New Objectivity.

For a long time, Moholy had claimed neither herself nor her work were creative and explained that it was not her intention to create artworks but to generate supporting and representing means for the work of other artists (Sachsse, 1990, p. 186). This approach, one could argue, was not too far from Gropius' view of her work. Feeling undermined and deceived by Gropius however, Moholy, who initially rested her claims solely on her creatorship of the photographs, changed tactics and rhetorically re-characterized her work, thus employing the same means as Gropius. Upon the advice of one of her lawyers and more than a year into the dispute, Moholy explained that her photographs, *'owing to their individual character, their creative use of light and shade, the unusual composition, and other highly artistic qualities belong to the group of work known as the visual arts'* (Moholy, L., Moholy to Gerd Hatje, July 7, 1955). Whereas this might not have necessarily represented her actual beliefs, defining her photographs as artworks enabled Moholy to conclude that *'subsequently, the period of copyright corresponds to the copyright in those arts,'* which meant extended protection (Moholy, L., Moholy to Gerd Hatje, July 7, 1955).

Photography, Edelman points out, is a process of creating new property based on something that is already there and belongs to somebody else – either a person, a company or the public. This awkward process of an *'over-appropriation of the real,'* is further complicated when there are two creative contributors at play, one responsible for the photograph and the other for what it depicts (Edelman, 1979, p. 38). A definite attribution of authorial achievements to either the photographer or the photographed – or in case of architecture the author of the photographed – becomes impossible (Gaines, 1991, p. 75). Placing her photographs in the category of art also established Moholy herself as artist and thus in competition to Gropius. This re-categorization destabilized the hierarchical order between Moholy's photographs and Gropius' architecture which had established over the course of thirty years, and which entailed a negligence of Moholy's position as the creator of the photographs and a superiority of Gropius' position as creator of the object depicted, the architecture. By contesting Gropius' authority to dispose of her

photographs, Moholy emphasized their independence from the designs they depicted and, even though such might not have been her intention, implicitly challenged Gropius' accomplishments.

Moholy's and Gropius' attempts to argumentatively define, or rather redefine the character of the photographs in a particular way, first of all highlight the very possibility to plausibly do so. Furthermore, they emphasize the significance of the status assigned to photographs, both in regards to legal entitlements as well as their function within the architectural discourse. Indeed, I believe that in Gropius' arguments an uncertainty in regards to the status of the photographs and maybe even an unease in respect to their relevance surfaces, which might explain the inconsistency in his attempts to downplay the importance of the photographs despite his pronounced interest in them. A similar contradiction to that of acknowledging photographs as necessary and reliable means and concomitantly render them random and negligible tools is also discernible in arguments made against Moholy from within the publishing world.

Valorisation of Architectural Photographs

In 1954 Sigfried Giedion's book *Walter Gropius : Work and Teamwork* appeared simultaneously in several countries, featuring several of Moholy's photographs. In response to the financial claims Moholy made in retrospect for the use of her images, Giedion informed her that she was the only photographer who insisted on a, in his opinion, '*enormous fee.*' The only other photographer who had also demanded any financial compensation, Giedion elaborated, withdrew his demands after Giedion and Gropius explained to him '*that this book could only come into being for a reasonable price because of the sacrifices of all participants*' (Giedion, S., Giedion to Lucia Moholy, February 4, 1955). In a subsequent letter, and increasingly indignant as to Moholy's adherence to her claims for compensation, Giedion became even more plain. If every photographer whose images appeared in the book had made claims similar to hers '*based on vested rights,*' he wrote, the costs would have exceeded those of the book itself. Stressing that even '*the*

American photographers who usually insist on their copyrights like shylocks have ALL refrained from it,' he emphasized the allegedly disproportionate nature of Moholy's claims (Giedion, S., Giedion to Lucia Moholy, March 20, 1955, original emphasis, my translation). Accordingly, he expected her to retrospectively agree to what other photographers had done before – the provision of her work free of charge for what is presented as a worthwhile cause.

The argumentation of Max Neuenchwander, who coordinated the publication of Giedion's book, reveals a similar pattern. In a letter to Gropius from February 1955 he was adamant that *'Mrs. Moholy has no right to claim any indemnity for her photographs'* (Neuenchwander, M., Neuenchwander to Walter Gropius, February 28, 1955). Only a few months earlier though, he had asked her to reconsider her claims because they might *'jeopardize the experiment,'* by which he meant the simultaneous publication of Giedion's book in several countries for a low price (Neuenchwander, M., Neuenchwander to Lucia Moholy, December 17, 1954, my translation). In this context he emphasized that by no means was he himself motivated by financial interests but much rather concerns as to the potential of Moholy's demands to set a precedent and lead to further, similar claims. Thus, similar to Giedion, Neuenchwander alluded to a greater, worthwhile cause that Moholy should consider in regards to making and maintaining her demands.

Faced with these arguments brought against Moholy, one of her legal advisor's pointed out that it was indeed conspicuous that *'by no means have your legal entitlements been contested so far. The gentlemen restrict themselves to asking you to relinquish your rights'* (Abel, P., Abel to Lucia Moholy, February 10, 1955, my translation). Moholy herself also picked up on the multiplicity of reasons held against her claims as well as the role of conventions drawn on in this respect. In a letter to Herbert Bayer, who justified his failure to compensate Moholy for the use of her photographs with the educational character of his publication, she highlighted that it was *'most peculiar, that excuses such as "educational purpose", "catalogue" and similar metaphors are always held against the photographer, though no such publication could even be attempted without the photographer's contribution which is essential'* (Moholy, L., Moholy to Herbert Bayer, April 2, 1955).

Notably, the authors of all aforementioned letters seemed less to request but rather expect Moholy's cooperation, certainly relying on their respective status, but, as I believe, also on disciplinary conventions and the role they inherently allocate to architectural photographs and photographers. In that they emphasize the nature and value of the respective project or publication, I argue, these people infer that whereas photographs are as essential as Moholy suggested, they are raw material, thus taking up the same stance as Gropius. Only by being put in a particular context by a writer or editor are they valorised and thus assigned meaning. Within this logic, the actual intellectual achievements are on the one hand those of the architect as the creator of the depicted building but on the other hand also the work of the respective author of a publication, instead of the photographer. However, despite their determinacy it seems to have been as impossible for Giedion and Neuenchwander as it was for Gropius to construct a conclusive case against Moholy, which further reveals what I believe is the precarious, contested and unruly status of photographs within the discipline of architecture.

Conclusion

What the preceding discussion shows is on the one hand a reciprocity between the role assigned to the photographs and those assigned to the actors involved in the dispute. On the other, what emerges is an ambiguous, precarious and unstable role of photographs within the architectural discourse, both in regards to the potentiality of argumentatively presenting them in one way or the other, but also, I believe, in respect to their relation to the discourse and its subject-matter: architecture.

Whereas the monetary loss Moholy suffered through Gropius' actions was certainly an issue for her, for Gropius, a Harvard professor, it was unlikely a matter of financial means which had motivated his unyielding attitude towards Moholy. If we return to Baudrillard's thoughts on the transition from images as representations of the real, and thus subordinate to the real, towards a regime of the sign in which the significance of images surpasses that of reality, remaining in a position of control over Moholy's photographs became increasingly desirable and important for Gropius

over time. Thus, whereas in the argumentation of those involved in the discourse manifests the growing significance of photographs for their work, this development also posed a threat to them, as it had repercussion for their established standings and destabilized their privileged positions. Moholy's emergence as an author who claimed control over the photographs and represented their individuality made the shift and the importance of the images uncomfortably apparent. Assigning her and her photographs the role of service providers, can thus on the one hand be regarded as attempt to secure the disintegrating hierarchy and on the other an effort to reaffirm the tie between the image and the real that the old order hinged upon, but which according to Baudrillard had been severed (Baudrillard, 1994, p. 6). Asking Moholy to drop her claims for the sake of the cause emerges then as yet another attempt in preserving the hierarchy by enlisting disciplinary conventions, representative of the established order between architecture and image but also photographer, architect and author.

One might argue, the story has only little relevance for the discourse today as many crucial aspects such as negatives, let alone made of glass, but even physical prints have somewhat disappeared from everyday practice. Also, the capacity of photographs as influential means within the architectural discourse has long been acknowledged and is a flourishing field of research. I believe however, that although throughout the last century the architectural discourse has changed in numerous aspects, the equivocal and precarious role of photographs, which this story reveals, prevails nevertheless. Indeed, I even presume it has become a constituent of the architectural discourse in so far as disciplinary processes, hierarchies and conventions have developed around the ambiguity of architectural photographs and which consequently have come to rely on its habitual acceptance in turn. This, I think presents a potential challenge research on architectural photography needs to address. Proving this assumption will of course require further analyses of the discourse as well as tracing of the developments of conventions and copyright laws, which explicitly or implicitly organize disciplinary hierarchies. However, if we assume the role of architectural photographs is indeed as precarious and unstable as this paper suggests, it follows that our notion of it will need to reflect this ambiguity.

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PHOTOGRAPHY & VERNACULAR ARCHITECTURE: THE PORTUGUESE APPROACH

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Abstract

At least, from the 1880s, it is possible to identify the presence of popular architecture in surveys, which were formally or informally held in Portugal. However, the most significant survey was the Survey on Portuguese Regional Architecture carried out by the Portuguese Architects' Union in the second half of the 1950s. This work, published in 1961, used mainly photography as a source of registration of the rural dwellings during the fieldwork. A photography made by architects who have shaped in this work a gaze and an insight that has become decisive in the subsequent architectural production. This paper deals with the Survey as photographic record and way to look at vernacular architecture.

Keywords: Modern Architecture, Portuguese architecture, Vernacular Architecture, Survey on Portuguese Regional Architecture, Photography and Architecture

The interest for popular architecture, more precisely, for its rural and vernacular version, becomes apparent in Portugal in the early 19th century. However, we must wait until the last decades of the century, that an until then quite unknown idealized approach to an ancestral universe becomes the object of a more rigorous research.

The contact with the reality resulting from rural work caused the disappointment of the people moving from the idealized report of the old nannies to a reality confirmed on the spot. It brought the disbelief of the urban universe in the rural world's quality. In this reality, one can research part of the explanation of the negative discourse that installed itself in Portugal, at different levels, during the last decades of the 19th century (vd. Maia, Cardoso and Leal, 2013). This was valid until, at least, the nationalist reaction with an opposite sense caused by the *1890 British Ultimatum*.¹

¹ The British demand of the African territory located between Angola and Mozambique (mainly in present day Zimbabwe) culminated in 1890 in an ultimatum in which Portugal was to retreat its troops in the region or face war with Britain. The Portuguese government's acquiescence to British demands led to an internal movement of opposition and revolt which significantly advanced the republican cause, as well as intensified nationalism

Actually, from the 1870s, experts, such as writers, anthropologists, architects, archaeologists began to share an interest in profound Portugal thereby contributing for its discovery, and that is reflected in their works. Photography played an increasingly important role in this process, as the real country revealed itself to a great extent through photographic register.

Photographs and engravings produced with photographs became a constant in the journals of the time,² thereby, contributing to the diffusion of until then unknown monuments, landscapes and architectures.



Figure 1. Photograph of Carlos Relvas. Silver-gelatine negative; impression contemporaine. Published in *Carlos Relvas and House of Photography* (2003)

Let us take as example the *Revista Pittoresca e Descritiva de Portugal com vistas Photographicas* published by the architect – archaeologist Possidónio da Silva (1861-1862)³ that constitutes the first album with photographic reproductions of monuments⁴. The journal *Panorama Fotográfico de Portugal*, published in Coimbra from 1869 to 1874 and including already views of several

² See, for example, the photographs by Carlos Relvas that originated a considerable quantity of illustrations enriching the journals of the time.

³ This journal was the first Portuguese photographic publication with official funding. See. Batista, 2010: 101)

⁴ In this case, the photographs are stick to the publication's pages.

places, in this case, by such photographers as Carlos Relvas must be also mentioned in this regard.⁵

The recourse to photography as registering form became increasingly evident. For instance, the photographer Carlos Relvas integrated the commission that travelled all over Portugal searching for material for the *Exhibition of Portuguese Art* taking place at the South Kensington Museum in 1880⁶. Accordingly, he photographed the urban settlements planned by Alfredo de Andrade and described by Rangel de Lima (Maia, 2007).

At the time, vernacular housing was already quite frequent, although integrated in heritage and picturesque sites from which it didn't manage to move away. Photographs of empty streets or of streets with some inhabitants in pose register rural settlements, houses details, unusual solutions. It is enough to see some of the extant photographs by Carlos Relvas.

But, it is important to mention that a knowledge corpus of traditional housing was in construction and became one key subject of the national architectural culture regarding the debate on the *Portuguese house* in the same period. However, the works dedicated to the discovery of Portugal gained only significance in the early 20th century. We mention here the publications combining texts by recognised authors with images of distant rural and archaic houses and villages, historical monuments and landscapes with a recognised natural beauty. See, for example, *A Arte e Natureza em Portugal*, edited by the photographer Emilio Biel (1902-1908) and illustrated with both his photographs and the photographs by Cunha Moraes.

As concerns vernacular architecture, it is important to register the importance it gained from the last decade of the 19th century in the Portuguese architecture universe and whose first great systematiser was Rocha Peixoto.

⁵ Other example is the *Vistas de Portugal* [Views of Portugal] (1880) by Carlos Relvas (Vd. Sena, 1998: 66).

⁶ Rangel de Lima (journalist), Alfredo de Andrade (architect) and Carlos Relvas (photographer) covered all Portugal in 1880 with the aim to collect both Portuguese art works for the exhibition in preparation at the South Kensington Museum in London and data that would permit them to act as referees on the value of both movable and immovable heritage of the convents that the government intended to sell, so to assure the safeguarding of the heritage considered of special cultural significance. The reports by this commission give a rather negative idea of the state of national heritage. See: Maia, 2007: 222-23).

In his pioneering articles *Os Palheiros do Litoral* (1898) and *A Casa Portuguesa* (1904) Rocha Peixoto identifies and organizes typologically the different solutions of vernacular housing.

João Barreira describes also the typologies of the traditional *Portuguese house* in the catalogue's text of the Portuguese representation at the National Exhibition of Rio de Janeiro from 1908. Both the works are illustrated with photographs.

The approach to vernacular culture, however, will have to wait until the middle of 1930's to move into a whole new phase, in a process strongly marked by the work of the geographer Orlando Ribeiro.

His first photographic record on rural Portugal dates from 1937 and depicts a poor and isolated rural environment. But Orlando Ribeiro is mainly a researcher of the different components shaping both the natural and the human territories.

Indeed in 1945, his publication *Portugal: o Mediterrâneo e o Atlântico*, established the existence of large natural regions caused mainly by the contrast between the Atlantic and the Mediterranean influences. These main regions were also subdivided into geographical "landscape units" mostly characterized by land-relief and soil nature, inherently linking them 'on their natural features' (Ribeiro, 1945).

Thus, based on a geographical characterization, Orlando Ribeiro offers a view of Portuguese rural architecture, and its close *liaison* with local building materials and natural landscape.

In his photographs, the natural expressiveness of the materials used in construction is emphasized by the framework given by the photographer.

Such could be the case of stone in its organic use – applied both in dwellings, in field-supporting walls or in paved rural paths – or the thick walls made of mudbrick or even the wooden houses on stilts built on dunes.



Figure 2. Beira Litoral coastal barn photographed by Orlando Ribeiro, published in *Orlando Ribeiro. A Casa e o Mundo* (s.d.)

The gaze of Orlando Ribeiro on these wood architectures is accurate: "One storied houses, salient chimneys, balconies, everything was built with great mastery and elegance, in this material, rare in our popular architecture" (Ribeiro *apud* Belo 2012).

The shape of the rural dwellings had also a significant impact on Orlando Ribeiro's research who distinguished "two basic types, one for the North, the other for the South, both based on a rectangular floor plan and, in most cases, with a gabled roof" (Ribeiro, 1998 [1945]: 92). However, the uses made by its inhabitants are different.

In the North, the two-storey building shelters the cattle at the ground floor while at the first floor, with its own independent access through stone stairs, a dwelling is made up of a kitchen and a room. On the other hand, in the South, the one-storey house is exclusively used as dwelling, with whitewashed walls. Certain architectural features are considered determinants by this geographer, such as the outside balcony sheltered by the roof, in the North, or the chimney standing out the façade in the South (Ribeiro, 1998 [1945]: 92).

In the relationship with the house and the place the inhabitants aren't static figurants inserting themselves strategically into a photographic composition, but integrant part of their territory, in their everyday practices.

This interest in vernacular architecture also marked the work of other professionals.

At the end of the 1930's a group of agronomists had an increasing interest in the subject and set out on a government-backed *Survey of Rural Architecture*. However, because their report denounced the miserable living conditions of the population and the poor housing conditions, it was subjected to political censorship and only two, of the three volumes planned, were initially published.⁷ Recently, the third volume was published with information from surveys that were able to fold.

Lima Basto, the mentor and coordinator of this survey argued in the first published volume (1943) that "to study the conditions in which the population of a country lives and develops is a basic duty for the people interested in the progress of this same country".

In addition to civic concerns, this survey had also a double function of a more operative character, expressed in the respective *Questionnaire – Guide* (1943): (1) "to know the economical and hygienic housing conditions of rural workers"; (2) " a) to obtain study elements for the determination of the form to improve these conditions, taking into account the family's present possibilities; / b) the measures that should be taken to change these conditions, considering the financial outlay of both agriculture and the state".

A specific *Questionnaire – Guide* was elaborated for the field surveys and serving as guidance to "obtain a description as complete and real as possible of the targeted facts", something that, according to its authors, permitted to the survey to "be as detailed as possible"⁸. The identification of the results is registered by the set of collected *examples* following a presentation grid, and corresponding to the number of cases representative of each of the regions in study. In the author's proposal, "The presented works, produced with the greatest scruple, intend to be exact photographs of the predominant rural house".

⁷ The work was planned to be published in three volumes: (1) The Northern Region, from 1942. (2) The Central Region published in 1947; (3) The Southern Region, whose publication was hindered by censorship. This volume was published but in 2013, in an edition organized by Fernando Oliveira Baptista, João Castro Caldas and Maria Carlos Radich.

⁸ This *Questionnaire – Guide* is constituted by a first part including the general instructions and a second parte listing the questions organized by subjects: location of the house, family, a. s. o.

Critical opinions or personal commentaries on the subject presented are scarcer, which reflects the author's systematic but distant approach to the subject in study. Thus, it is up to the reader "observe how close or by contrast how distant one was" of the required habitability conditions⁹. The gathered material is thereby presented in an objective and factual way.

We have the impression that the same cold rigor is present in the way these architectures are sometimes photographed.

In some photographs, the closeness of the house, whose façade occupies almost the whole available space, permits neither field depth effects, nor reveals concerns with the object's global framework that appears thus exclusively focused on a bi-dimensional plan. In other photographs, when the building is photographed in its tri-dimensional component, either its relationship with its environment is registered based on the reference indicators of the *Questionnaire – Guide's*, or it appears lost in its landscape, demonstrating its isolation¹⁰.



Figure 3. Photograph of vernacular house in Monte da Casada (S. João, Castelo de Vide) published in *Inquérito à Habitação Rural*

⁹ In addition to the study of the functional construction and organization of the house, questions related to natural illumination and warming, sanitarian hygienic, furniture, clothes and domestic objects were also surveyed.

¹⁰ *i.e.*, in the case, it belongs to an agglomerate of similar houses, forming a place, a village or small town.

In these photographs, the inhabitants appear, in general, in a static pose, maybe to serve as scale reference to the building. But this sensation of moment frozen in time transmitted by some of these photographs seems also to translate the affective distance between *inquirers* and *respondents*, for the rest, confirmed by the deliberate anonymity attributed to the second¹¹.

The gaze is almost always a technical gaze in tune with the “crude tone of the reports contributing to the sharpness of the presented panorama” (2012: 23-24), that is of clear poverty and misery.

These photographs are published in a page often shared with the buildings plans, thus completing the description of the case study.

The anthropologists joined the geographers and the agronomists. In 1947, traditional Portuguese housing was a main subject of the Portuguese anthropologists, who proposed to “*carry out a comprehensive study on this subject by analysing the dwelling in its complex variety of architectural, ethnographic and historical aspects*”. From this resulted, in the next decade, the publication of various studies of the different housing typologies, whose aim was to contribute to a “*planned comprehensive survey*” (Oliveira 1986, apud Oliveira and Galhano 2000 [1992]: 11).

In the 1950s, also the architects became interested in vernacular architecture. Previously, in 1947, Keil do Amaral had proposed to the architects’ union to carry out a survey on regional Portuguese architecture, emphasising the importance of its knowledge for the development of “*the basis for an honest, active and healthy regionalism*” (Amaral, 1947).

One decade later, between 1955 and 1960, the architects went to the field, performing an exhaustive graphic and photographic survey of the country diffused by the work *Arquitetura Popular Portugal*, published in 1961.

¹¹ João Castro Caldas explains that “the motive for this procedure resulted mainly from the wish that they would seem rural worlds with characteristics standing out of the respondents group. The anonymity was an option erasing the individual trajectories in the reading of the rural world, [...] the anonymous body of the rural bulk.” (Caldas, 2012: 25). The terms *inquirer* and *respondents* are used by the survey’s authors.

This work, known as *Survey on Portuguese Regional Architecture*, was carried out by 6 teams of young architects, whose task was to register the vernacular architecture in the regions in which the country was previously therefore divided.

They covered a profound Portugal, initially in scooter and by car, but also with many kilometres on foot or riding a horse or an ass, in recognition trips to villages, settlements and places isolated in the landscape and with a very difficult access.

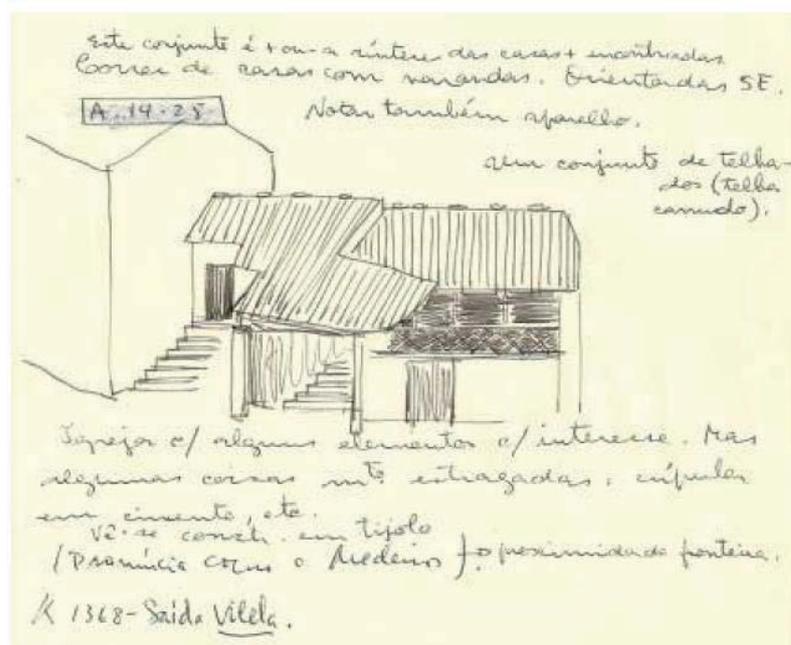


Figure 4. Notes of the zone 2 team (Dias, 2013:107)

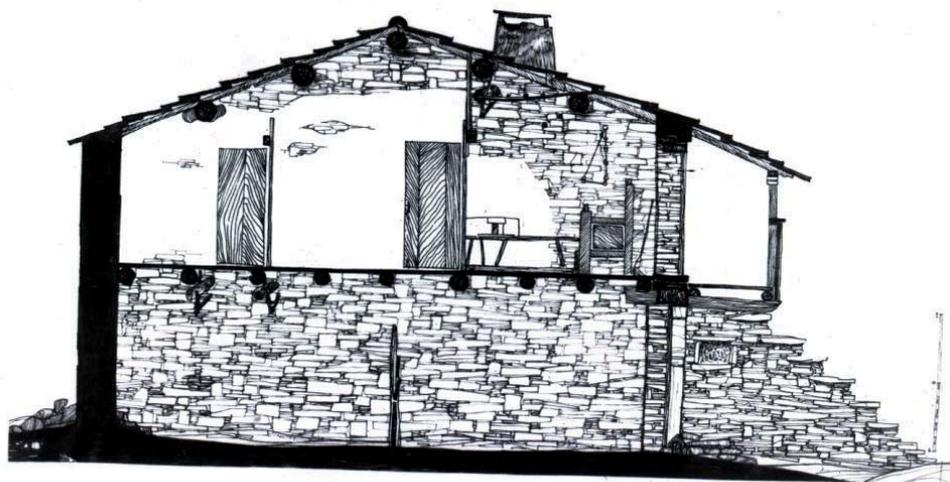
The impressions of these incursions were registered in travel diaries and in diverse written notes, sketches and detailed drawings used later as references for the more rigorous drawings illustrating the publication. The teams organised the photographs of their areas in individual records identified by inscription numbers and items referring to the location and the identification of the photographed object, from which some were selected for the book.¹²

¹² The Ordem dos Arquitectos [Architect's Order] makes available online a great part of the *Survey's* photographs, through the images database OA PIX (<http://www.oapix.org.pt/>), since 2012.

Carvalho Dias, one of the architects who covered the region of Trás-os-Montes, described the process they used in the assemblage of photographs with notes and drawings registered in the *field diary*:

In all these notes the registers of the photographs we marked with letters **A** or **D**, corresponding respectively to the photographs by **A**rnaldo and by **C. D**ias, followed by two numbers' series: the first indicating the film number, and the second the orders' number of the photo in the same film. For instance, *A-17-5* indicated that it referred to the photograph nr. 5 of film nr. 17 made by Arnaldo's camera. Undoubtedly, this permitted us to identify all photographs we had, linking them to our drawings and texts. This tactic systematically improved after the first digressions revealed to be of extreme usefulness, in particular, during the phase of final selection and choice of the documentation to be published in "Arquitectura Popular" (Dias, 2013: 107)

The documentation selected for publication by the authors of the area 2 / Trás-os-Montes¹³ was later photographed by the Oporto photographer Teófilo Rego. It was a technical work recording in photography the produced drawings, schemes and maps, because the photographs of the architectural objects were made by the team.



¹³ Octávio Lixa Filgueiras, Arnaldo Araújo e Carlos Carvalho Dias.

Figure 4. Draw of Trás-os-Montes Team photographed by Teófilo Rego to be published in *Arquitetura Popular em Portugal* (Teófilo Rego Archive. Museu Casa da Imagem, Fundação Manuel Leão)

The thousands of photographs made by the architects registered a Portugal no longer extant. But, they showed also the different teams' viewpoints on vernacular architecture, some more concentrated on the materials and on the building processes, others with a stronger focus on the housing typologies and on their anthropologic component. However, they shared a same fascination for the formal and structural characteristics of these same architectures.

As a matter of interest, as Silva Dias¹⁴ recalls, once in the field, the reality exceeded everything for which they had previously prepared themselves, and the emotional answer provoked by the contact with these landscapes and architectures was one of the lessons they drew from this *Survey*.

These architects – some of them had learnt to use a camera during the *Survey*-, ended up producing "a masterpiece of photography and pagination". The choice of photography, which by origin has a documentary function, eventually translates "the fascination with the photographed objects and the variety of plastics treatments they motivated" (Sena, 1998: 299).

Materials, textures, shadows, volumes, constructive details, single architectural features, populate these images marked by the empathy between the photographer and the object. In this black and white photographic compilation, depopulated architectures coexist unconcernedly with other architectures inhabited by families who seem to know¹⁵.

In the published book, photographs of a local landscape still in the raw state prepare the reading of the architecture produced in a region, in an implicit association between geographic conditions and solutions of the local *habitat*. This

¹⁴ Record of a Silva Dias oral speech in a round-table discussion with architects António Menéres, Álvaro Siza, Carvalho Dias, Francisco Silva Dias and Pedro Borges Araújo held in Museu Nacional Soares dos Reis, Porto, March 1st.

¹⁵ This is, for example, the case of Sr. José Tamanqueiro's house at the village of Montes, in Trás-os-Montes (Area 2).

is a clear influence of the book *Portugal, Mediterraneo e Atlantico* by Orlando Ribeiro, with it they have learnt, "where and how to look"¹⁶.

The impact of this work on the Portuguese architectural culture was huge. This can be exemplified, on opposed sides, by both the presence of photographs of the *Survey* in the Portuguese proposal for the CIAM X (Maia and Cardoso, 2014) and the use done by touristic enterprises of the formal repertory rendered available by the published photographs (Almeida, 2008: 110). This second aspect was far away from what their authors would have wished to.

Indeed, as they have recognized right in the introduction to *Arquitectura Popular em Portugal* (1961 [2004]: XXV), the images selected for the publication and focusing essentially on the formal component of vernacular architecture may have contributed to 'a distortion of the real aspect of life conditions of the villages', and thus for the construction of an idealized image of a rural world. The life conditions of the inhabitants of those architectures were, however, quite hard, as already demonstrated by the agronomists *Survey*.



Figure 6. Mudbrick house in Maria Vinagre (Aljezur) photographed by the zone 6 / Algarve team and published in *Arquitectura Popular em Portugal* (1961)

It is not by chance that the publication of this *Survey* was censored whereas the architects' publication was personally praised by Salazar, no matter if it was, or,

¹⁶ Interview with Francisco Silva Dias in 13.12.2010 published by Inês Filipe dos Santos Oliveira Oliveira (2011). In fact, he recalls that his team coordinator, N. Teotónio Pereira (Zone 4) used to recommend the reading of *Portugal: the Mediterranean and the Atlantic*.

on the contrary, it wasn't about the wise use of architects' misunderstandings, as claimed by Portas (1978) or of the regime, as argued by Vieira de Almeida (2008: 110).

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SHAPING THE VISION: THE PHOTOGRAPHIC WORK OF ARIS KONSTANTINIDIS

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Abstract

During his studies of architecture at The Technical University of Munich, Aris Konstantinidis (Άρης Κωνσταντινίδης; Athens, 1913-1993) comes in contact with the conceptions of Modernism. His early works reflect this affiliation, but soon he builds an architecture that does not renounce to the modern condition, and neither to establish a close relationship with tradition and genius loci of his country. Along with the practice of architecture, he develops a photographic activity, using photography as documentation and promotion of his architectural work. But he does not stop there, as he uses photography in all its possibilities. Throughout his life he uses it as a research and knowledge tool of his environment, and as a construction of the camera as well, I, e, as art of looking.

This paper studies the characteristics of Konstantinidis pictures about the Greek landscape and the vernacular architecture in his two books entitled Elements for Self-Knowledge. Towards A True Architecture (Στοιχεία αυτογνωσίας. Για μίαν αληθινή αρχιτεκτονική, 1975) and God-Built (Θεόκτιστα, 1992), and his final presentation in the design of books.

Keywords: Konstantinidis, architecture, photography, vernacular, book design.

Since the moment that modern architecture and photography of architecture have arrived to its maturity level, the architect has mainly used photography to document and to promote his work. From the 19th century, the engravings of the treaties were substituted in the specialised publications by a distinguished group of documentary photographs from the Architecture and the Historiography had supported the proliferation of its reproduction, a panorama that accustomed the public to a determined visual knowledge as, pointed out by Walter Benjamin (1931, 1999: 527), redefining a sentence by Moholy-Nagy, "*The illiteracy of the future, someone has said, 'will be ignorance not of reading or writing, but of photography'.*"

With an amateurish or professional practice, the photography has developed as a reliable document in general and of the architecture in specific, characterized by its technical neutrality. But the artistic form has also developed in its interior,

which means a visual construction, which always has spoken in its proper language. Albeit the fact that architecture is conceived by the architect, undoubtedly, it is also created by the photographer, if it sees itself through a reproduced image.

Walter Benjamin (1931, 1999: 510) has affirmed, '*For it is another nature which speaks to the camera rather than to the eye: "other" above all in the sense that a space informed by human consciousness gives way to a space informed by the unconscious*'. This premise shapes the fact that the photography has never intended to reproduce the objects as they are, nor expresses the truthful appearances of the objects, but attempts to represent them in a photographic form, which signifies to respect maximum to the characteristics which the expressive medium imposes. In contraposition to the direct photography, which neither has subterfuges nor tricks, Benjamin anticipates the danger of creative photography in the decorative tendencies, the photogenic art form, whose aim is its commercialism, an inevitable destiny of the architecture.

According to Nikolaus Pevsner (1949: 53), one cannot deny the power of the photographer to appreciate or to destruct the original. Thus, the architecture, converts itself soon to the accomplice of the camera and the architects started to project having the photographic image in the mind (Colomina, 1996). Due to this, the architects have controlled the capturing of the image with the responsibility of the professionals or they have converted themselves into the photographers of their own work. In spite of the fact that photography is not an end at itself for the architects, very few have avoided its captivating capacity of persuasion. Examples, such as of Adolf Loos, who conceives constructed architecture for the direct personal experience, are not frequent. His friend Tristan Tzara recognized him for his sixtieth anniversary as '*ce grand architecte, le seul aujourd'hui dont les réalisations ne sont pas photogéniques, et dont l'expression est une école de profondeur et non pas un moyen d'atteindre à illusoires beautés*'¹.

¹ Tzara T. (1930). Hommage de Tristan Tzara. In *Adolf Loos Festschrift Zum 60. Geburtstag am 10-12-1930*. Viena: Richard Lanyi. Quoted in Tournikiotis, P. (1991). *Adolf Loos*. Paris: Macula.

The history of the 20th century architecture was diffused by photographs published in the print medium, which indicates the existence of symbiotic relation from the beginning of the association between the two disciplines and that has shown itself in the first photographic evidence of Nicéphore Niépce, shot from the window on the sky, and I would like to mention the symbolic relation by taking into account the special relation among both disciplines, which means, when the architecture appears within photography or endosymbiosis, as it is the case quoted above, or when photography lives within architecture or ectosymbiosis, as it can occur in certain contemporary proposals.

On the use of the photography as an instrument of knowledge, one can say that buildings are photographed in order to be documented and to be eventually divulgated. At the same time, architectural photography serves for a better knowledge and as an inspiration for other buildings in a circulated feeding process. However, for sure, the use of this representation technology, that has a great impact on the perception of the architecture, is subordinated to the phase of the design. Such a situation has been exceeded these days through the introduction of alternative practices that have assigned to photography a principal role in the conception and development of new proposals.

A particular use of photography made by the architect is the photography aimed to obtaining references, which directs it to its creative world. By capturing images of their immediate surroundings, or of its travels, the architects has given publicity to its particular form to observe and to understand the world, as may be the cases of Le Corbusier, Erich Mendelsohn or Fernando García Mercadal, among others. The Greek architect Aris Konstantinidis (ἈρηςΚωνσταντινίδης, Athens, 1913-1993) is one of these architects-photographers who understands his activity with the camera during his travels in Greece as a cultural practice that doesn't reduces itself only to illustrate his own work, but broadens himself with the vocation to capture the essences of the surroundings so that they could be served as reference and basics for the surroundings.

Aris Konstantinidis has received his German university education from the Technical University Munich (1931-1936), where he comes in first hand contact with the prevailing Modern Movement. When he returned to his country, he was awaited by the tragic years of Second World War and later, the period of Greek Civil War (1941-1950). The proclamations and the optimism of a modern redeeming architecture, initiated with a change of orientation in the 1930s towards an architecture which valued the material and the handcrafted technique, remained far and behind in Germany. Following the continued path, a second impulse comes from the regionalist tendencies that emerged after Second World War and was constituted by local manifestations of an international culture that, each in its own manner, reflect the aspiration to define a proper national identity. In Greece, the search was encouraged to leave the separation clear, in the political atmosphere from the Iron Curtain block and in the cultural aspect, within the heritage ambit of Ottoman Empire.

Konstantinidis shares a closeness of thought and results with other contemporary European architects, such as Le Corbusier himself, Jorn Utzon, Alejandro de la Sota or some time later José Luis Sert. Nevertheless, considering the circumstances surrounding the search of a national identity is the point where their results differed precisely. For example, in the case of Spain, the military coup and the subsequent Civil War provokes the great exile of the elite vanguard generation and Franco's dictatorship absorbs the idea of the national identity with a fake and imposing traditionalism, in whose heart, sporadic glimpses of critical regionalisms arises, which are given by Kenneth Frampton.

The period in the aftermath of The Second World War is productive for Konstantinidis. He photographs his own country, carries out the professional work for the Urban Department of Athens' local administration (1938-40), projects the studies for Week-end houses (1942-1945), marries the sculptress Natalia Mela (1951) and between 1947 and 1953, publishes three books² on urban and rural Greek vernacular architecture, among them, special reference must be made to the meticulous work on *Old Athenian Houses* (Ta

² *'Villages' from Mykonos* (1947), *Old Athenian Houses* (1950) and *Country churches of Mykonos* (1953).

παλιάΑθηναϊκά σπίτια, 1950), and which will form the germen of his future projects and publications and of the strong determination, he adopts on the different ways on how contemporary Greek architecture shall draw its inspirations and approaches from traditional and popular architecture.

In the search of the roots and the original truth in his photographic expeditions, he extracts lesions from this type of the architecture, understood as something as mutable that should be cultivated in order to produce the architecture of its period. As has been observed by Tzonis (1981: 164-178), Konstantinidis is the first among Greek architects, who created a consciously regionalist Modernism. It is, however, evident that this search is exercised under influence of Le Corbusier. The studies of the Week-end houses (1942- 1945) are direct references of the Week-end house or Villa Henfel (1935) at the Celle Saint-Cloud by the Swiss architect, and which he reproduces almost literally. The stonework walls, the vault and the corridors are constant in the articulated variations of the houses developed by him.

In the aftermath of The Second World War and The Greek Civil War, the 1950s are marked by the reconstruction era, thanks to the financial help from the Marshall Plan. These years are centred on the development of the industry, the promotion of tourism and of residential infrastructure, low cost housing to lodge a population, migrating from the rural areas towards the great cities in search of work. This necessity leads him to incorporate himself at the Ministry of Public Works (1942-1953).

The temporal parenthesis, before he involved himself again with administration, permitted him to go on with his interest for photography and he publishes "Η φωτογραφική τεχνη" ("The Art of Photography"), in ΕλληνικήΦωτογραφία (*Greek Photography*), No. 3, March 1955³. However, he was again chosen as the Director of the Department of Design of the Organization of the Workers' Housing Society (1955-1957), where he works for the development of a series of projects of economic housing in many cities⁴. The legacy of modern architecture

³Article later included in Konstantinidis, A. (1984). Για την αρχιτεκτονική (*On Architecture*). Athens: Agra.

⁴In Athens, Piraeus, Heraklion, Serres, Thessaloniki, Pyrgos and Aghios Nikolaos (Crete).

on such projects consists in serving its functional proposition, the fidelity to a strict screen generatrix that will be a constant of his work and the honesty of the construction. His strong personality and a great architectural intransigence maintained over the time leads to confrontations with his superiors, which finally ends with his resignation.

He also became director of the Design Department of the Greek National Organization of Tourism (1957-1967). His most outstanding job is The Program Xenia (Ξενία, Hospitality), whose aim was to construct hotel facilities in the most peripheral areas of the country with high cultural, natural or historical values, in order to develop insignificant touristic areas.



Figure 1. Aris Konstantinidis. Xenia Mykonos, 1958-1959.
(Photo: M. Correia, M^a E. Blanco)



Figure 2. Aris Konstantinidis. Xenia Epidaurus, 1959-1963.
(Photo: M. Correia, M^a E. Blanco)

The hotel at Mykonos (1958-1915) resumes the intervention around natural value; meanwhile he completes the Guesthouses for the actors from the theatre or the staff of the archaeological site of Epidaurus (1959-1963) for its historical value. Both the works, which are compounded by fragmented housing units and

without a general specific geometrical scheme, are arranged in a sinuous form on the sloping topography and a connection of tracks links the autonomous units. The walls of the low and extended buildings are of dry stone art work in the wall, completed by the freezing in reinforced concrete, elements that create a direct reference to the local place.

The Xenia housing facilities, characterized by a deep understanding of the qualities and aspects of any place, are a paradigm of the sensitive handling of the use of the forms and materials and the balanced incorporation in the landscape. It could be felt that these interventions were destined to reproduce a mimetic architecture. However, the result remains quite distant from the intention to emulate literally the architecture of the local place or of historical remains.



Figure 3. Aris Konstantinidis. Week-end house, Anavyssos, 1962. (Photo: M. Correia, M^a E. Blanco)

Perhaps, the place where he achieves a greater degree of timeless lyricism is with the private houses, whose most distinguished exponents are respectively the Week-end houses at Anavyssos (1962) and at Aegina (1975). They move between some uncertainty and leaning towards the traditional Greek house composed of a single room and the juxtaposition of corridors, an imprint of the houses Jaoul (1952-53) by Le Corbusier at Neully-sur-Seine. The compositional ambiguity, fomented by the flattened covering can be found at the small functional program, even if, they can be found in the larger program, when it is divided into volumes, such as the residence-studio by the painter Iannis Móralis

(1974-1978) at Aegina.

Through a great economy of media, Konstantidinis proposes a sensitive, reduced vocabulary deprived of decoration. As the buildings insert themselves into a natural context, he uses masonry supporting walls, following the constructive tradition and the adaptation to the weather, and a reinforced concrete unadorned structure. It exemplifies the coexistence and the dosing among the materials offered by industry, without unnecessary idolatries, and local materials.

Its grammar uses the sources of the reticular geometry of the modernist repertory, the geometry that had not appeared in the initial holiday houses, and in these houses is the warp and weft of them architectonical fabric; and apart from the house, from where he generates the variations: from the gaps of the screen and to the disposition and dimension of masonry walls that support the weight of the covering to follow the structural logic of its construction. On the warp, he constructs the corridors and the prismatic volume of a stereotomic architecture that manages the light in relationship with both internal and external spaces of the building.

Konstantidinis conceives architecture geometrically, however, connects it in an organic way, laying it on the earth as it would originates from it, above all, satisfying the functional, as well as material and psychological needs. The invariants he pleads for were respected since immemorial times by autochthonous architecture.

With the dictatorship of the Greek military junta (1967-1974), in 1967, he went into self-exile to teach Architectural Project at the Polytechnic School of Zurich. Once again, when he returned to his country in 1970, he returns to his profession as an independent worker, reconciling some sporadic consulting to the administration and taking up writing activity. At the end of the decade, he abandons the exercise of his profession in disappointed manner as he thinks he is no longer able to bring contributions further.

After the temporal break of almost twenty years, since his first writings, if we don't take into consideration the publications of projects and works, in the year 1975, he publishes the book *Elements For Self-Knowledge. Towards A True Architecture* (Στοιχεία αυτογνωσίας. Για μιν αληθινή αρχιτεκτονική), in it he includes the photographs he had made between 1938 and 1973, accompanied by sketches and notes. Later he gave importance to his photographic production with the posthumous book *God-Built* (Θεόκτιστα), published in 1994, and that is exclusively composed of photographs. They are two books-manifest on Greek's natural and constructed environment designed totally by him, in which he exposes his poetic-architectural visual thoughts.

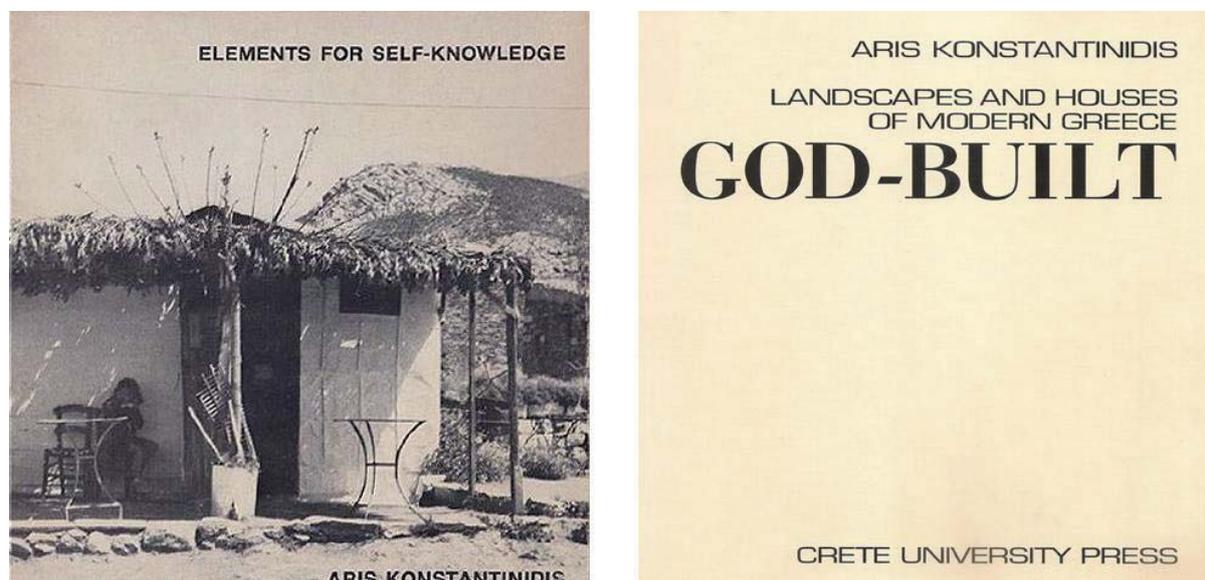


Figure 4. Books of Aris Konstantinidis.
Elements For Self-Knowledge. Towards A True Architecture. Photographs, Drawings, Notes. Athens: self-published, 1975.
God-Built. Athens: Crete University Press, 1994

The content of the photographs talks on the encountered images arranged in the editorial narrative to transmit a message. The books begin with the presentation of the duality sea – earth, to follow truffle by cliffs, beaches and rocks that transform themselves into mountains, valleys, meadows, stones and trees (olive trees). Almost at the beginning, emerge the first photographs of the Classic Antiquity. They are mainly details of the construction and the materiality of the

ruin, among which there is some panorama of the temples in the first book, whereas, in the second, he gives more attention.

In the list of the publications there are villages, rural houses, mixed farming constructions, streets and tracks, churches, hermits and cemeteries, in addition to whole a wide number of enclosings, umbracula and spontaneous stalls. Both domestic internals and images of the details of doors, windows, roofs, walls, apparels made of diverse materials, pavements or objects are equally recompiled.

Elements For Self-Knowledge is composed of five sections: black and white photographs, color photographs to highlight the chromatism of the intervening elements, the sketches of direct and delineated drawings. The penultimate section, that will disappear in *God-Built*, is dedicated to advertisements, signs and rural shops, some popular celebration and concludes with a vessel photographed from above, whose circular form seems to allude to a mandala. The illustrated heterogeneous constitution of the book leaves a last section, which is dedicated to the written word.

With reference to the drawings, the decided lines sketch quickly the profiles of the constructions, their interiors, their curious details, the frameworks. The background landscape disappears except some fine line of the sea skyline because the sketched nature is the one that wraps up the constructions for its closeness. It is a sort of drawing that fixes immediately with the hand the forms and contours, without disturbing other aspects of the light, texture or shade. The counterpoint is given by the insertion of more elaborated and sketched drawings corresponding to previous studies on the houses.

God-Built develops a narrative continuity and a larger unity than its predecessor, due the exclusive use of colour photographs and to dedicate itself with a greater abundance to the stereotomic constructions, albeit the fact that it concludes with the tectonic skinny constructions of the umbraculums, one of them being the beach through which he finishes observing the sea. If *God-Built* is his testament, he illustrates the dialectics between the geometric rationality of the structure and the autochthonous tactility of the walls.

The photographs of Konstantinidis are a complete plastic declaration of the landscape and also of men. In *Elements For Self-Knowledge* he affirms (1975: 302) '*Landscape and Man: these are the two primary factors for the creation of a true work of architecture. There can be no architecture without a landscape to build it in, just as man cannot exist outside a specific natural environment*'. Briefly, he portrays people, street scenes, including objects that evoke his absence more intensely. He is able to capture the relations of the human being with the place at the margins of the usurpations developed by artistic photography. Thus, he goes into the production of a photography experimenting in the same sense as Walter Benjamin (1931, 1999: 526) establishes the difference between creative photography and constructive photography of Soviet cinema: '*It is not too much to say that the great achievements of Russian directors were possible only in a country where photography sets out not to charm or persuade, but to experiment and instruct*'. The photographs are the bases on which he constructs his architectonic position of human and social dimension, through the appropriation of the past of man and the anthropic environment done by anonymous builders that made of Greek landscape something unique and special.

The format of the photographs is a very relevant aspect, as the two books are edited by him without any intermediary. In *Elements For Self-Knowledge*, formats appear in square and rectangular shapes, in their horizontal and vertical disposition. However, in *God-Built* the rectangular format is monographic. A substantial difference between the two books can be observed at the geometric proportion of the photographs rectangular format. Whereas in *Elements For Self-Knowledge* the rectangles prolong themselves, including to achieve a very large proportion and closely related to the content of the photographs, their proportion is more concentrated in *God-Built*.

It could be said that the reproducing form of photographs in the books of Konstantinidis has common points, overcoming the time and the distance, with the use of the mask claimed by Eisenstein to defend the cinema. The soviet film director postulates in '*Le carré dynamique*' (1930) the square format of the screen, as in his view this format is the format that cuts the less the framing

liberty of the projected image and is able to receive the largest geometric variation of settings. As the square surface is able to accommodate all possible rectangles that may be created in its interior, with the concealment of part of the surface of the image, dead surfaces are eliminated itself and intensity is given to remaining part. Therefore, it can be fitted in the grand format of the whole surface and it also uses the mask to make smaller squares and both vertical and horizontal rectangles, as required by the content of the images.

As the geometrical figure of the cinematic image, the framework of the photographic reproduction is attributed significance in respect to the represented. Content and framework establish a concordance or dissonance, on a case by case basis, to highlight the idea one wants to emphasise. In *Elements For Self-Knowledge* the square format is, in general, used to act as neutral element as concerns the content. The reasons are diverse: to support a displacement, as we want that content's symmetry prevails, *a. s. o.* The vertical square cuts or supports, whereas the horizontal format fits to the content.

The decision of the square format of both books is truly another important aspect for the disposition of the photographs in its pages. While the pages are composed by themselves and also by opposing pairs, since these contrasts form the visual area of the reader, with respect to the photographs, they always have contact with at least one bode, so, they tend to peripheral situation and roughly centered position on the page is absent. The most varied book on this issue is *Elements For Self-Knowledge*. In it there is a whole casuistry of positions and combinations contributing to an important visual dynamic.

The previous analysis intends to explain the role played by the frame of the photograph and the design of the pages of the books can be assimilated to the geometric screen and its variations in the buildings, whereas the content of the photograph is closely related to the materiality constructed by them. The writings which gives an end to *Elements For Self-Knowledge* is thread of Ariadna so that whatever flows is the element, who wishes to go through the interior world of Konstantinidis. References by poets, philosophers, thinkers, writers,

painters and others than architects are incorporated. It is not strange that among them, only Perret and Loos are mentioned.

In both of his books, he gathers his deep understanding of the local cultural references, the inherent qualities to old archetypal structures and elementary construction of Greek landscape, he had studied through his texts and recorded in the photographic work consisting a resume of his life. The patient and constant work to disentangle the extraordinary in the ordinary with the synthesis photographs, demonstrates his conviction that architectural practice must be based on these above mentioned qualities and these qualities should join the earth to which it belongs. While photographing his own and also anonymous works, he chooses what his country's architecture is and should be and projects the aura of the permanent and unique -due to their common content-, a harmonious and epic balance between the natural and the constructed.

The appreciation by Susan Sontag (1977, 2005: 1) on photography reveals the transcendence of her authority to us '*In teaching us a new visual code, photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe. They are a grammar and, even more importantly, an ethics of seeing*'. In this aspect, with the photographic travels, Konstantinidis visualizes his architectonical thoughts of universal values, even if of specific application because he attends to the characteristics of the place. Thanks to the potency of the architect's look and through his camera, he discovers dimensions of reality that would, otherwise, remain hidden, and, in definitive, he achieves to construct the 'conceptual image' of the true architecture he intends to transmit.

Finally, it is worth noting that 'the men who love and respect and worship their art, as the most precious thing in life, and identify themselves with the events they describe' (Solomos' words) are the ones who seek and find in each tradition, even the most ancient, that which they wish to achieve themselves, in their own time, with their own faith and vision. (Konstantinidis, 1975, p. 325).

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PHOTOGRAPHIC INTERPRETATIONS, IMAGINING AND RE-IMAGINING ARCHITECTURE

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Abstract

To me, photography is an art of observation. It's about finding something interesting in an ordinary place.... I've found it has little to do with the things you see and everything to do with the way you see them.

Elliot Erwitt

Photography, as we all know, is not real at all. It is an illusion of reality with which we create our own private world.

Arnold Newman

This paper suggests that photography is not just a means to document and record architecture, it has significance in imagining architecture at different stages of the design process. Using student work this paper will discuss the value of photography as a tool to imagine design possibilities. It will review the different stages of architecture design development and discovery where photography can be integrated.

1. Photographs can change the scale and experience of small scale models making them imaginable, as an inhabitable and real environment. Qualities of light and space can be imagined and photography can create unexpected imaginary realizations while designing.

2. All projects are not real or built. Some projects are completely virtual. Virtual simulation and image extraction through the digital medium brings the imagination of design closer to the actual architectural production. Virtual model making and image extraction via virtual camera are tools to present and understand such projects.

3. Imaginations can be stirred by photographing existing architecture. Discoveries about a building can be made through photography. Light can be captured as it changes with time. Perception can change when photographs are taken from unexpected angles.

Keywords: architectural education, scale, experience, virtualization, imagination

The origins of the camera can be traced back to the Renaissance or even before that in the 11th century, when Alhazen¹ demonstrated the functioning of the camera obscura (Lindberg, 1967). Before the invention of the modern day camera, particularly in the west during the Renaissance there was a desire to

¹ The actual Arabic name is Al-Haitham which became Al-Hazen in European languages. Alhazen's work on this is a seven volume book on Optics from the 11th century. This book was translated in the 13th century to Latin and became the basis for modern optics.

represent objects and scenes as they were, but there was no easy means of doing that. This is when the perspective was invented.² Brunelleschi's invention of drawing/representation through the perspective was an attempt to show the imagined, to be constructed architecture to the client/patron, establishing the link between what can be built and what is imagined in the drawing (Moffitt, 2008). This method has been used by architects since centuries to show to the client the visualization of the imagined final design. This is very similar to the way computer stimulation and virtualization works to show present day architecture. Time is reduced by this mode of quick representation. The purpose of this paper is to understand how photography with its limitations (as with any other tool) can be used as a means to "imagine" architecture that has been or has not been built.

This paper studies the role of photography as a means of experimentation; educating architecture students. In this paper photography is not seen as a tool to merely document; it is seen a tool to experiment and explore and to deduce results that inform the explorer. In exploration we can deduce results by conducting a series of small scale sample experiments of the actual event. Through photography this information can be gathered very early in the design process, allowing the possibility of changes early on that drive the final design. There is a also role of accidental discoveries in all of the different types of applications of photography in this paper.

Changing Scale And Experience: Small Scale Physical Model Making:

The first approach to making this kind of imagination possible is by producing small scale physical models. A photographer looks for, captures, finds, organizes or records his images (Snyder and W. Allen, 1975). We mostly assume that this act requires the information to be readily available and it is the reality of the situation that is being captured by the photographer. But sometimes the information has to be gathered and organized in some way before we get down

² The perspective is a method of representation that can be geometrically constructed and it takes into account the theoretical reduction in size of an object on the picture plane as it moves into the background.

to capturing it. A certain aspect of deception is associated with this kind of imagine making. In this case the information has to be sorted in order to get meaning from the photograph. An average architectural model when build on 1/8th scale is 96 times smaller than the actual building, many larger buildings are modelled with a much smaller scale relationship to the actual building. Otherwise if we start to build models on a much larger scale this will take too much energy and time. The problem with this kind of model making is that the naked human eye only thinks of a scaled model as big as it is. The photographic camera has changed the limitations of this kind of imagination. These models when photographed loose the conventional notion of scale. The model when in the real environment cannot be imagined as a large scale building as it is right in front of us and we know what the comparative scale of the model is in proportion to everything else around it. The photograph is not successful in making the object scale less when the photograph is taken with a reference such as another object that we know is of a certain size. If a photograph is taken while in the palm of someone's hand one can guess the relative size of the model. This is changed when the model is photographed in isolation. This way the photograph does not have a scale associated with it.

These models when made scale-less are useful in understanding the visual qualities of the proposed buildings. Through photography the internal qualities of light and space which otherwise can be ignored are extracted. The experience of the light entering the space, the view from one's own space, the sequence of events that happens before one can enter a space can also be captured. Observations can be made on how a model at a large scale fits into the surrounding context and how it reacts to the environment that it is placed in.

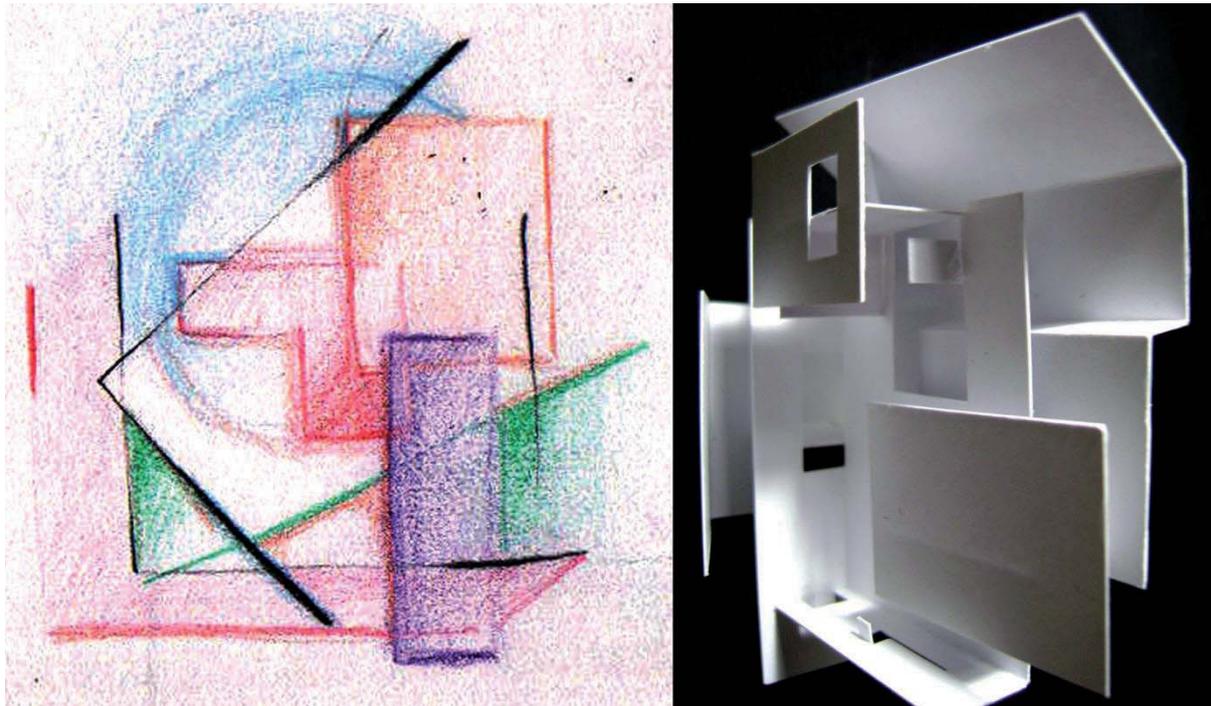


Figure 1. The Student uses physical model making and photography approach in combination with drawing. Courtesy of Haseeb Amjad

We cannot ignore the importance of drawing in architectural imagination. Although drawing can be very useful in this regard, the camera has the ability to get into small spaces, to zoom into areas and to be able to capture light and space in the model. The understanding of the internal 3 dimensional space and its relationship to light is very difficult to achieve through drawing unless one is very good at drawing. Small imaginary models can be made which when photographed can replace some drawings. The problem with photography is that a real model or an object has to be created which then can be photographed. While in a drawing, imagination of any kind can be visualized. In designing architecture, drawing can be facilitated by photography but photography can't replace drawing. The qualities of light and space which might need the most intelligent minds to express in drawing can be easily expressed through photography. Secondly light and space expressed through drawing is representational and not actual; in a drawing, pencil is used to express shadow or light, while in a photography light is used to express light. This difference indicates the importance of capturing light and space by photography.

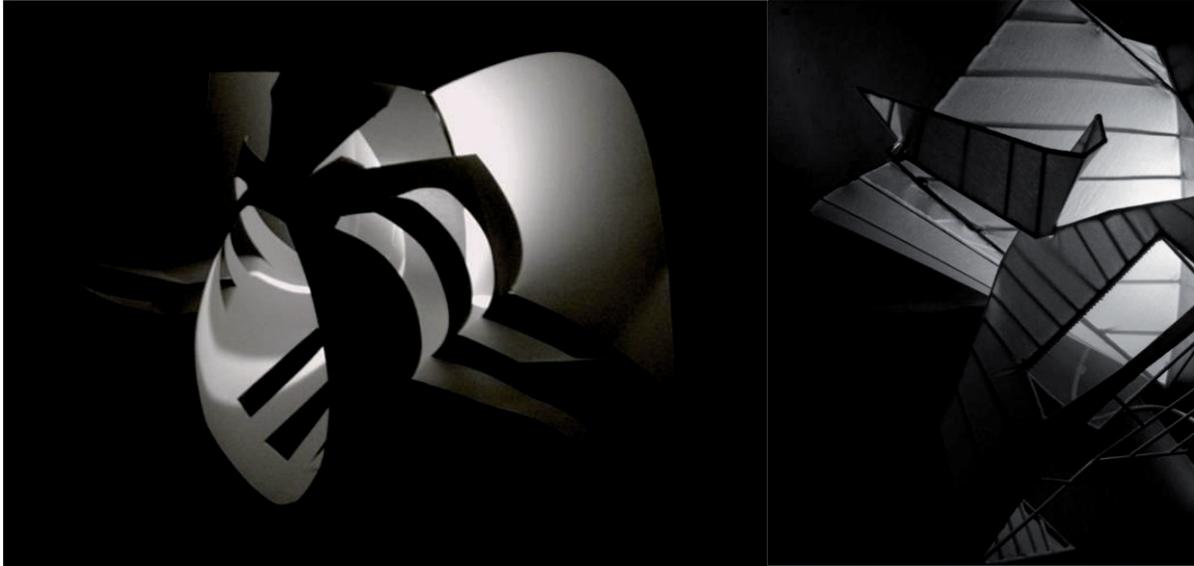


Figure 2 and 3. Images of a small scale paper models taken in an isolated environment with controlled light. Courtesy of Zara Amjad.

Virtual Model Making And Image Extraction

Virtual simulation has changed how we imagine architecture. Although there are some problems³ with virtual simulation, ignoring this kind of application we can look at the usefulness of the image produced through it. Current software⁴ is easy to learn and use, which is why it has taken over the architecture class rooms. Students are much more comfortable making virtual models than they are at making physical models. Through these simulations they can imagine architectural environments of very different kind. The kind of forms that are difficult to geometrically construct using physical tools can be constructed with absolute accuracy using digital models. These models can then be drawn using the computer to get accurate drawings or can be digitally printed.⁵

³ Most commonly used architectural software assume that gravity does not exist. Walls can be drawn anywhere on the plane and bad structures do not fall. This complicates the task of the structural engineers and increases the cost of the building.

⁴ Commonly used software include Revit, Autocad, Sketchup, Rhino, 3DS max. Depending on the application, the required outcome and the student's skill at using the software a choice is made between the before mentioned softwares.

⁵ The practice of digital printing is very recent and only used in scarcely in Pakistan.

The virtual software window using which one can look at the model as one is working on it is of particular significance. It is difficult to define what this window is in the physical work. As multiple windows can be created and several views can be set in this window. These views are not necessarily in perspective.⁶ But this window is an evolutionary derivative of a photograph. If we define a photograph as a picture taken by a camera in the physical world this discussion becomes irrelevant. But today we need to redefine what a photograph is. The reality and the relevance of the physical world over the virtual world can be debated in today's times. The virtual window allows a quick transmission of visual information between the student who is modelling and the image that is being produced. A model can be rotated, looked at from possibly any orientation and cut into sections as part of the modelling process. The rendered image is conventionally considered to be closer to the photograph as accurate light, and reflection is introduced in this phase. The rendered image has its own usefulness in this kind of a model production; it is the result that can be shown to the client as the client will be able to relate to the realism in these images. But for an architecture student who is still in the exploration and discovery phase the virtual window has predominant importance. The role of accidental discoveries in this approach is similar to that in the model making and photography approach.

Through the rendered image more accurate environments can be simulated. By placing the model according to the solar orientation these models can give very precise predictions of how the sunlight might affect the internal spaces of the final building. Other factors such as the context and the materials can be added on to the image. Objects can be added inside the space to make it more real. Inside to outside views can be generated. Reflections and secondary experiences of material and light can be visualized. The relationships between the different architectural elements such as walls, stairs, apertures can also be accurately experienced in this kind of visualization.

⁶ In conventional photography the camera is usually a perspective camera. Although different lenses are today used to take architectural photographs resulting in a reduced perspective.



Figure 4. Student uses a virtual model to generate a study of the interior space and light inside the proposed building. Courtesy of Zain Adil

Architectural projects that will never be built can be visualized using these softwares. Sometimes the best projects are the ones that never got built. Some famous visualizations are many of Louis I Kahn's buildings that never got built but latter have been visualized. The projects of architects such as Kahn have influenced the practice and the architecture school studios. We can see in these visualizations the quality of light as it is reflected on the different surfaces of the building, the reaction of the material to the light, the different forms that intercept light and the human scale as an estimation to other scalable objects (furniture) and the architecture. These qualities cannot be seen in the drawings of the architect.

Photographing Existing Architecture:

One reason for using existing architecture in architectural education is that finished buildings are often the subject of photography in architecture. Tourists photograph architecture again and again as they want to take a bit of the space they have visited back with them. Architecture publications are often filled with images of buildings as this is the most accurate and easily understandable means of showing architecture to the readership. The dissipation of different architecture styles throughout the world has been enormously impacted by photography. The use of the digital camera and the increase in the use of the internet has changed how photographs circulate between the different parts of the world. People from the most remote areas can view the most technically advanced and innovative buildings in only a few seconds.

The other reason for this approach is that the viewership of an architectural design is very limited before finalization; it is mostly the people working on the project and the client. When the architectural project is realized it is seen through the eyes of the user, the visitor and the passer by. These people when looking at the building discover new qualities of the design; some are not intentional but are accidental. The camera plays an important role in capturing these moments of unexpected interest. There are some conditions that change with each photograph. The effect of weather changes when one photographs a building in autumn and another photographs the building in summer. The photographer might be experiencing the same building but with very different external stimuli. The quality of light might be very different, some openings that have a lot of direct light coming through in the summer might have no light at all in the autumn. The lush green trees from the summer might be only branches in the autumn. The same can be said about the different times of the day; the light changes and so do the activities. Depending on where the photograph has been taken from, reflections are captured on the transparent surfaces of the building or at night an exterior photograph captures how light is emitted from the inside of the building. Photographs taken from the horizon might depict different qualities of the building than those taken from a higher point.

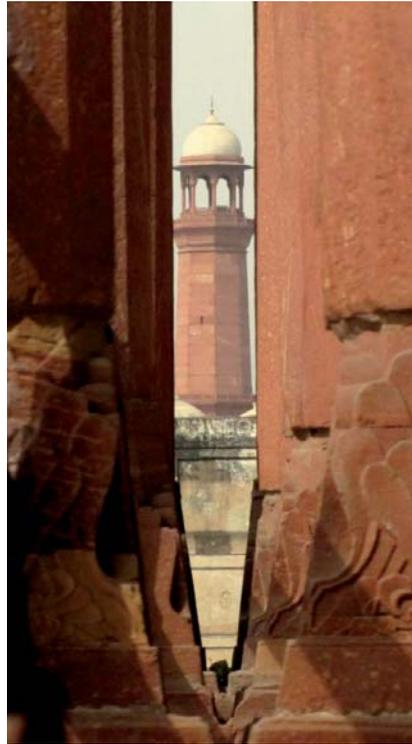


Figure 5. Image taken from behind the Columns of Deewan-i-aam framing the minaret of the Badshahi Masjid. Courtesy of Hassaan Amjad

The importance of the photograph in spreading different architectural ideas and concepts is well known. These photographs along with informing the regular audience about the design inform the architects of the choices that have been made and how these choices enrich or spoil the design. Basic ideas such as how the design responds to the different times of the day, the climatic changes of the environment and the site context are explored. This can also reveal accidental discoveries about the design. Sometimes historical buildings are photographed in ways that reveal qualities of space or light that had not been seen otherwise. Or with the withering of time or circumstances these buildings start to reveal different qualities of the building, e.g. some textures are exposed with the withering of paint, and textures of materials change over time.

The theory of probability states that the outcome of a random event which is determined by chance might be any one of the several possible events with a predictable probability ratio. As a designer one is always challenged to decide between several moves or decisions which both might be correct, e.g. a design might be functional and well done with the stairs being on one side of the

building or the other. This is very different from mathematics or physics where laws are laid out and things will not react the same way if some decisions are incorrect. One might come up with a shorter solution but the basic reactions will remain the same. We know that the Greeks had certain orders that were followed according to the style and the proportional ratios and were considered the ideals of perfection. In case of modern day architecture there are no such solutions which might have been available to the Greeks. Some architects such as Le Corbusier have attempted to create some laws such as the "5 Points of Architecture" and the "Modular" but these are not the universal laws of nature. The idea of an absolute incorrect as in the case of the sciences does not exist in architecture design; creating infinite possibilities in design. These infinite possibilities make design decisions easy for some but very difficult for others as a set of rules is not laid out. The architects have to design with intuition and hope that the design is appreciated when it is built. This is where it becomes important for architects to be critical about the decisions they have taken or are about to take. Photography in this regard has an immense contribution. With the digital camera and other non-physical manifestations of the camera such as, virtual model making, the scope of the camera has become greater than before. Photography was previously only used as a means to document and dissipate information but now photography can also be used as a means to explore, experiment and imagine.

The architecture studio teaching method is a unique combination of drawing, thinking, model making, documenting and exploring. A closer collaboration between the medium of production (architecture) and the medium of documentation (photography) is required to achieve results that fuel creativity. Photography can participate at the various phases of design education by informing the students of the choices that they can make by photographing small scale models, by using computer software to extract imagery, by photographing existing architecture and by using photography to re-imagine existing architecture.

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Author identification

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A PHOTOGRAPHY ENQUIRY ON THE NATURAL ORDER OF ARCHITECTURE

Edward Allen's picture of *trulli* building technique

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Abstract

Southern Italy has always been a place of imaginary discovery for foreign architects and architectural historians with a strong passion for photography. The 'Beehive' homes in Italy's Heel were an extraordinary subject for architectural magazines and books. It is in Edward Allen's book Stone Shelters (1969), on the unique conical-roofed trulli of the Apulia region, that we can find an in-depth study on photography and vernacular Mediterranean architecture. The iconographic apparatus of the book, photographed and drawn by the young architect, reveals the beauty of trulli building technique. Allen was astonished by the surprising mastery shown by the local masons, who used only stone and mortar to build up their vaults and arches. Probably Giuseppe Pagano's brief and combative article 'Documenting Rural Architecture', appeared in Casabella in November 1935, inspired Allen to visit Apulia, as it had happened earlier to Enrico Peressutti, Emil Otto Hoppé, Giancarlo De Carlo, Federico Vender and Bernard Rudofsky. All of them with the aid of a camera had a primary purpose: to gain an understanding of a vernacular architecture as it relates to the geography of a land and the history of its people. Allen's handsome book about vernacular architecture attracts the eye and engages the mind. The careful craftsmanship of the buildings described is paralleled by a disciplined photographic research. The aim of the paper is to clarify the role of Edward Allen as a global surveyor of structural forms with a renewed interest in architectural photography.

Keywords: trullo, stone shelter, photography, dry stone construction, rural history

'In every direction the eye takes in never-ending intersecting dry stone walls and above every wall there are bizarre kiosks built amidst the trees: truncated cones, spectres from a forgotten age' (Bertaux, 1899). An essay by Émile Bertaux (1869-1917) entitled *Étude d'un type d'habitation primitive: Trulli, casedde et specchie des Pouilles*, printed in 1899 begins thus¹. It is a little known work which is nonetheless to be considered a crucial element in the complex story of the formation of one of the most eminent personalities in the Rome École Française, a man who showed not only archaeological expertise but also geographic knowledge. By means of a meticulous analysis of the various building processes used to construct these curious conical roofed houses, the

¹ Émile Bertaux, *Étude d'un type d'habitation primitive: Trulli, casedde et specchie des Pouilles*, in *Annales de géographie*, VII, 39, pp.207-230. See also, by the same author, *L'Art dans l'Italie Méridionale*, Paris 1904, vol.13, chapter III, entitled L'architecture à coupoles, p.375-399.

author moved onto a study of the singularity of the natural landscape in Puglia dotted as it was with these extraordinary buildings. It was the unusual configuration of these *trulli* which prompted Bertaux to complete this research, a desire to throw light on their origins. In a letter to his friend, art historian Eugène Müntz (1845-1902) he wrote ' ... *I'll take my photography bag southwards [sic] to take a second look at everything that I wasn't able to study sufficiently on my first trip*' (Malatesta, 2007, p.78)². This precious 'bag' - of which nothing further is known - is probably the first photographic collection on *trulli* by a foreigner³.



Figure 1. Edward Allen, *Stone Shelters*, 1969. Bookcover

² "... j'emporterai mon sac de photographe vers [sic] le Sud pour y revoir ce que je n'ai pu étudier suffisamment dans un premier tour." Cited in Vittoria Papa Malatesta, *Émile Bertaux tra storia dell'arte e meridionalismo: la genesi de L'art dans l'Italie méridionale*, Rome 2007, p.78.

³ In this respect it should be noted that nineteenth century photographs of *trulli* are extremely rare perhaps because they did not accord with the period's taste for architecture photographs to fill up souvenir travel albums. It will suffice here to note that the first photography expedition by Alinari in Puglia is datable to 1920. The scholars who took and collected photographs of the Murgia included Carlo Maranelli who declared that he "had collected various photographs and made various sketches", see "La Murgia dei Trulli, un'oasi di popolazione sparsa nel Mezzogiorno" in *Scritti di Geografia e di Storia della Geografia concernenti l'Italia pubblicati in onore di Giuseppe Dalla Vedova*, Florence 1908, p.127.

In his years in Italy Bertaux became friendly with Gabriele d'Annunzio (1863-1938) and kept up the friendship at length. We cannot but mention the non-random presence of one of the most eminent figures in Italian cultural life during Bertaux's in-depth exploration of Abruzzo's southern medieval monuments for the volume *L'Art dans l'Italie Méridionale* (1904)⁴. It seems likely that Gabriele d'Annunzio's trip to Puglia in the autumn of 1917 was prompted a suggestion by his French friend. This well-known Italian poet's curiosity pushed him to drive as far as the centre of the region where he observed these '*white cities which turn blue at dusk*' with fascination. In *Taccuini* he creates - in real life memories which merge into ancient legends - one of the most beautiful passages in Decadent movement literature:

From Alberobello to Locorotondo strange landscapes dotted with *trulli*. A kind of stone encampment. The conical stone pavilions with a flower on top. Brown and white *trulli* - the groups of cones. I think of a house made of seven trulli, golden inside with lapis lazuli walls and floors covered with Arabic carpets... A country as far off as a dream and like an ancient age. I'm so tired I fall asleep although the car jolts continually on the carved out mule track. I wake up and see a dream-like town as if I was still asleep (D'Annunzio, 1917).

This waking up to find himself enchanted by the Murgia *trulli* panorama echoes the atmosphere evoked by a Scottish artist who admired these '*time-less buildings*' from his train window as he passed through the South of Italy. The artist referred to is William Simpson (1823-1899), well known '*battle painter*', war correspondent and archaeologist. Having been elected honorary member of the Royal Institute of British Architects, in 1893 Simpson wrote an article for the institute's review entitled '*A Primitive Mode of Construction still practised in the South of Italy*'. He clarified that: '*It was long ago in 1869 during my first visit to Brindisi when I had the opportunity to note from the train a decidedly peculiar type of architecture in the midst of vineyards and fields after leaving Trani and*

⁴ During a journey which took place in September 1896 Olindo Cipollone, a lawyer and photographer who joined the group, and Bertaux "had a great desire to photograph a group of women and took their cameras not without some hesitation. They were afraid of scandalising people and provoking a scene or two", cited in Malatesta, op cit. p.132.

Bari' (Simpson, 1894, p. 315). In 1878 Simpson returned to Puglia by train to document this architecture in its landscape and provide a more accurate account of it. Rather than a scientific reportage on these dry stone walls, Simpson's account focused on the various forms adopted by local builders, a fact which is evident also in the range of types shown in his sketches. When he did turn his attention to building techniques Simpson adopts a series of citations drawn from studies by Frenchmen Françoise Lenormant (1837-1883) and Georges Perrot (1832-1914) who called these '*bizarre houses*' *truddhi* from the local dialect word *trull*⁵.

Trulli's conical roofs, the most common in the popular imagination, are an antique expression of a peasant culture which for centuries cleared farm land of building stones. Until a few years ago the so-called *trullari* built external dry stone walls using blocks which were squared off by hand. Wooden ribs were used for niches and arches whilst no scaffolding at all was used to finish off the dome vaults. Stones arranged in concentric circles with the upper rows progressively smaller formed what Simpson defined '*an ogee section roof like that of the majestic tholos tomb called the Treasury of Atreus in Mycenae*' (Simpson, 1894) to justify the primitive origins he attributed to it.

⁵ Simpson makes special reference to the following publications: Françoise Lenormant, "Notes Archéologiques, sur la terre d'Otrante", *Gazette Archéologique*, 1881-1882, 7^me année, pp.32,39, *Specchie et truddhi*; Georges Perrot, *History of Art in Sardinia and Judaea, Syria, and Asia Minor*, London 1890, vol.I, pp.48,49. What the artist noted were not the characteristic pinnacled houses of Valle d'Itria but rather *lamie a trullo*, a type of straightforward home used temporarily as living quarters in periods of prolonged work in the fields. Simpson carefully observed these limestone or tufa buildings in tapered blocks made with dry stone techniques and concluded that he was looking at a type of primitive architecture, comparing Puglia wall building skills with the Scottish *dry dyke* method.

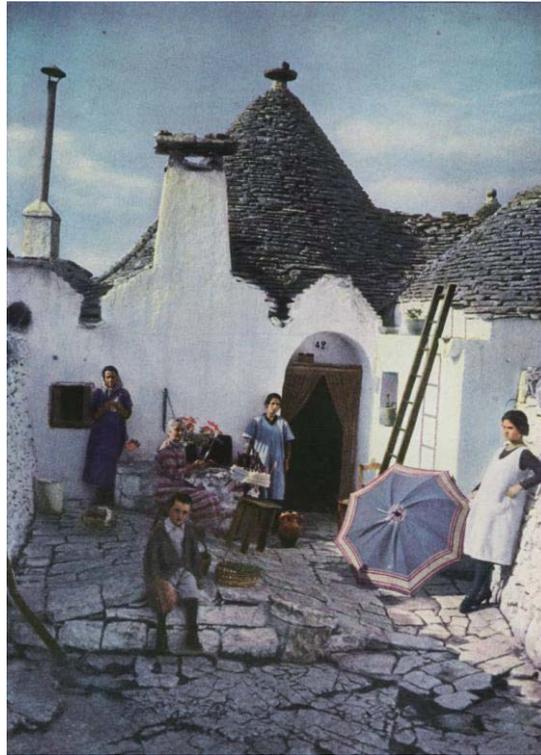


Figure 2. Autochrome by Luigi Pellerano, *Alberobello home are quaint but comfortable*, in *The National Geographic Magazine*, 1930

Despite exemplifying this architectural tradition as a 'primitive form', Simpson's article became a contribution to the history of a now erudite art as a Romantic description for the readers of a British architecture review and it was especially effective, provoking fresh curiosity in this sunny land of pinnacles whitewashed with lime. Simpson's evocative metaphors were given an apparent rationalisation in a 1930 article by American Paul Wilstach (1870-1952) for *The National Geographic* in which he states that:

As I looked out upon the bewildering multitude of the strange cottages, a cone or a group of cones every few hundred feet, in all directions, for miles and miles, the effect was to me without parallel. It suggested not only a world of queer prehistoric tombs, or giant beehives, or Titanic candle-snuffers, but a world of petrified haystacks, or a vast military camp of ancient Roman tents, abandoned and turned to stone. I could scarcely tell whether the effect was elfin or Gargantuan, but it was wholly unreal

and indescribably fascinating. It might have been the phantasy of an illustrator of a fairy story come to life (Wilstach, 1930, p.243).

Wilstach also looked into the interior spaces of these architectural bodies studying a number of buildings in which the rooms used for daytime activities had a large hearth. He appreciated the rational approach of the peasants of the area best known as Valle d'Itria and lovingly surprises his readers when he describes what happened when he directed his gaze through a *trullo* window towards a far off landscape: '*When I looked through such an opening I could believe that I was looking through a rectangular pipe, and the scrap of the landscape in the distance suggested the reflection of a kodak finder*' (Wilstach, 1930, p.249). Illustrating Wilstach's text are splendid colour images made using *autochrome* photographic methods by Colonel Luigi Pellerano, famous photographer and author of the manual *L'Autocromista e la Pratica Elementare della Fotografia a Colori* (1914). Pellerano's choice of images follows in the footsteps of the fundamentally important September 1913 photographic expedition conducted by geographer Jean Brunhes (1869-1930) structured into panoramas taken from high ground followed by photographs of various types of *trullo* and continuing with building details and interiors.

Brunhes worked closely with Albert Kahn (1860-1940), exponent and principal sponsor of the Archives de la Planète, the world's first wide ranging visual documentation whose purpose was to provide an inventory of all aspects of human life and its manifestations whatever the socio-political, economic and cultural system. Kahn's collection was the outcome of a great many *autochrome* photographic expeditions and many hours of filming from 1910 to 1929. Kahn's photographers were irresistibly drawn to the Murgia's *trulli* as a result of its huge architectural and anthropological interest. It was Brunhes who took part in the trip to Puglia. For this French geographer, photography was a matter of precise reporting, a *mirior du monde*. His research shows a special interest in all forms of spontaneous architecture. In Alberobello and along the road which leads from Locorotondo to Martina Franca he was struck by the profundity and beauty of these man-made phenomena which seemed to have sprung up from the earth itself. For Brunhes the direction a house faces, the width of its walls and the type

of roofing used all depended on the form of the land, the presence of water and the climate⁶. His account of the farmland terracing system using dry stone walls, his delicate images of white *trullo* patches in the green landscape, his architectural structures framing peasants at rest all document a balance which would soon be blown apart⁷.

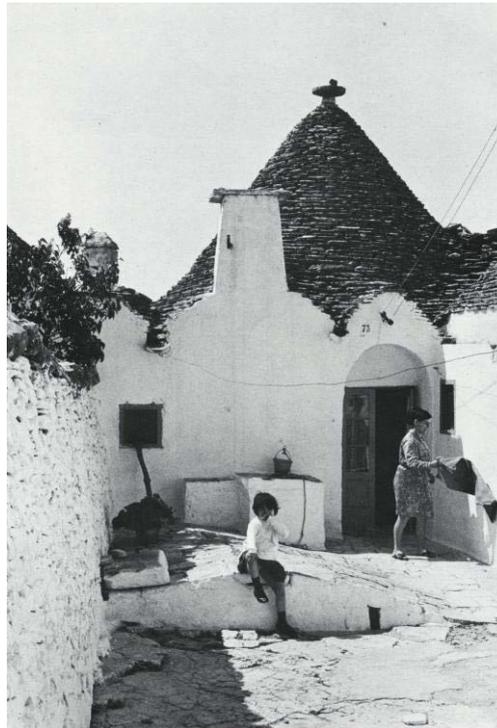


Figure 3. Edward Allen, *This Alberobello dooryard serves to collect rainwater and funnel into the cistern whose vault rises above the surrounding paving*, in *Stone Shelters*, 1969

A re-evaluation of the architectural culture of *trulli* occurred in the 1930s as a result of the photographic overview of rural Italian houses done by Giuseppe Pagano (1896-1945). Partly published in 1935 in the magazine *Casabella*, and subsequently displayed in an exhibition on rural architecture in the 4th Triennial, Pagano's images of Alberobello, Martina Franca and Locorotondo highlight the

⁶ See Jean Brunhes, *La Géographie humaine*, Paris 1910, p.135.

⁷ Many attempts were made in the years which followed to safeguard the architectural heritage of the Murgia *trulli*. One of these was by Professor Gino Chierici (1877-1961) who bitterly criticised the "barbaric destruction" of the *trulli* and the inability to comprehend the importance of this unique phenomenon in the history of architecture in an article entitled "Trulli in pericolo", in *Palladio*, anno I, fasc. II-III, April-September, 1951, pp.125-127.

primitive volumes of this spontaneous architecture in purely geometric rhythms⁸. 'Rural architecture', explained Pagano, 'is the first, immediate victory of man as he draws sustenance from the earth. It is a victory dictated by necessity but one which is packed with artistic potential' (Pagano, 1935, p.19). *Trulli*, in particular, interpreted as a reference point for modern architecture, became research insight aimed at understanding and rediscovering the origins of contemporary technique and sometimes at suggesting new ones to adopt for future building.

Pagano's example prompted many other photographers to take on Murgia's architecture. Photographer Federico Vender (1901-1999), for example, in the September of 1938, together with lawyer Giuseppe Cavalli (1904-1961), gave his camera free rein on the beauties of the *trulli* dotted over Valle d'Itria. He was fascinated by Locorotondo's urban spaces with their mysterious criss-crossing of alleyways whose end was never in sight producing the effect of an infinite labyrinth. On the Murgia high plateau, Vender's vision focused in particular on architecture's scenic space excluding the 'picturesque' quality of views *a priori*⁹.

No less interesting from this point of view was the contribution made by a number of local photographers in whose work the 'picturesque' was given lofty aesthetic status. These included Paolo Oliva (1881-1951) of Locorotondo and Eugenio Messia (1883-1957) who launched his photographic career in Martina Franca. Both document the territory, landscape and architecture although the central theme of their work remains man in his social and professional setting.

The details of the history of *trulli* photographs was still work in progress and further surprises could not be ruled out. Just as in fact happened in architect Enrico Peressutti's (1908-1976) visual analysis and extraordinary 1950s images. There is no denying the complexity of their attraction. Peressutti was a skilled photographer and architect and he identified the visual imagination of the many photographers who had preceded him and followed in their footsteps. This was

⁸ It should be noted that not all the Puglia photographic documentation was done by Giuseppe Pagano with the help of Guarniero Daniel. In the introduction to *Architettura rurale italiana*, Milan 1936, its authors state that "Prof. Arch. Gino Chierici has kindly made available a wealth of photographic documentation of Puglia's *trulli*".

⁹ On this subject see Angelo Maggi (ed.), *Architetture senza architetti. L'idea di spazio nelle fotografie di Federico Vender*, Trento 2006.

the origin of his artistic language. His images allow us to relive a fragment of history, to experience *trulli* as traces of the ancient vocation of the people of the Murgia, to relive the past. Not to make it the object of nostalgia nor to indulge in the temptation to make a museum of it but rather to look at them with an awareness that they are one of the fundamental elements in the historic identity of this hard working people¹⁰.

The same kind of visual photographic approach comes across in the *La valle dei trulli* photobook by Puglian Mimmo Castellano (b.1932). It is, perhaps, in this volume published in 1964 that we find a new reading of vernacular Puglian architecture which is somewhere between photography and graphic design. Castellano depicts the manmade landscape of the Valle d'Itria in unexpected photographic images and via an extraordinarily modern graphic layout.



Figure 4. Mimmo Castellano, *La valle dei trulli*, 1964. Detail of a page spread

The *trulli* we see today are the culmination of incessant variations in form over time in response to changing residential requirements in both qualitative and quantitative terms. In order to impose order on developments in this dry stone

¹⁰ Interested in multifaceted modular spontaneous architecture, Le Corbusier asked to see Peressutti's photographs having learnt of their existence at an Industrial Designers' Institute conference held in 1955. On this subject see Serena Maffioletti (ed.), *Enrico Peressutti fotografie mediterranee*, Padua 2010, p.28.

architecture, past attempts to classify them have been made on the basis of the characteristics which have emerged as prevalent both singly and in groups in this form of '*primitive*' housing. Certainly the arrival of the photographers has made the data more reliable.

The credit for having promoted in-depth research into this field goes to Edward Allen in his elegant volume *Stone Shelters* (1969). In 1966 and 1967 he examined the various types of stone building in the Murgia area according to its frequency in each single area on the basis of which he defined three natural and anthropogeographical areas the principal of which are: Massafra, Alberobello and Cisternino. In addition to this he also laid the foundations for a classification on the basis of the use of stone in local architecture. The heart of the book describes in detail the three mature types of buildings in which the inhabitants of the Murgia housed themselves and from which the towns of this area were built: manmade caves, *trulli*, and buildings vaulted with stone and mortar. Almost all the photographs were taken by Allen himself and all the architectural relief sketches were ably drawn by his own hand. He describes the characteristics of the mechanical devices and film used in detail:

A 35 mm Miranda DR was used, with 28 mm, 50 mm, and 135 mm lenses. Medium yellow and dark red filters were often used for sky or foliage contrast. Kodak Plus-X film was exposed at a rating of ASA 320 and developed in Acufine developer. No artificial lighting was used in any photography. Although a tripod was used in some cases, the majority of the photographs was taken with the camera hand-held. The ease and rapidity of this technique together with the low cost of the film and the small size of the equipment enabled a spontaneity of picture-taking which could not have occurred with a camera of large format (Allen, 1969, p.192).

What is most striking about the book, apart from its cover which is a worm's eye view from inside a *trullo*, is its overall graphic layout. Its black and white photographs are especially harmonious and perfectly distributed over its pages. This makes *Stone Shelters* undeniably worthy to be remembered as one of the

most attractive architectural photobooks in the history of the genre. Allen still recalls this editorial project as the best of his ten books. Faced with a naked landscape made up of nature alone, whose most grandiose manifestations can only prompt wonder, Allen's emotional approach is frozen as if before something which is straightforward primordial spectacle, the wondrous hardworking creativity of man in a humanised landscape. The product of a historically proven relationship between man and his work, *trulli* architecture encompasses this uninterrupted continuity of lived life giving these simple peasant houses the status of monuments fitted to challenge the passing of time. There is no other explanation for these architectural forms, the wealth of compositional creativity, the study, modification and transformation of the building types so ably identified by Allen with the help of his camera.

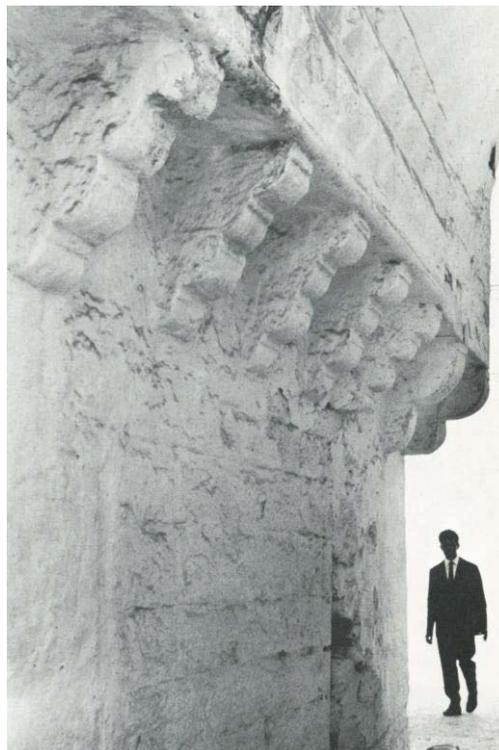


Figure 5. Edward Allen, *Cisternino*, in *Stone Shelters*, 1969

Citing the title of a second work by Allen, *Stone Shelters* is a veritable *photographic enquiry on the natural order of architecture*. In some cases he takes the same perspective as the photographer who illustrated Wilstach's article for *The National Geographic*. This is especially evident if we compare Luigi

Pellerano's 1930 *tableaux vivant* with Allen's image of a child posing for the camera on the very same cistern. Is it a fortuitous coincidence? Or are we justified in believing that the intense artificial colours of the *The National Geographic* article had penetrated so deeply into Allen's consciousness that they guided him in his choice of subjects to immortalise? I do not believe that it is necessary to seek the author's approval for the idea. It is much more important to understand the stylistic character and aesthetic value generated by architecture photography in this book.

An interest in the forms of the past is certainly not one for the modern era but at the present time, when our attachment to tradition is ever more unstable and progressively projected towards the search for a new balance, Allen's attraction to life's tangible forms takes on particular focus. It is as if we expect an answer on what to expect from the future in these extraordinary photos. The Murgia *trulli* spontaneous architecture phenomenon calls to mind the historic motives which prompted their building which in turn encourages a more complex study of building tradition and a popular awareness of architectural forms in popular culture. Artisan crafts and the world of culture both benefit from an ongoing exchange of ideas and contributions. The future of photography is once again not simply a question of a superficial exaltation of values which no longer exist. Photography is no longer the gilt edged dream of those who enjoy re-enacting the past to avoid looking at the future but it is turned upside down into a complex re-consideration of architectural and modern town planning values.

Acknowledgments

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THE PHOTOGRAPHY IN THE SPANISH PAVILION AT THE IX TRIENAL, MILÁN 1951

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Abstract

This Communication focuses on the photographs that Jose Antonio Coderch presented in the Spanish Pavilion at "The arts & crafts, modern industry and architecture international exhibit at the IX triennial of Milan", in 1951.

The exhibit was devoted to the role of art as one of the most decisive forces to give form to civilisation, and urged architects, artists and craftsmen to present works that reflect their personality, and peoples characters.

In Coderch's professional career, the design of this exhibit represents not only the burst of international recognition, but also a specifically modern introspection towards a new way of building.

The architect mounted, using crafts materials, a selection of ancient works of art, craftsmanship and contemporary art (curated by the art historian Rafael Santos Torroella). With regard to the architectural references, he relied heavily on tradition, in order to propose a new architecture, and presented a new look into it by contemporary photographers. He displayed on a wall –over a large vertical panel made of Llambi's wooden louvers– a series of Gaudí's photographs taken by Joaquim Gomis (but for the Park Güell ones taken by Batlles & Compte) and photographs of spontaneous architecture from Ibiza, taken by Ramon Plasencia.

*On the images shown, the architectural details of Gaudí's works were isolated from their context, by approaching them through zoom in a way so as to reinforce their more abstract character. This procedure, called *fotoscop* –a visual language– by Joaquim Gomis, provided a modern and innovative view of the architecture of the catalan genius.*

The research focuses on the selection of that photographic material, to show how modern abstract language matches traditional language and provides it with a universal sense, and how a new way of looking at the popular realm had an influence on Coderch's way of modern design building.

Keywords: Photography, Architecture, Tradition and Modernity.

Introduction

Coderch was commissioned to curate, design and construct the Spanish Pavilion for 'The arts & crafts, modern industry and architecture international exhibit at

the IX triennial of Milan, in 1951. It was the first time, after de civil war, that Spain was invited at an international fair, and had to represent its personal and authentic contribution to modernity. On the program of the event, it was specifically said that:

La Triennale wants to translate into active forces, all the alive trends representative of artistic and technical production, and contribute to the regeneration and enhancement of those traditional currents from spontaneous production that respond neatly to modern taste.¹

Those written conditions revealed pretty much Coderch's point of interest at this moment of his career and maximized his main concerns about art and architecture, in such a way that from this specific event on, his architecture gave a big turn. The contents of the pavilion worked together with the material and layout of the display, where tradition and modernity fused, and the manipulation of plans distorted the sense of space. From the pavilion design and construction, Coderch changed the way he would seek on tradition and jumped into abstraction, and it happened to be in the middle of the process of construction of a project: the Ugalde house, that was formally modified during the run of the exhibit.

Coderch architecture selection for the exhibit consisted of a series of Gaudí's photographs, mainly taken by Joaquim Gomis and edited by Joan Prats, (but for the Park Güell ones, taken by the studio of Ramon Batlles and Josep Compte) and photographs of spontaneous architecture from Ibiza, taken by Ramon Plasencia. They were all taken for the occasion. He displayed them on a wall – over a large vertical panel made of Llambi's wooden louvers– that reminded traditional Mediterranean windows blinds (Figure 1); an element that he was using on his houses, and that from that moment on, took an abstract form: as a surface with texture that would compose many of his buildings.

¹ Program description from the Triennale, written on a typed page and sent to the countries participating on the event.



Figure 1. Selection and installation of Gomis photographs, done by J.A.Coderch at "La Triennale" de Milano, 1951. Joaquim Gomis Archives. Izquierdo, V., Naranjo, J. (2002). Joaquim Gomis. Barcelona, Catalogue from the Miró Foundation, Edited by Editions de l'Eixample

What is behind the decision of selecting the photographs from Ibiza and the work of the Catalan Antoni Gaudí to represent modern values on Spanish architecture? On the initial draft of the contents, preserved at the Coderch archives, Spanish architecture was to be represented by traditional architecture: *Ibiza, Cataluña, Benicarló, Extremadura, etc. which purity coincides with modern culture taste and needs'*, and by a exhibit of modern works by Spanish architects. Gaudí was to be the subject of a twenty days temporary exhibit, *'presented as pioneer of current expression of plasticity (iron, glass work, objects, buildings and gardens)'*, as it was written in the draft of the contents. In the final exhibit, the architecture permanent section was reduced to Gaudí's work and the examples from Ibiza.

Coderch —as few other architects in Spain— was searching for an architectural renovation, in the middle of a conservative environment where the regime suspected of any way of modern change. Traditional architecture was to be the

reference to new works, so either classic or autochthonous examples were to be the source for inspiration. Coderch found in Mediterranean architecture, everlasting forms for inspiration that represented his aim to develop an alive architecture. Moreover it was an architecture whose formal qualities were referred to by modern pioneers as values to follow. Mediterranean architecture was also very much vindicated on modern movement expression in Spain, through the pre-war GATEPAC² organization.

As for the decision of choosing Gaudí's architecture, it was probably based on many reasons; one of them is Coderch professional admiration for the architect, his personal way of looking at the work³ of the Modernist architect, and it may be very much related to its plasticity: as written few lines back he considered him pioneer of current expression of plasticity. And in that sense the photographic material made by Joaquim Gomis had lots to do with regards to that observation. Gomis pictures provided an abstract, original view at Gaudí's forms. Behind the allegoric and personal figurative resolution, the images inquired on plasticity through the essence of geometry and light.

On the first report from the Triennale, Coderch (June 1951) explains that:

The present value of Antonio's Gaudí work, highlighted by foreign architectural historians and critics, was giving us another important element, not only because of its intrinsic architectural value, but also because of his decorative polychrome forms, with the facility of getting good photographic reproductions given the available location of his works, almost all of them in Barcelona, and count with great competent photographers in town.

The election of Gomis was though not at all innocuous, since he had already photographed Gaudí's details from years behind, his distorted views were

² Grupo de Artistas y Técnicos Españoles para el Progreso de la Arquitectura Contemporánea. In his AC Review, from 1931 until 1936, while Coderch was at the Barcelona School of Architecture, many times appeared a reference to modern values of the traditional architecture from the Pitiusas Mediterranean islands.

³ The architect Federico Correa, who worked at Coderch office, verbally explained that Coderch used to say that we had to look not at what Gaudí did, but at how he did it.

modern and impacting, and as for the treatment of light and shadow it had to do with a Mediterranean sense of Plasticity (Bohigas, 1997, p.32): '*A brief line of shadow on a house from Ibiza, a twisted re-composition from Gaudí or a stone wall and a Sert's plastered dome are, for Gomis, a unique theory about Mediteraneisme*'. The photographic point of view was a key to enhance Gaudí's contemporary validity. Coderch understood it clearly, deeply since he was, in addition, very fond of photography, being it one of his main passions.⁴

The pavilion layout: visual construction

Since the first travel to Milan, Coderch warned that the space where the pavilion had to be placed in the Milan's Triennial, was very small. Coderch had few months to project the pavilion. He should have ready the exhibition on May but the drawings to work with precision just got in March of 1951. Finally the exhibit opening was delayed and was inaugurated in June 1951.

The first impression he had about the size of the pavilion was confirmed with the original dimensions drawings. And this was aggravated because of the situation—upstairs on the left of the main entrance— on the first floor of the *Palazzo dell'Arte*, and the request of the organization of a yield of two meters wide through way for the circulation of visitors. The space was a rectangular room of 7.93m wide by 8.90m large and 7m high until the skylights. A false ceiling of 5 meters hid these.

⁴ Explained by Carles Fochs in his book "Coderch Fotógrafo".

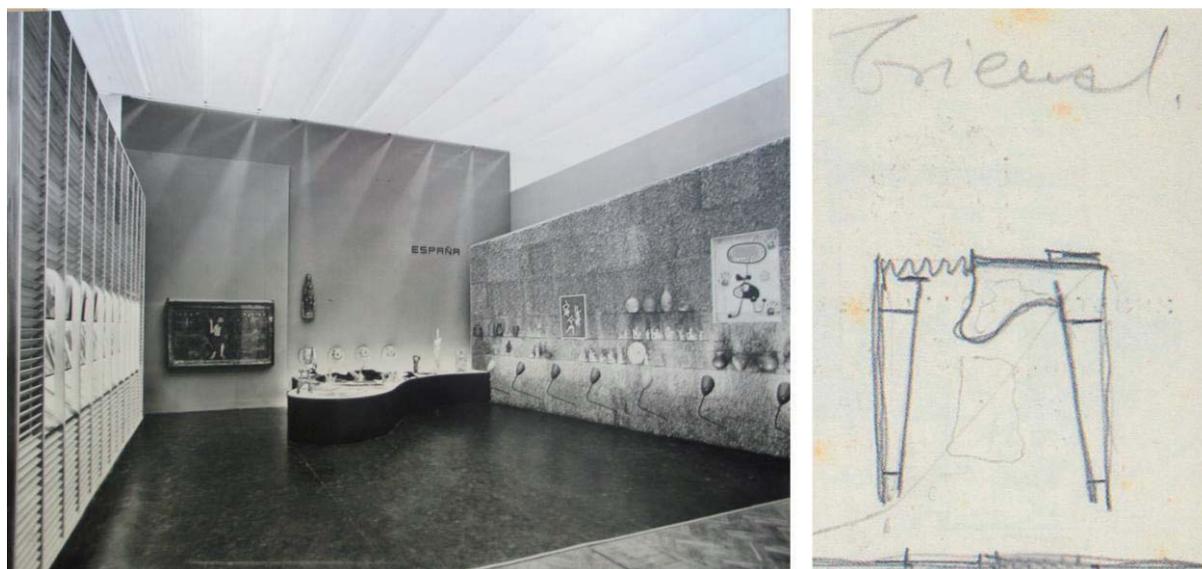


Figure 2. Left pavilion: free standing panels twist to force the perspective. Panel with Gomis photographs on the left. Picture taken by Joaquim Gomis. Right: Coderch's sketch of the first idea of the project. J.A.Coderch Archives.

As seen from the few traces that remain from the project, Coderch thought from the beginning to use optical effects as "leitmotiv" of the design, to get greater depth in the space. In a sketch drawn by Coderch, (Figure 2) it was shown how he tried to build two vertical planes converging towards a vanishing point and set the eyes on the bottom plane. In that same plane apparently there would be a curtain hiding the single window. The drawing also showed a curved volume of smooth movement. This volume served to expose some pieces of craftsmanship.

The project was executed with great complexity and skill, according to few photographs that still are preserved and the re-drawing done by Antonio Armesto for the book "Jose Antonio Coderch". The architect designed an empty space with big coloured vertical planes. (Figure 2) The background plan, where the eyes would set, was tinted on a red colour, and its high was of 5 m, arriving until the ceiling. A green plane was set to the left, in square angle covering the window. Finally a blue plane was set on the right hand side. Both were 4.5 m high. In the ceiling, there was set a clear and translucent cloth that permitted the thin light go through. As in most of his work, Coderch provided an ambient light.

The optical effect was accomplished with a second layer of textured vertical planes. On the blue background plane there was set up a diagonal plane as indicated in the first sketch. The plane had a trapezoidal form straining the perspective line. Its lower part pointed to the red background surface. Its texture was made of plant-fibre mats. Those were typical rugs made by craftsmen and used for insulation and coverings in construction at some Mediterranean areas. In front of the red plane, a volume with a subtle curvature was placed, and together with the square green plane were covering the window. The red plan, the green plan and the curve volume tighten asymmetrically formed the central composition of the pavilion.

Parallel to the green plane on the left, there was placed a louvered shutter with fixed slats made of untreated wood. Its height was the same as the trapezoidal plane one on the right hand side. The louvered shutter had a panoramic window with three levels, where there were exposed thirty white and black photographs representing the Spanish architecture at this moment. Eighteen photographs from Gaudí's buildings –excepted Park Güell– taken by Joaquim Gomis (Figure 3) and edited by Joan Prats. The other twelve photographs of Ibiza houses and churches were taken by Ramon Plasencia. These photographs were exposed in three levels. Each level had different inclination according to the spectator point of view.

The layout of traditional as well as the modern art objects (architecture, paint, sculpture) and craftsmanship, was neat. The origins of the objects were modern and traditional, nonetheless they were living together in harmony between them. Coderch asked to collaborate, for the selection, with the art historian Rafael Santos Torroella, very much related to the art world in Spain and especially in Catalonia. Both accomplished harmony by looking for authentic and rooted work. Most of these objects were coming from the Mediterranean zone, place to which Coderch was deeply attached.

It could be seen: on the plane of the plant-fibre mats there was a Miro's painting in combination with glass craftsmanship. The central plane had a modern disposition with four hats made of the natural fibre mats, and a tension point

was created by the display of a medieval Virgin carved in wood, coming from the Antique Art Museum of Barcelona. In the louvered shutter plane, inspired on an architectonic traditional element, there was the protected set of photographs of modern and traditional buildings. A subtle double message could be intuited from this display: its architecture was an optical game of illusion, and Gaudí had jointed in his work the new technical construction and the handicraft. Gaudí based his work in a constant set of eyes in the Mediterranean architecture. The photographs exposed were compositions where prevailed the abstraction form. And all this message was reinforced by the photography of Joaquim Gomis.

Gomis and *fotoscop*: Abstraction: line, shadow, and obliquity

Joaquim Gomis, born in 1902 in Barcelona, was a businessman, amateur photographer, with close links through life with the ground-breaking currents of the time. He was founder of the ADLAN (Friends of the New Art 1932-1936) — together with Joan Prats, Joan Miró and Josep Lluís Sert — and of the Club 49, after the Civil War.

In the forties he began to photograph, in a sequence way, some natural and artistic objects. Before then, in his travels to the United States he had taken photos in an oblique gaze to the skyscrapers and industrial towers of oil wells, but it is in his visit to Paris (around 1928) when he began to shoot lots of images from the Eiffel Tower, not only in an oblique perspective but —with the purpose of building a narration— but taking images from general to detail in order to produce a complete and dynamic portrait of it, using the fragmentation, the rhythm and the geometry of the steel structure. He had done in the same way, a series on the Eucalyptus plants from his garden, seen from different points of view, and insisting on the bark texture, shadows, geometry of the leaves, volume.

Afterwards —along six years through which a sound friendship arose— he took photographs from the painter Joan Miró in his own studio at Passatge del Crèdit, in Barcelona, or in his familiar house at Montroig del Camp, in Tarragona.

The document that Gomis made on the artist at his ambience —surrounded by his objects, in his own rural landscape— is the best to know the personality of Miró, and reveals aspects of his life and work. The book he published in 1959 has a Narration through Visual Form, with some texts of James Johnson Sweeney, and was called "Atmósfera Miró". The everyday objects —things unrelated directly to art (like the natural Mediterranean countryside)— evolve the painter, showing us his closest vital environment; it is the artist and his own creative process what is shown, not the pieces of art.

Gomis insisted very much on popular themes, as he did in the approximately 1200 photographs taken in Ibiza in 1942, that were recorded in the *fotoscop* "Ibiza fuerte y luminosa" (published 1942) and "Artesanía" (published 1968). In the same way that it was done by the avant-gardes movements, he paid attention to the objects whose form had been refined through time: popular and familiar things, tools and working objects, original pieces as well as landscapes from the Mediterranean culture that he would fear of disappearing. Gomis portrait them, not in a documental way, but in a plastic and poetic one, working the plans, the textures, the ensembles, the geometries, and always under Mediterranean full light.

But, may be the way he decided to present the photographs, the *fotoscop*, described as follows by A.Cirici-Pellicer (Naranjo, 2012, p.18), was his most important and personal work:

Fotoscop or sequence of photographs placed in the order determined by the visual suggestion of the subject matter, according to a strict pattern in the arrangement of the themes, the alternating of distances between the general view and the close-up, foreshortening and the relationship between the different planes, just like editing a film.

Fotoscop was edited by Joan Prats, and indeed he and Gomis selected the images, and presented them in a precise order, establishing plastic relations between them, in the way to construct an artistic discourse, without documental or humanistic intentions, only plastic ones.

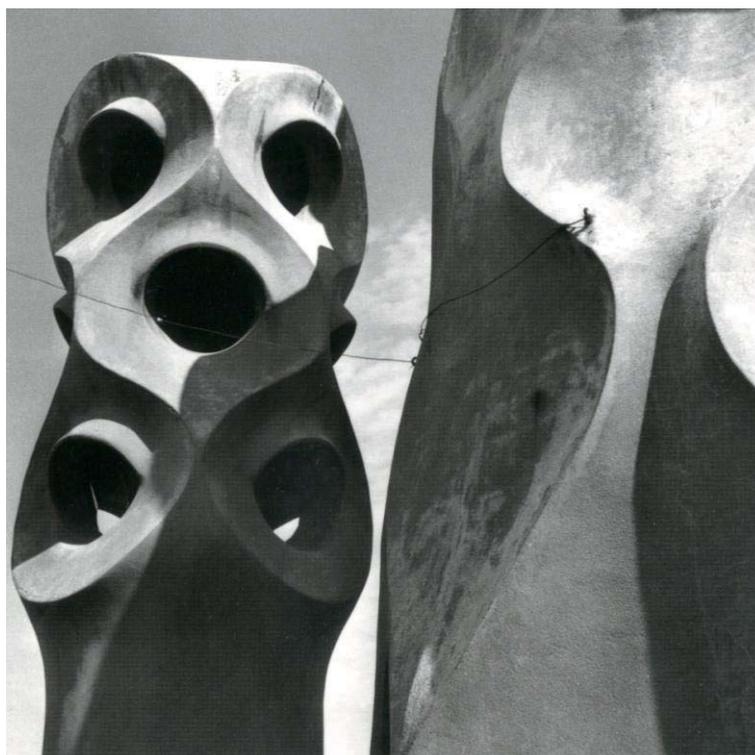


Figure 3. Fifth photograph from the left, on the second row, at “La Triennale” de Milano, 1951. Joaquim Gomis Archives. Milla, M. coordination, Angles, M., Izquierdo, V., Naranjo, J. (2022). Joaquim Gomis, from the oblique gaze to visual narration. Barcelona, Catalogue from the Miró Foundation, Edited by La Fabrica

This was the way they choose to present the Gaudí’s architecture, and to situate it in the ‘*most radical modern language*’ as Bohigas (1997, p.31) told. Gomis himself, after his staying in Paris —where he met Manray and Paul Éluard—, affirmed when he returned to Barcelona after the Civil War (Naranjo, 2012, p.19): ‘*I went back to Park Güell and when I saw the ceramic incrustations I marvelled at this sense of anticipation, for they were truly abstract art*’.

Joaquim Gomis began to take photographs of the architecture of Antonio Gaudí in the first forties, and he finally published a lot of books on it.⁵

⁵ Some of this books: “El arte de Gaudí” 1950, “La Sagrada Familia de Antonio Gaudí” 1952, “Antoni Gaudí” 1955, “Gaudí” 1958, “Park Güell de Antoni Gaudí”, universo en miniatura” 1966, “Cripta de la Colònia Güell” 1968 and “Gaudí. La Pedrera”, 1968.

In the photographs of the Gaudí's architecture he presents an abstract, timeless work. Using a non conventional point of view, he takes fragments of the building, that then appear as autonomous objects, taken out of context, and acquire life on their own, alone or in groups, trimmed against the sky. Thus, and in presence of natural light the own form of the element, its profile, texture and colour play, and its organic geometry stand out. As the abstract painters do, the own shadow appears as a new form, generating plastic and poetic relations.

The selected point of view shows the element in a different way; the oblique gaze, the dynamic perspective, and the chosen topic (through its fragmentation), present a critic and ultimate abstract sight of the genial architect. In the *fotoscop*, the Gaudí's architecture images appear, as Le Corbusier (Naranjo, 2012, p.19) wrote:

The effect of each image is completed by both the photograph before it and by the photograph that comes after it, each of which enhances by its purpose and beauty the value of the whole composition. The technique of this perfect order in their arrangement –one of uninterrupted sequence– conveys a special meaning to the works of Antonio Gaudí: the idea of movement and continuity, or of contrast. This idea is never lost, but reaches the culminating point of fascination.

In that sense the Gaudí images taken by Gomis, followed a modern discourse – carried by surrealism, with *l'objet trouvé*, *le collage*, where new and unusual plastic relationships appear, by just taking objects out of context or looking at them from a new point of view.

Through the selection of Gomis photographs of Gaudí's work, Coderch not only showed his affinity towards the modernist architect, but he saw the life lasting of the essence behind an object, that is to say the power of abstraction to keep an always modern expression. In the search for modern way of making architecture, all this experience had to be behind the change—that took place simultaneously— on Coderch way of facing traditional materials and construction elements; a change forward in his career reinforced by the success of the pavilion that received the international prize and medal of the Triennial.

Consequently he modified the design of the project he was about to build at that moment: the Ugalde House, and from then on all his career changed direction. Coderch relied on visual manipulation to obtain not only a sensitive comfort within a space, but also to renovate architecture by means of the power of abstraction. The house change from a traditional image relying on Mediterranean figurative elements, to the abstract final resolution, happened to be in between the exhibit design and its construction, and it was reflected on the plans: in a change of elevations, where it can be seen how the roof with tiling was substituted by a horizontal terrace, the eaves were eliminated, and the wood shades of the windows disappeared.

The Ugalde House: visual sequences and lines

The shared concerns between the project of the house for Mr. Ugalde and the Triennial exhibit may be seen in two main aspects of the house design: the perception of the space and the formal abstraction.

Perception of the space: a house of sequences.

The house is located on the slope of a hill, near to the coast in the village of Caldetas, few kilometres north from Barcelona. Life at Ugalde's house is protected and surrounded by walls that retain the land, reshape it and reorganize the space, in a way that evokes the traditional rural construction of the Pitiusas Islands (Ibiza and Formentera) in the Mediterranean sea, where the walls generate a compound of interior and exterior spaces, and build a particular domestic landscape tight to the existing topography.

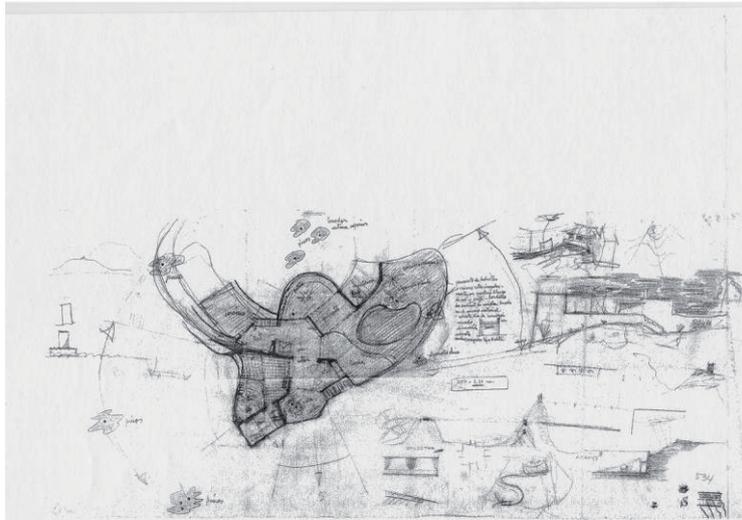


Figure 4. Sketch from the Ugalde house, where walls are twisted to focus on the views. Coderch Archives

The walls of the house twist as to open the angles of views outwards to the landscape (Figure 4). The interior partitions follow oblique directions towards the outside, and frame pictures of the mountain and the sea. The window acquires a depth that focuses like a camera objective (Figure 5), and provides a space of transition between the room and the open air. The walls conduct the eyes naturally until they reach the external view. Thus, protected and physically enclosed, the inside continues uninterrupted towards the outside, led by the oblique lines that command the interior visual experience as a framed sequence of exterior views.



Figure 5. Photograph taken by F.Català-Roca, from the interior of the Ugalde house. From the Coderch's Archives

Formal abstraction in construction: definition by lines

In a voluntary search for abstraction, the architect reduces the constructive elements to planes, and those meet just in lines that eliminate traditional constructive detailing. Lines separate horizontal from vertical plans, built form from landscape, light from shadow, as in Gomis' *fotoscop*. Without any intermediate elements, junctions disappear from the view, and roof and walls end on a sharp line.

The original sloped roof made of ceramic tiles, turns into a flat terrace, where a line now substitutes the traditional eave. The wall meets the roof through a ceramic sill piece, placed upside down—as an object taken out of context—and makes a sharp line where the plaster ends, a line of inflexion that gives a concentrated visual intensity to the top.

Coderch, relying on the power of visual experience, determined the design of the pavilion and the Ugalde house. The fact that one of his main well known hobbies

was photography, had something to do with it; and surely it connected him to Joaquim Gomis. And through Gomis and the editor Joan Prats, friends of the most important artists of the times in Barcelona, Coderch linked modern art and visual experience. Knowledge on photography and its power surely helped Coderch to make his most personal way of designing architecture, since a photography (Bohigas, 1997, p.30): *'is not only a description, neither an autonomous visual creation: but it is a critic, an explanatory narration in which the selected theme and the point of view enhance all the strength of the discourse.'*

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**DIANE ARBUS, THOMAS RUFF AND FERNANDO GUERRA.
Photogenic on the Portrait Photography and Architectural Photography
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Abstract

This paper focuses on the aesthetic considerations of portrait photography and architectural photography as representations, towards the search of photogenic sense. Starting from a parallel exercise between the portraits by Diane Arbus and Thomas Ruff and the architectural photography by Fernando Guerra, we develop a research into the demand for an aesthetic perfection associated to portrait photography and their migration to the photography of contemporary architecture. With this research, it is intended, on one hand, to explore how the photogenic migration of the portrait photography to the architectural photography dismantled the veracity of what is represented, on the other hand, to explore how this migration has weakened the capacity of this photograph to reveal the real object, transforming it into an icon or a substitute of reality.

Keywords: Photography; Portrait; Architecture; Photogenic; Veracity.

Ontology of photography representation

We know that the photographic image is not just a registry technique of an object, person or urban space. We know that more than one *latent image*, photography has a function and opens the possibility to an ontological understanding.

The invention of film by Eastman in the nineteenth century, is in itself a purpose that quickly surpassed the original intention of the photography origin - to set the visualised pictures through the *camera obscura* - and has become a need for mass production and consumption. But photography early sought to kept away from their sense of usefulness, trying to be art, looking '*in us the producer rather than the consumer, of images*' (Damisch, 2013, p.316), by its proximity to the representation.

Photography is an image and as such it is a representation. In that sense, as all representation, photography works as a replacement of what represents, in other words, what was captured in the photographic surface is no longer the thing itself and becomes a representation of that thing.

In the moment where the representation of something on a surface takes place, we face a representation that is both creation and, as such, liable to be viewed and interpreted by someone, therefore, liable to be understood as art. Therefore, images simultaneously represent what we see, and what we see and we can interpret.

According to Christopher Prendergast (2000: 4-5), the term representation can have two meanings. The first is '*the sense of Represent the re-present, to make present again, in two interrelated ways, spatial and temporal*', in other words, that which is represented and which is present in a given space and in a specific time. As a *simulacrum* of something or someone that is missing, now, present through its representation. In this sense the concept of *representation* tries to '*make present again*' approaching the notion of *illusion*.

The second meaning of representation is the 'standing for', in other words, an element "B" stands instead of a missing element "a". As a *replacement* of something. An illusion of presence in the Platonic sense of *phantasma*.

This double meaning of representation leads us to the simulacrum of photographic representation, that is, the nature of documentary photography and the veracity of its representation. Thus, through the concept of '*making present again*' or to represent simulating an absence through documentary photography, seems inevitable to formulate the idea of approximating the documentary to the reality, rather than the artistic photography as fiction. But is one closer than the other? Is it legitimate to think that one is more real than the other?

In fact the whole documentary is also a fiction in the sense that it *builds* a speech.

Documentary tends to be so constructed as fictional or artistic photography, since there is both a discursive construction, ideologic and therefore subjective. But according to Bill Nichols (1997: 153), the documentary does not differ from fiction in the construction of its text, instead, in the representations they make.

'Los documentales, por tanto, no difieren de las ficciones en su construcción como textos sino en las representaciones que hacen. En el núcleo del documental no hay tanto una historia y su mundo imaginario como un argumento acerca del mundo histórico. (En Ideology and the Image utilicé «diégesis» y «ficción retórica» para hacer esta distinción entre el mundo imaginario de la ficción y el mundo proposicional del documental. Prefiero «argumentación» como palabra más familiar, pero no quiero dar a entender con ello que todos los documentales sean argumentativos, sino que sus representaciones o proposiciones, tácitas o explícitas, apuntan al mundo histórico directamente).' (Nichols, 1997, pp.153-154)

Documentary photography as an instrument of a discourse, a narrative or even a strategy, seeks to represent the basis of a historical dimension argument and, therefore, factual. It seems us, to be precisely this dimension that instills in documentary photography, a larger veracity of what represents. However, we cannot radically affirm that photography even the documentary nature one, does not manipulate reality. At least, because reality is exactly the photographed *object*, and not the representation of that object. Reality cannot be represented without using a device, as such, we cannot represent precisely what is reality because the representation presupposes a judgement impossible to define as the most truthful. There is always a *way of seeing* or manipulation. The most realistic conceptions are also in itself, idealistic conceptions, conditioned by the subjectivity and the ideology of the represented subject.

Portrait and Architecture: the searching for photogenic

It was photography, the art that since its inception, which had greater difficulty in imposing its production in the field of art. Understood only as a recording technique of a bright print, photography found in photogenic its bigger affirmation argument and positioning in the artistic field.

Curiously, the word photogenic comes from the combination of the words *light* and *creation*, of *phōs* and *gen* Greek root.

The possibility of multiple interpretations of a fleeting moment only possible to capture through the photographic camera, give to the picture the power to assert a place in the field of art that is exclusively its own. The ghostly representation. What we said earlier about what we *do not see and we can interpret*:

'What photography reproduces to infinity has occurred only once: the Photograph mechanically repeats what could never be repeated existentially. In the Photograph, the event is never transcended for the sake of something else: the Photograph always leads the corpus I need back to the body I see [...]' (Barthes, 2014, p.12)

On one hand, we can say that this is what touches us in the picture, the "sensitive point " the *punctum* of Barthes. *'[...] that accident which pricks me (but also bruises me, is poignant to me) [...] whether or not it is triggered, it is an addiction [...] already there.'* (2014, pp.35-65), on the other hand we have the concept of photogenic, which seems to refer to an idea of affection as the main function of photogenic on photography. The affection is one of the principles of all the arts, in fact, a very close view of the arts aura definition that Walter Benjamin argues in 'The Work of Art in the Age of Mechanical Reproduction' (1980), or Art's goal of Deleuze and Guattari (1992: 12): *'start the affection of conditions such as passing from one state to another. Extract a block of sensations, a pure being of sensations'*.

What Barthes, Benjamin and Deleuze refer, seems to be an aesthetic quality of subjective character. Perhaps a poetic of photographic representation, capable of producing affection. Initially relating itself with portrait photography, the photogenic is perceived today as the art of look good on the photo, a concept increasingly trivialized by the media coverage and widespread use of images that led to superficiality and lack of content. Cross the various genres, the photogenic quality seems to find in modern architecture, photographed by Julius Schulman and Ezra Stoller, a staged perfection that has been consolidating an

aesthetic that moves away more and more from the real and which empties increasingly meaningless. In this context, we seek a parallelism between photogenic of portrait photography and architectural photography, through the analysis of three authors: Diane Arbus (1923-1971), Thomas Ruff (1958-) and Fernando Guerra (1970-). Arbus and Ruff are evoked in this discourse for their portrait work, especially for the conceptual distancing exercises of photogenic. Guerra, on the other hand, is referenced for following an aesthetic perfection staged in its architectural photography work, by a constant search for photogenic without judgment.

In the case of Diane Arbus, portrait took a very personal record, intimate and involved with the people portrayed. 'Cataloged' phenomena of social exclusion, misery, disease, death, particularly the phenomenon of difference, not transforming reality in embellished and misleading picture, but truthful. A concrete reality, with all its faults and all its differences, as it was. Families, couples, twins, nudists, transvestites, prostitutes. Ordinary people, alone, sad, poor, bizarre or perverse.

Thus, Arbus took the 'imperfections' of each model as the 'normality' truth. With Arbus we do not see the void. The relationship that she developed with each model, did disclose to the image a strong link between photographer and model, one such *supplements* (remembering Barthes) intensity, expressiveness, symbolism and intimacy, as if shooting a sincere relationship of intimacy that develops with models. For your photo she carried strong links and relationships, resulting in intense images, expressive, full of symbolism and intimacy, and a primitive human essence.

Thomas Ruff, although perhaps best known for its architectural photography and the professional collaboration with architects Jacques Herzog & Pierre De Meuron, is author of a portrait photography work, during the 80's with which sought to represent an empty reality of feeling and emotion. Portraits of faces expressionless, where each individual is emptied of himself, coming so apathetic faces without identity claim, which resulted in a working inventory of faces, always in the same format 4x5 (as Arbus 6x6). A typological process of

representations, inherited from the Becher couple (their professors), on demand reduction information to a final result of enigmatic facial portraits, as identity card and passport photographs, constantly monitored by the German police threatened by the RAF terrorist group, during the same period of Ruff's work.

Ruff's portraits seem to try to represent the natural beauty of people portrayed without makeup and evenly lit in studio. Exposed in large, allowed a thorough perception of all the details, as an inspection and cataloging if they were. Thus it allowed the observer to approach the model, trying to find something that would stand out, something invisible in the visible. Ruff's large format seem to create a distant barrier preventing observer to access the model and its personality, lack of information, feelings and emotions. Ruff seems not willing to show anything more than human physical reality. The fact that there are no two identical faces, no two people are alike, thereby achieving a truth that validates his photos as works of art.

Thus, Arbus and Ruff show two different worlds, nevertheless both real and quotidian. The difference is assumed and seeks to define a new concept of beauty and, perchance, of photogenic. In these, it is not understandable the photogenic as an inherent characteristic of the person or reality, but *the discovery of a difference* (Sontag: 168), of a new look at things.

In contrast, the architectural photographer Fernando Guerra, shows us a photography which reflects a 'perfect' architectural work and which does not admit flaws or imperfections, and a constant search for a photogenic of the works represented, becoming perhaps the main feature of its work that allowed him to be today one of the most requested and recognized architectural photographers in the world.

For its architectural training, Guerra has an advantage as an architectural photographer. He has a higher sensitivity for volumes, lines and light, the architectural work. However, his images show a perfection that seems not to translate the reality of the works represented, in opposition to its invoked neutrality. Guerra directs the viewer to a photographic instant of the best moment of light and shadow, emphasizing and representing the architectural

work through exaggerated angles and perspectives, according to a set of unlikely variables. All buildings assume the same language and the same state. Finally, regardless of the work, the location or context, the result is normalized. It is the annulment of difference as opposed to the imperfect normality.

We can say then, that with Guerra the photogenic is of utmost importance. Looking good is a constraint. It is perhaps the overriding value that catapults him to a global market, allowing him to show any work, regardless of its particularities, always in an uniform and consistent manner, where all works acquire a perfect and highly advertisable image.

The photogenic phenomenon in Guerra's photography shows the architecture to the public through an aesthetic and compositionally perfect conception, revealing qualities often subjective, product of photographic manipulations, in order to satisfy a commissioned work and reach a wide audience. His photography does not raise questions or reflections on architecture's appropriation. It is important its to reach in the most appealing way possible way to a larger number of people. It is therefore, uncritical. Where it is more important that the result is beautiful and photogenic, than it is to interpret the architectural work making its own reality.

Guerra's photograph, unlike the portraits of Arbus and Ruff, explore a worked photogenic (maybe even manipulated). A photogenic that seeks at all costs an ideal and a perfect representation of a reality that is not always true. Becoming aware of all the works and their places according to a same aesthetic. A record that tries to legitimate and to give credibility to the architectural work in detriment of perception of the true reality.

Unlike imperfections assumed in the work of Arbus and Ruff, War portrays a clean architecture, clean and without the marks of time and of use and without the human appropriation of architecture.

The theatricality of representation seems to approach these three works. Three catalogs. Two more typological, and another one which is more advertising in character. But, in different ways, seek a state of photogenic representation.

Arbus and Ruff using the 'imperfections' as photogenic and legitimacy of their art, Guerra, in contrast, finds is photogenic a way to transport the architectural work to a staged portrait of an architecturally perfect imaginary, like a *perfect world*.

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MEDIATING AND MATERIALIZING / PERCEIVING AND PARTICIPATING

The construction of an exhibition script on photography and architecture

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Abstract

*It is up to the Educational Service (ES) of the Casa da Imagem Museum (MCI) to conceive a final exhibition of the research project *Photography, Modern Architecture and the "Porto School": Interpretations of the Teófilo Rego Archive (FAMEP) (Fotografia, Arquitectura Moderna e a «Escola do Porto»: Interpretações em torno do Arquivo Teófilo Rego (FAMEP))*. The elements to consider for the creation of this exhibition include: Teófilo Rego's photographs, the theoretical production developed within this project, the public and the MCI's structural guidelines. Following the MCI's guidelines, which require the construction of a specific relationship between the public and the image field – a relationship of rendezvous, participation and approximation –, the ES is responsible for the creation of an exhibitory structure that accomplishes two functions: on one hand, to reflect the scientific scope of the project according to the theoretical interpretations that have been produced by its research team; and on the other hand, to mediate between those contents and the visiting public, through exhibitory objects that simultaneously entail the issue of seeing. With this presentation, the ES aims to reflect on its role as a mediator, defining how mediation restricts the exhibitory script, how it materializes into an object and how it is made available to the public. We thus identify as fields of mediation / materialization, firstly, photographs: their place within the research project and the way in which they will be revealed in the exhibition. Secondly, the researchers' theoretical production: the selection of the photographs to be shown and the construction of the scenographic arguments that compose and contextualize those same photographs. These arguments seek to understand the relationships between the genesis and the final photographic product, as well as the place of the photographer within the History of Photography in Portugal. Finally, the public: perception – the visualization of a set of photographs and visual essays, the presence of the body within a scenographic representation – and the participation – constructing new images and contents.*

Keywords: Mediation, architecture photography, research, exhibition, educational service.

The MCI Educational Service

The Educational Service (ES) is the center from which the actions and corpus

of the Casa da Imagem Museum (MCI) come from. Based on an archive made by a photographic fond, this Museum guides the structure of its expository corpus from the possible significant experiences and the multiple learnings that come from the passage of its visitors. The activities of the educational service have been created as the result of the studies and experimentation of the Museum's team, its collaborators, the artists that have presented and created devices that belong to the universe of archive references of the Museum, and the propositions made by its visitors.

The MCI, through the Educational Service, conceives and articulates its expository proposals in order to allow for the setting of critical questions on the *issue of seeing* understood by Jonathan Crary (1992: 3) as being mostly questions on the body and the operation of social power: it promotes the consideration of the observer as the result of a discursive, social, technological and institutional system (1992: 6), integrating optical devices that keep corresponding to the transformation of the status of the observer since the XVII century up to today. Together with these questions, it promotes an approach integrated with the various collections that constitute the archive and the understanding of the same as an *hyper-textual* field of work, that is, distributed and crossed: conceiving the integration of several lines of action, provoking switching between the object of reference and study in a crisscrossing of perspectives and interpretative proposals from the archive and that, simultaneously, constitute it.

It is up to the Educational Service of the MCI to create, in strict articulation with the project researchers of the FAMEP, – Projecto Fotografia, Arquitectura Moderna e a 'Escola do Porto': interpretações em torno do Arquivo Teófilo Rego", the final exhibit that presents the results of the research. However, the guiding lines that serve the objectives of the Museum, give the Educational Service another part beyond that of a mere expositor of the contents within the project: they imply the construction of a specific relationship with the public – a relationship of meeting, participation and approximation. The first purpose of the Educational Service in the project has

been, thus, that of creating mediation proposal between the research and the public.

The ES's understanding of the concept of *mediation* in the exhibition design

The word mediation means a relationship that is established between two parties and that, from the outset, does not require a third party to make it happen: it stands for the will to do something together, to create value and to perform a work of discovery of each subject's possibilities and of asserting the other, forgotten, excluded (Six, 2002, p. 8). The Educational Service of the Casa da Imagem is guided by this will: through the emancipation of the spectator by an action that Rancière characterizes as political, since it wants to reconfigure, within the museum's living space, "the sensitive frameworks within which common objects are defined"(Rancière, 2010, p. 90). It is, therefore, a work on the area for communication, relationship and experience of the exhibition, a work that we call *mediation*.

According to Jean-François Six (2002: 21), there are two mediation categories and their structures are radically different from each other: one designates "mediation-house", and the other "mediation-garden". The former is found within the institutions that consider their vocation to make places of mediation available for their members for a cause. The latter is independent from any institution and is concerned with the responsibility of each person with regard to all of the others, and is related to empathy and equality. For the author (Six, 2002, p. 115), the mediation-garden is internal, truly transformative and can be the true innovation in social relations. Within this mediation, everyone is at the same level, qualitatively, on equal terms; no one holds the result of the situation, nor the power to obtain a certain result from the other.

However, mediation is usually seen as a work that seeks to settle conflicts,

involving the intervention of a mediator that works on behalf of an institution. The mediators are seen as those who help and facilitate comprehension between two opposites. Their function is to allow the others to see, explain and conclude, working towards agreement, but not taking any decision. They make an effort to create a coherent, consensual and appealing image.

This understanding of both mediation and mediators is relevant and unavoidable for the Educational Service of the MCI's creation of an exhibition within the FAMEP research project. At the beginning of the research,

the need to manage, conciliate and articulate the expectations of the cultural promotion of the object of the research with the aims of the educational service of the museum of the Casa da Imagem, due to the extreme variation in the type of observers that make up the public of the photographic archive. (Azevedo, Mateus, Pestana, 2013, p. 29)

Thus, the ES places itself, on one hand, as a mediator of the type of mediation-house structure, operating the translation of research knowledge in an expository image which is comprehensible to the public of the exhibition – the project has an interest in the theoretical contents created by its researchers being communicated to the public through a consonant visual construction.

On the other hand, the ES considers the photographic image to be, by itself, mediation: an open territory to be explored, in its contours and contrasts; a meeting point of the subject with the representation space and with himself as a participating observer – recognizing a force for rupture in photography, caused by a marginal, unexpected and acute element, Barthes's *punctum*. Through this temporal and symptomatic image, the ES aims to make available the space in which each visitor may find himself in his conflicts and in his intimate dialogues with the image. The exhibition promotes the public's aesthetic thought on the image, through architectural photography, exhibited in its ambivalence and complexity.

Architectural photography as an object of mediation

The ES of the MCI puts itself, therefore, before two different ways of organizing the architectural photography exhibition that is considered within the FAMEP project. It dedicates itself to the construction of the expository script and aims to articulate two forms of mediation, one which is institutional and responds to the matters raised by the issue of the history of architectural photography, and another that, within it, constructs a garden for a meeting with the image, in which the image is offered for contact and dialogue, in many of its aspects and faces.

In the creation of the exhibition, *the image is considered as the mediator's privileged object of mediation* in relation to the two agents – the FAMEP project's researchers and the public of the exhibition - or to the two poles of a conflict situation where the imbalance is evident; i.e., because there is a radical discrepancy between the knowledge held by the researchers on the objects and contents that they address and the lack knowledge on those same objects by the public, an unevenness that must be mitigated, when considering the project's objectives. Within the FAMEP project, the architectural photography exhibition serves the communication of a consensual, but also critical, image on the speech that the work's client, the architect and the photographer have agreed to create through the image. The construction of this image within the exhibition will be the result of a work based on the researchers' theoretical production, with the purpose of selecting the photographs to be presented and to construct the scenography scripts which integrate and contextualize those photographs. These scripts try to understand the relations between the genesis and the final photographic product, as well as the place of the photographer within the History of Photography in Portugal.

The architectural photography in Teófilo Rego's Photographic Fond

Photographs were recognized and identified for the creation of the research project, whose represented works belonged to some of the architects of the so called "Porto School"¹. Still in their original packaging (boxes, envelopes or packages), under a negative support in film or glass, the first architect to evoke the interest of this project's researchers was the Architect Marques da Silva. During the early stages of the research, it was understood that Teófilo Rego had photographed and printed the complete work of Marques da Silva², which can be revisited in the exhibition organized as a tribute to him in 1953.

As soon as the responsibility attributed to this photographer in the beginning of his career as a commercial photographer³ was identified and understood, other possible architects were looked for that, like Marques da Silva, could have had their works registered by Teófilo Rego. The list was extensive, composed by about forty architects, among which are João Andresen, Januário Godinho, Rogério de Azevedo, the ARS collective, José Carlos Loureiro, among others.

The indexing of the Teófilo Rego Photographic Fond led to the adjustment of the expectations created around this fond, initially constructed based on the works of Marques da Silva, João Andresen and the HICA, photographed by Teófilo Rego, to what gradually came to be known. In the course of the project it was found that the name outside the original packaging boxes, packed by Teófilo Rego, not always corresponded to what was found within them. An example of this is the box of the Architect Marques da Silva, which was found to contain works of his son in law Moreira da Silva, photographs of

¹We follow the determination of the term "School of Porto" as determined by Maria Helena Maia, Alexandra Trevisan, Miguel Moreira Pinto (2014) "Here it should be clarified that, in what concerns to this text, we consider the School of Oporto in the sense that it was set by Octavio Lixa Filgueiras (1986), ie, the School of Carlos Ramos."

²At the exhibition tribute to Marques da Silva, held in 1953, Teófilo Rego was responsible for the photographic presentation of the architect's whole work.

³Teófilo Rego (1914/1993) was a Portuguese photographer. Although he borned in Brazil, he lived in Porto since ten years old. With the age of eleven starts to work at the Marques de Abreu Workshop and later goes to Lito Maia as photolithography's photographer. In 1947 he started his own photographic house: "Foto-comercial Teófilo Rego".

the interior of a house, tombstone images, among other objects and contexts.

On the other hand, the regularity with which the architects' works were photographed varied widely. At first, the visible work relationship that was found in the boxes of João Andresen was taken as an example, but most of the architects did not present such quantity or quality. As a consequence of these disparities in the photographic records found inside the boxes identified with the architects' names, both in the original indexes and in the volume of work associated to each architect, all the boxes, envelopes and packages (with the exception of the boxes of portrait photographs, accounting for about 1/3 of the fond) ended up being visited by the project's researchers. Thus, the boxes of construction companies, city halls, companies whose buildings were designed by the architects, as well as the boxes where Teófilo Rego used to store the photographs that he took outside of his "Foto-Comercial Teófilo Rego" company, became the object of scrutiny over the course of the research. It was, within this context, that the Magna Exhibitions became a research theme of this project, opening it to the Escola Superior de Belas Artes (Oporto Fine Arts School), the place of the "Porto School".

The architect-photographer relationship

The relationship between architect and photographer is a field of research of the FAMEP project, which has photographs and some written notes as existing elements to be analysed, up to the starting date of this project, in a photographic archive packaged and indexed by the photographer himself, as well as the biographical and authorial knowledge on the aforementioned photographer and architect.

According to the reflection by researcher Miguel Pinto in the conference "The shadow of the Architect"⁴, the work of João Andresen appears, up until now,

⁴ Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego"

as being the most registered, standing out from the works of other architects, both by the quantity and diversity of the photographic material, and by the quantity and diversity of projects.

There are several works⁵ by this architect in the photographic fond, created between the 50s and 60s of the 20th century, several maps, graphics, figures or photographs taken from books (perhaps in the context of the preparation for teaching in the discipline of Urbanism, in the ESBAP) and family photographs. The close relationship between Teófilo Rego and João Anderson appears to be exceptional and might not have been replicated by the photographer with the other architects with whom he worked. In fact, the researcher Jorge Cunha Pimentel, in the conference "The presence of the work of Rogério de Azevedo in Teófilo Rego's photography", considers that, from the examples within the photographic fond, as well as what is known outside of this fond, the relationship between architect and photographer is non-existent. Also from the interview with the Architect José Carlos Loureiro⁶, one of the architects with photographs taken by Teófilo Rego, it was possible to understand that his relationship with Teófilo Rego was brief and merely professional; Teófilo Rego photographed some of his works and projects, as is the case of the Pavilhão Rosa Mota (there are records of the work in a scale model, in the process of construction and upon completion); however, a great number of the works by this architect were photographed by another photographer or by himself⁷.

Since many of the architects whose work was photographed have already

presented at FAMEP | II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

⁵ Some of the works are: Palácio da Justiça de Lisboa, 1960; o Edifício do BES em S. João da Madeira 1959/62; os novos Paços do Concelho e Viana do Castelo; as propostas para Ancoragem Norte da Ponte sobre o Tejo, 1962; o Plano Turístico da Marinha – Sector da Guia, Cascais, 1961; o Antepiano de Urbanização do Centro de Turismo Reis Magos, na Madeira, 1964; among others.

⁶ The interview happened at the José Carlos Loureiro Atelier, 26th February, 2015, 10 am.

⁷ The Architect José Carlos Loureiro is thought to have said that buying a private photographic camera, in his case and that of his contemporaries, might have been one of the reasons why he did not use the services of a professional photographer as often. The price for that service was too high and only when a specific image was necessary would he require such services.

passed away, it was not always possible to know or find, until now, written records allowing to clearly define a temporal order or a framework that contextualizes the photographs beyond what is visible in them, so it is assumed that, despite the general recognition of his professional qualities, the choice of Teófilo Rego may have been, at times, circumstantial.

Seeing the photographs and knowing the architect's work is not enough to create a narrative that follows a clear and consequential guiding thread, allowing for an enlightening understanding of the relationship between photographer and architects, since its nature is inconstant: not all architects keep a similar relationship with the photographer which, in some cases, is extended in time and, in others, is fleeting.

The expository script

To organize the Final Exhibition of the FAMEP project, the MCI Educational Service is writing an expository script that is formed based on the reflections on the photographs of the photographic fond and the few written registers of Teófilo Rego. The researchers, within the project's selected working objects, analyse and think about the possible approximations to the photographic fond and the relationship that the photographs within it may establish with the photography of modern architecture, according to the researchers' affinities and scientific fields.

Jae Emerling states, in his text "The archive as a producer", that an archive is an organized repository of documents and records created by an institution, substantiating the writing of history. However, the author concludes that, while closely working in the archive, it becomes clear that this is not the passive and static support from which a consensual and linear story may be told: "it is more like a threshold wherein said and unsaid interpenetrate, wherein they are contingent upon one other. (...) many contemporary photographic projects stems from a sense of disordering the

archive, challenging its authority with fictions and counter-memory". (Emerling, 2012, p. 122)

Thus were created, during this project's research, different non-linear and fragmented narratives with two convergence points defined from the beginning: the subject – modern architectural photography carried out by Teófilo Rego, and his exhibition.

Accordingly, the aim was to create a script that does not describe a chronological history, but that allows the presentation of the common things that are gradually established between the different approaches of the researchers to the photographic work, that is, by identifying what crosses the different approaches we aim to define the specific meanings of the photographer's work and his relation with the architects

It is in the identification, the description and the comprehension of this shared field, as well as its transposition into the expository formal field, that the work of the Educational Service of the MCI is based, and there are several aspects which are common to all of the ongoing project's research works.

A common aspect is the premise that the increasing participation of the Architects from Porto in journals, contests and exhibitions has promoted the existence of a professional relationship with Teófilo Rego⁸.

One of the aspects that characterizes the modernism period in architecture is the affirmation of photography as a vehicle of communication of the work in journals, contests and exhibitions. Through research, it has been concluded that, in specific situations, such as the ones identified by researcher Miguel Pinto⁹ in his analysis of the architect João Andresen, the order placed to the

⁸ This information was presented by Maria Helena Maia e Alexandra Trevisan in the "Teófilo Rego e os arquitetos do Porto, uma colaboração profissional" presented at FAMEP | II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

⁹ Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego" presented at FAMEP | II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

photographer is only carried out after a proposal for publishing a work¹⁰: This is what happened with the Lino Gaspar's House, in Figueira da Foz, 1960, the Richar Wall's House, in Porto, 1958/60 and the FCP-HE Quarter, in Vila Nova de Gaia, 1957/60.

In fact, many of the renowned architectural photographs recognized within the project were created with the intent of being published in journals, but also of being evaluated in contests, or of the technical efficiency of the engineers and the artistic value of the architects that were involved in the construction of the progress buildings being registered – one such example are the photoliths with graphics and drawings, done by Teófilo Rego, to be used by HICA in the serial copying of the many monographs and indexes that were launched by the company¹¹.

According to David Company (2014: 30), it was through modernism that architecture thoroughly became an accomplice of the photographic image and architects started to embed the aesthetic and cultural values of photography into their own work. The photographer, much like the architect, knows the power of photography in the transformation of both drawing and architectural constructions into promotional and propaganda imagery. The architectural photography is an object of mediation par excellence, that shows to the public the constructed work, in addition to always constructing itself as a documentary record and also as an image open to interpretation, for architects and other parties that use the photographic image professionally (academics, clients, advertisers and so on).

In addition to this more functional context, associated to architectural photography, another of the elements that the project researchers share is the knowledge that architectural photography exposes modernity itself. According to Beatriz Colomina, cited by Alexandra Trevisan and Maria Helena

¹⁰ In 1960, Andresen was invited by Marianna Gallotti Minola to participate in the italian magazine *L'Architettura*.

¹¹ This information was presented by César Machado Moreira in the "Uma ideia de paisagem na acção da HICA: da transformação à percepção" presented at FAMEP III Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

Maia in the "Teófilo Rego and the Porto architects, a professional collaboration"¹² conference, Modern Architecture was also created within the spaces of the photographs. As the authors explain, since photography is a naturally bi-dimensional medium, it is up to the photographer and the architect to try and construct stages that promote the affirmation of architecture's natural three-dimensionality, as adding Miguel Pinto¹³, encouraging the affirmation of a modern notion of space and time, where no object can be understood from one point of view alone, requiring an experimentation from different angles, in perpetual motion.

This search for a multiple representation of the object may be found in the photographs that refer to projects that are to be submitted to contests, such as the Monumento to Infante D. Henriques, Sagres, 1954/56, by João Andresen; or the project of the Monument to Auschwitz, 1958 by João Andresen; or the project "A Travelling Theatre" by Hermínio Beato de Oliveira, 1961, within the Union Internationale des Architects (UIA), in the international competition *A Travelling Theater* for students of architecture. In these projects, all of them models, the presentation of different perspectives of the monument – panoramic images, approximated, in detail, presenting different angles, with studio light, outside, with natural light, or simulating nocturnal illumination- demonstrate the search for a scenography effect, and a theatrical effort corresponding to the attempt to mix reality and fiction.

¹² Maria Helena Maia e Alexandra Trevisan in the "Teófilo Rego e os arquitectos do Porto, uma colaboração profissional" presented at FAMEP | II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

¹³ Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego" presented at FAMEP | II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

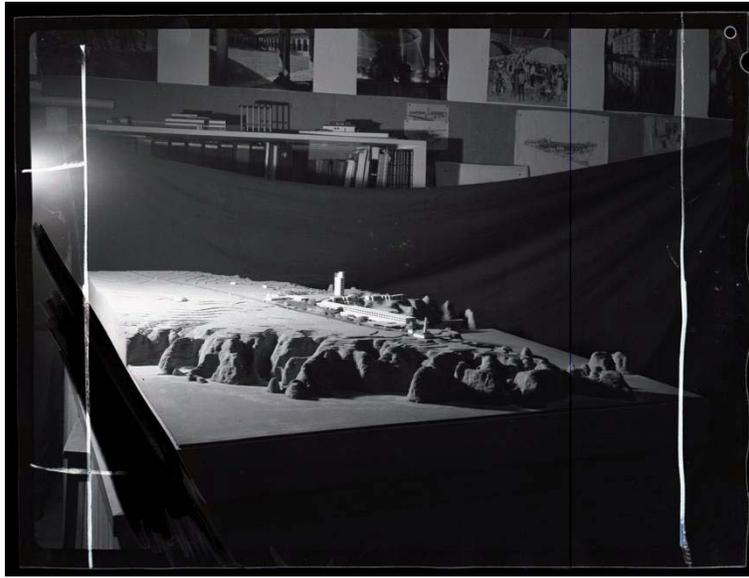


Figure1. Architecture model by João Andresen.
Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)

However, this array of records is not only found in model photography. According to Miguel Pinto¹⁴, while photographing the Casa Lino Gaspar na Figueira da Foz, TR also shows attention to the plural informations, photographing for that inside and outside spaces, the transition of both interior and exterior, the main rooms of the house and the house during different parts of the day and night.

While an amateur photographer of the city of Porto, Teófilo Rego recorded several locations of this city in different moments. The D. João I square is one such example: photographed by day and night, giving emphasis to the different light environments and to public lighting. It is possible that the architectural photography work that he has produced with the architects may have influenced the diversity of frameworks and environments in this personal photography, given its similarity in the search for diversity; either way, in his free moments from "Foto-Comercial", Teófilo Rego shares the modernist will to live the city and register it, much like the modernist

¹⁴ Conference "A sombra do Arquitecto, da colaboração entre João Andresen e Teófilo Rego" presented at FAMEP | II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

architects, confident of the need to document the city as a human habitat par excellence.

According to researcher Jorge Pimentel, there is, in Teófilo Rego, a concern for documenting the urban space, photographing public space and its experience, statues and architecture. However, according to that researcher, if we compare photographs shot at the same building – the building of the Newspaper "O Comércio do Porto" and the Hotel Infante de Sagres – taken by Teófilo Rego and by the Casa Alvão, in Teófilo Rego's case, the concern surrounding the documentation of the urban space vanishes, in favour of the building, while Casa Alvão aims for a photography that integrates the building in its surroundings, in the space that envelops it and in its daily experience. The great impact of the work by "Foto-Comercial" being associated to a product photography, might make Teófilo Rego carry the product aspect into outside and architectural photography, which removes it from the documentary aspect of his predecessors.

Another of the themes that is transversal to the researchers' reflection is the renowned prowess of Teófilo Rego in the manipulation and production of photographic images. Unlike the photographers from Casa Alvão and Marques de Abreu¹⁵, who belong to a naturalistic and pictorial tendency that claimed the respect to the originals, Teófilo Rego distinguishes himself from these photographers by becoming an expert in manipulation. That handling is visible in different moments in photography: the luminous environment and the set, the negatives and the photo-montage. It is considered as a first manipulation of the pre-photographic environment, with the creation of black cloth backgrounds and light sources coming from different sources that tried to represent different times of the day or different environments. During the negative working stage, there is a set of retouching that are created through the cropping and framing of views and by using masks. The photo-montages are the culmination of this manipulating process. According to Jorge

¹⁵ At the age of eleven, in 1925, Teófilo Rego entered the Marques Abreu's Workshops where he stayed until 1944 and learned his metier.

Pimentel¹⁶, the sky is one of the elements that dramatize the image. Frequently, this appears manipulated and subject to cutting and fitting. A confabulation seems to hover over the models or the works by the architect, which takes shape through the photographic act; the model photographs reveal the communication of a projected space and the writing of a script that represents a future reality. The impression and the search for a perfection of effects that each shape fulfils within architectural photography reveal the attempt to correspond to some image, inserted into a peculiar context – Modernism.



Figure2. Architect Teixeira Lopes. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão).

Mediation / materialization: the diorama

The image is, in itself, a place of mediation. The photographic negative, the positive proof, the enlargement conditioned within the archive, are reconfigured into an expository object as contextualized images: of a certain architect, a certain artwork, in a city or on a mountain. However, simultaneously, it is always more than that: they are images that are open

¹⁶ Jorge Cunha Pimentel "A presença da obra de Rogério de Azevedo na fotografia de Teófilo Rego" presented at FAMEP | II Jornadas "O Fotógrafo & os Arquitectos", 5 de Dezembro, 2014. CEAA, ESAP, Porto.

towards the relationship of the public's gaze. This side that is intrinsic to any precise image, however, through the disciplinary framework and the research context implied in the exhibition, of a strategy for affirmation. Consequently, the ES has considered fundamental, since the beginning of the research project, to work other ways for the image to make itself available to the public, which may emphasize the sensitive side of a physical thing, plastic material, subject to time and degradation. (Azevedo, Mateus, Pestana: 2013).

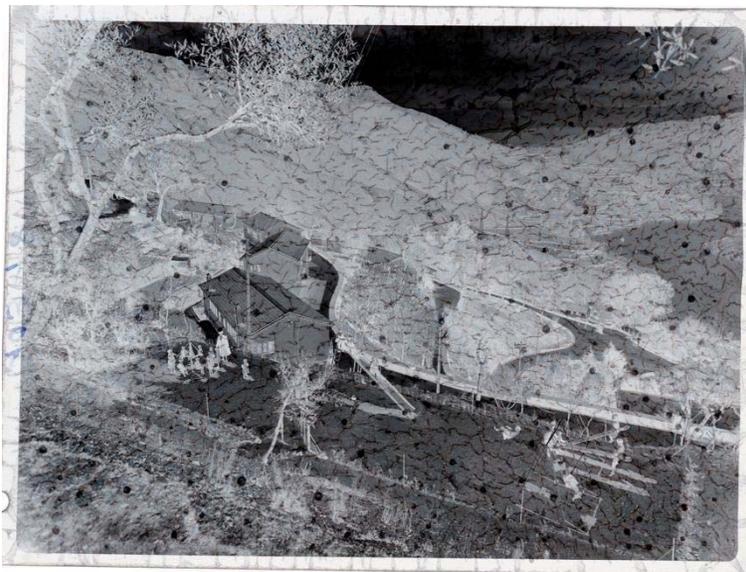


Figure3. Hydroelectric Cavado - HICA. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)

A research was done on the history of the image visualization devices and their characteristics, its technology and the specific way in which they create an observer, interfere with the construction of the photographic image itself. The workshop "Diorama on Architecture Photography: Finding Punctumland", presented at the Fifth International Conference on the Image, 2014, has thus established itself as a research and work experience. The purpose of the workshop was to produce practices accompanying the theoretical material produced by the Architecture photographic interpretations and, simultaneously, to question the way it presents itself to the public. It came

down to setting an architectural photograph in cardboard surfaces with the transformation of two-dimensional elements of the photograph – the figurative elements and other elements, such as the channels resulting from the deterioration of the film negative and *lacunas* – in a three-dimensional image composed by independent shots, created an image with a plastic nature totally different from the original image. This proposal has been reformulated into an expository object of the exhibition and is an example of the double approach to architectural image proposed by the ES. On one hand, as referred by Campany (2014: 28), the photography medium uniquely sets itself for the possibility of self-documentation and, on the other hand, to interpret reality. As has been mentioned (Azevedo, Mateus, Pestana, 2013, p. 31), from Evans' photograph, "photographs dispense with text since they are, themselves, speech and evidence". On the other hand, we know that the image is a structure eminently open to complex interpretation that the "contemporary observer, that participates in the construction of the work of art, through a detour in the point of view and distortion (...) is capable to conceive, relatively to the context of production, distribution and image consumption". (2013: 32) Finally, the photographic image, in its aspects of degradation signals its continuity, "it involves the observer in the game of shapes that privileges the processes and relationships within the visual experience", in a sensitive process that breaks free from the representative field of the image, in order to introduce what Didi-Huberman designates as the "image's twofold regime" (2013:34).

In the exhibition, the architecture diorama will be contained in a black box, heir to the darkroom and the optical boxes where narratives are collected and revealed by the public, through the project's figures of photography and architecture. The diorama's *proscenium*, as well as the movements in placing the figures on the diorama, by the participant, is projected in real time, through a closed circuit video, in a screen on the frontal wall. A change is intended in the position of the observer towards the exhibition, who, more than facing a presentation of objects, see themselves in the core of an

experience of image production:

It is a question of the body and perception, of the eye's relationship to film versus the brain's. (...) The film screen and the electronic screen change and create our presence in the world and our representation of it, in the same way that photography changed our presence in the preceding century. (...) the corporal experience as being absolutely central to these works: to move around the work, to be in the darkened room, and to see the "other side" of the work. (Wik, 2004, p. 148)

The different mediation media

Following the research on the history of image visualization devices, the ES has focused specifically on the original exhibition objects of certain moments of architectural photography that were worked within the project. Namely, those supports and furniture used for sustaining and composing the work exhibition by the Belas Artes students, as in the Magna exhibitions, some of them also used in classes and studio, at the moment of the beginning of the professional relationship of Teófilo Rego with the architects: drawing stretchers, sculpture and painting easels, its metallic structures – used for the placement of bigger plaques in order to expose a greater quantity of works – showcases, sculptures set on tables accompanied by chairs and other diverse tables. The displays used for studio work are the ones that we are more interested in evoking in this research, since they take us to a moment of work, thought and research.

The photographs of the different exhibitions allow us to understand that the displays and the display of the works has been changing. Another expository support observed in many photographs is the panel. It exists as a very large plate that is set on the stretcher's structures, both as a vertical plate with two supporting legs, and also hanging from the ceiling. It is used for hanging

projects, photographs and news on the exhibition.



Figure4. Magna Exhibition. Fine Arts School. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)



Figure5. Magna Exhibition. Fine Arts School. Photograph of Teófilo Rego (Teófilo Rego's Fond, Museu Casa da Imagem, Fundação Manuel Leão)

The transfer of these and other objects from a wider context of research, such as the laboratory equipment and the photographer's studio, performs

the function of setting an artificial nature, appropriate to a meeting with image and making it the place per ES of mediation. Understood as a contemporary project, the exhibition conceived by the ES seeks to, not only to approach the images as evidence of the past with a set historical and disciplinary framework, but also to allow the archive material – photographic species, expository supports, photographic materials and devices – to be reconfigured in the present; much like Jae Emerling (1992:122) states, it “means to present the coexistence of the past in the present, that is, to focus our attention on its continued psychological, political, and sociocultural affects”.

Project referrals, present in the research in a more or less direct way, displays, devices, apparatus and the negatives themselves, are shown in their physical presence in order to re-evoke their use, their function. Anachronistic objects that impose a renewed relationship with the body and the eye of the observer. They compose an appropriate meeting space, a space for speech that crosses references: of the project's internal context, of the research practice, of the school, the artistic practice, the work, the museum space that both exhibition and archive co-inhabit... of a hybrid space, a winter garden.

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THE PHOTOGRAPHIC PRACTICE FOR ARCHITECTURE

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Abstract

The proposal aims to reflect on the complex relationship between architecture and photography, overcoming a hierarchical submission between the two disciplines. The objective is to identify, with the work of Cyrille Weiner, a particular action of production images that can generate an active exchange considering photography as a critical tool to re - propose the reality. The process of image construction made by the French photographer Cyrille Weiner creates a tactile experience of space. Through practical experience conducted by Weiner it will be possible at first to understand how the photographic action on architecture constitutes a practical research required for the perpetual verification of the architectural project. The visual curiosity of Weiner gives back an experience that surpasses the documentary status. The relationship created by the photographer with the architectural form and space allows to identify two characteristics of photographic production that affect the transformation of our architecture's knowledge: .on the one hand the selection of a fragment of the real. The images produced by Weiner bring back to the archetypal concept of window. The camera as well as the window becomes a filter that delivers a look that is forced into a delimited view. This arbitrary process includes or excludes the portion of the architectural space; .on the other hand the mise en scène. Weiner reinvents the space by creating a calibrated fiction that transcends the simple return of reality. The photographer reconstructs an architectural identity through the two-dimensional surface of the photographic image, like a mirror that reflects and reproduces the reality. In conclusion, the communication seeks to affirm that this type of photographic practice, able to harmonize the selection and fiction, can avoid the simple contemplation of the image and provide a new opportunity for the narrative writing of space.

Keywords: Cyrille Weiner, photography practice, window, mirror, fragment, ambiguity.

Beyond a photographic genre for architecture

The photography was often confined by the architecture to a hierarchical position. For its ability to reproducing exactly the reality we turned to it with the claim that might provide a sterile and impartial illustration of the architectural space.

This paper aims to rebuild a relationship between architecture and photography trying to avoid a disciplinary submission. Basically, rather than focusing on architectural photography, namely a practice whose the only interest is the rigorous documentation of the architectural object, this paper want to identify a photographic action for architecture, that goes beyond the "zero-hour's" strict documentation of architecture.

To do this it is necessary to conduct an analysis on the intrinsic properties of the camera in his intimate relationship with the reproduction of architectural space. In the words of the famous Italian architect Gio Ponti the peculiar characteristics of photography are to be found in its ability to build a new view:

"An another view; an abstract view, mediated, composed, a view that, in our turn "we see"; an independent view, autonomous, that multiplies, isolate thing or moment seen, that fragments them and at the same time fixing them" (Ponti, 1932)

This article on the photographic art allows us to understand how the photographic mechanical eye does not simulate the human eye in building a new vision of space. The mechanical gaze constructs / reproduces an "autonomous and independent" architectural interpretation.

The view through the camera combines the technical side of the mechanical device, that Franco Vaccari has identified in his theoretical text as "technological unconscious" (Vaccari, 1979), with a sensitive approach created by the photographer's eyes. The action through the camera is therefore a way to see / interpret the reality: a reconstruction process using images. In fact it is a translation of three-dimensionality in the two-dimensional surface of photography. Photographer like an author is the one who has the ability to return a particular vision of space through the image.

Due to the characteristics identification of the photographic identity the overall objective of this article is to highlight how photography can be an essential tool for architecture.

It is a need that had already been identified by Vittorio Gregotti. In his book *Il territorio dell'architettura*, published for the first time in 1966, Gregotti gives us the professional reasons to understand how photography has become a necessary tool to deal with the technical complexities of the architectural design, cause the architects "are nowadays often forced to ask to help from other disciplines to formalizing the significant territorial transformations of which they are not able to control the effects, or, even less, to provoke them" (Gregotti, 1966).

Photography can be associated to the expressive power of the design as a strategic element of knowledge and return of the real. The continuous search to disciplinary hybridization is a current topic of scientific debate, which the conference is an evidence.

The experimentation, in order to create an exchange disciplinary, was conducted with great intensity especially in the 70s and 80s in the field of the architectural design in association to the photographic representation.

An emblematic example of this relationship is the interdisciplinary professional relationship who has linked two important figures of the Italian scene such as Luigi Ghirri and Aldo Rossi¹.

From the side of the photography that experience helps to understand a change of approach in the way of considering the relationship between photography and architecture, relationship where photography traditionally had been called upon to furnish good images much more than critical interpretations of spatial complexity. Paolo Costantini, curator of this exhibition, had set out in a Casabella's article edited in 1989, the critical skills of a new generation of Italian photographers capable to renew the photographic approach of observation the territorial transformations complexity.

On the side of the architecture we can read how the image participates in Aldo Rossi's formal education through the pages of his scientific autobiography:

"Undoubtedly the observation of things constituted the essence of my formal education; then, the observation turned into memory of these things. Today I have the impression of seeing all these things observed, neatly arranged like tools aligned as in a herbarium, a catalog or dictionary. But this catalogue, written between imagination and memory is not neutral: it keeps coming in a few objects and even participate in their deformation or somehow in their evolution" (Rossi, 1990)

¹ The relationship between the photographer and the architect was the subject of an exhibition at the CCA (Canadian Center for Architecture) : Luigi Ghirri / Aldo Rossi: Things Which Are Only Themselves, 21 August to 24 November 1996 CCA, Montréal, Octagonal Gallery. The exhibition was curated by Paolo Costantini, Curator of the CCA's Photographs Collection.

Aldo Rossi's words identified in the photographic practice a discipline with which build together a dialogue through codes of relationship purely visual / visual. These images are able to produce a new critical awareness of everyday space that we inhabit, overcoming the stereotype that identifies photography as only a sterile proof of reality.

Currently a new generation of photographers has inherited the problems developed by Ghirri in a period of strong empirical experimentation of disciplinary hybridization between photography, as an art, and architecture. We could define this practice as the "gaze's insistence"² in reflecting on some crucial issues that determine the relationship with the architectural design. Among them the work of Cyrille Weiner seems to be a source of interest for the issues it raises. The paper's focus is on the work of French photographer in order to understand how the photography complexity can generate a continuous dialogue with the architecture.

"Mirrors & Windows" in the work of Cyrille Weiner

Cyrille Weiner's practice builds a strong connection with the critical interpretation of architectural space. His constant interest for architectural signs led him sometimes to work for the commissions, but his answer experiments an approach capable to generate poetic documents. The poetic reaction that Weiner wants to create in the viewer is not a way to hallucinate the reality, proposing oneiric dreams, it is rather the desire to establish an harmonious relationship with architecture. Weiner's visual curiosity is geared toward institutional and informal use of architectural space, an aspect that emerges from his photographs.

His photographic projects reproduce spectacularly the reconstruction of the atmosphere lived and felt into architectural space. The ephemeral photographic restitution made by Weiner combines into one image documentation of what has

² The insistence of gaze get back an expression used by Roland Barthes to describe the work of Michelangelo Antonioni in an article titled *Caro Antonioni* and published in *Cahiers du Cinéma*, n.311, mar.1980. « L'insistenza dello sguardo » has been used to title an exhibition at Palazzo Fortuny in Venice 1989 curated by Paolo Costantini that shows the evolution of the photographic eye in the Italian photographic tradition.

happened, as evidence of a past time, with the fictional construction of an image made by the visual sensitivity of the author.

The spectacularity of their work allows Weiner to emphasize how photography is a bearer of an ambiguous message that is very difficult to reconstruct unambiguously.

The ambiguity of the photographic message brings back the photographic debate to a deeper question proposed by John Szarkowski: "*What photography is: is it a mirror, reflecting a portrait of the artist who made it, or a window, through which one might better know the world?*" (Szarkowsky, 1978)

This question allows us to decompose the camera action in two separate acts: The first act recognizes the framing gesture that refers to a technique restriction of photography. Secondly we try to understand how to build the photographic image by identifying the intellectual and sensitive practice characteristic of a particular anxiety in the photographic action. The aim is to simplify the complexity of photography through a primary decomposition of its main features, without proposing a dichotomy that separates the photographic identity.

The choice of the frame is complex work on representation, to discovery the small piece of reality that is present inside the reality itself. The "window" is the archetypal figure of the frame. She serves to build the image through the delimitation of outer space in a minimal portion of the eye. The construction of the window aid the photographer to capture the space inside the image. The fragment is defined as a piece of a thing, a part of the whole. The window allows the photographer to convey the composition of the frame to isolate an arbitrary fragment of the visible world.

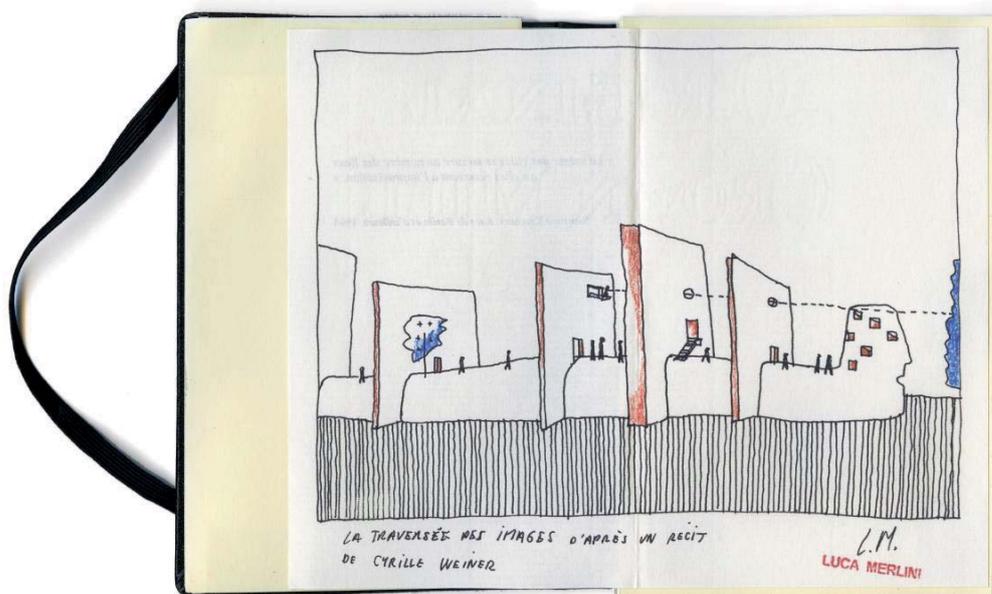


Figure 1. La traversée des images, Cyrille Weiner «crossing view» produce a visual definition of space, through simple technical gestures, but complex in the mental conception.

The "window" is the archetypal figure of the frame. She serves to build the image through the delimitation of outer space in a minimal portion of the eye.

Weiner depicts the vision (Figure 2), the outside space is just perceived as well as in the Friederich's painting "Woman at the window". The French photographer contemplates how the eye passes through the window, how this allows to frame a piece of the whole.

The act of framing includes or rejects the space in an arbitrary approach able to create a visual selection. The frame is configured as a double meaning act: active and / or negative, it can cut or insert a part in the whole. Excluding the photographer product an arbitrary selection that gives the minimum information as possible in order to construct a narrative space. The edges of the image define the gaze trajectory, by cutting a rectangle of the World in the photography bordures.

The framing process activate a mental process, to enable the look and begin to discover in reality things that were not seen before, even giving the objects, or

elements of reality in general, another meaning. This action activate a field of different attention in the reality observation.



Figure 2. Le ban des utopies, This is an allegory, in the symbolic form, of the human eye through which being able to imagine or rather invent their own interpretation of the space outside.

Weiner, by selecting a portion of the World, built a "mise en scène" of reality, because every photograph is a theatre settled up with a scenic dispositive, necessary to capture the reality. We can found this peculiarity of French photographer's work in the interpretive representation of some architectural scene. His interest in reproducing the architectural works is only a pretext in order to demonstrate the expressive potential of a place.



Figure 3. The image the globe as an allegory of a representation that refers the wholeness of the space. In this image the topographic location is only the pretext of construction of the image.

Weiner active in his photos a gradual process of alienation from reality. The realization of his photographs makes a number of issues about our relationship with the daily life. The scenario that he builds is firstly imagined, invented, felt in his mind. It is an intellectual gesture and position that occurs before making the photo. The construction of the space is not through its artificial process to build a scene like the cinema's fiction. Weiner operates a meticulous choice of fragments of reality, in order to expressing poetically a sense of ambiguity in their reproduction. In conclusion pictures of Weiner have an interest in representation of a moment suspended in an uncertain temporality, able to crowd out the spectator by playing with the interrogative power of images.

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PORTRAYING MODERNISM

Ezra Stoller´s and Julius Shulman´s different approaches

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Abstract

Since its invention photography has always been related with architecture, but in the beginning of the 20th century with the Modern Architecture movement, it achieved a greater role, becoming its principal means of representation and communication. Modern architects were revolutionary not only in their architectural conceptions, but also in the way of communicating them, being from that period onwards that photography was used significantly as a form of expression and dissemination of architecture. This was mainly due to, on the one hand, the photography being used as a documental support, apparently objective and able to reproduce the architectural reality. On the other hand, because of photography´s portability and easiness of reproduction in the media and other supports, either for an audience of specialists or the general public. The photographer thus arises in this process of communicating architecture with an increased importance, therefore becoming essential to understand how photographers related with architects and created with them visual narratives communicating their spatial conceptions, maintaining at the same time as the authors of the photography their critical interpretation. We chose to study the case of Julius Shulman and Ezra Stoller for several reasons. First, due to the significant importance that both photographers had for the diffusion of Modern Architecture, having dominated the architectural photography scenario, especially in the American post-war context. Second, because these authors allow us to identify something that punctuated the history of architectural photography, which is the dichotomy between a more pictorial approach and a more documental one. Third, due to the unmistakable way in which these photographers worked and related with architects. Julius Shulman used to work alone, being famous his special relation with Richard Neutra. Ezra Stoller used to work in a more impersonal way, having founded an agency where he would come to work with many collaborators.

Keywords: Ezra Stoller, Julius Shulman, Modernism

Sharp, pure, precise or / but glamorous, warmful and elegant. That was how Modern Architecture echoed on the covers of architecture related and generalist magazines.

In a way without any precedents the Modern architects took advantage of the developments that had occurred in the photographic field and used photography as its main means of communication as well as main artifact to promote their ideals. Due to its portability and easiness of reproduction, along with its

verisimilitude to reality, photography helped to disseminate and broadcast many architectural works. At the time that the movement started to achieve a significant expression, photography was also living its peak of popularity, being then an easier and cheaper process, and shielded by the developments in the printing technology, it became easily reproduced on the pages of books and magazines and, as a result, distributed at a global scale. In this way the architectural works, weren't any more confined to their physical reality, but gained a "new life" on the pages of magazines, where they became accessible to the vast majority of its viewers, as Beatriz Colomina (1994, p. 14) points out referring that

It is actually the emerging systems of communication that came to define the twentieth century culture – the mass media – that are the true site within which Modern Architecture is produced and with which it directly engages. In fact, one could argue that Modern Architecture only becomes modern with its engagement with the media. (...) The work of these architects has become known almost always through photography and the printed media. This presupposes a transformation of the site or architectural production – no longer exclusively located on the construction site, but more and more displaced into the rather immaterial sites of architectural publication, exhibitions, journals.

Beside that crucial help in broadcasting its projects and ideals, photography was also the most natural way of communicating Modern Architecture, since its new revolutionary ideals were based on the aesthetic and functional values of the machine, and architecture would search for inspiration in the industry, engineering and transports, and being so, as El Lissitzki (cit in Warner Marien, 2002, p. 214) makes clear, 'Photography was favored precisely because it was the product of a machine that could be mass produced by other machines.'

From the moment of its invention photography was associated with the idea of "truth", mostly because since it was a mechanical process of representing reality that was supposed to be able to represent it in a natural and objective way, without any kind of interference or subjective action from the author, which

contrasted with other means of representation such as paintings, engravings or sculptures, which were highly dependent from the vision and skills of the artist. This ideal of representing reality in an autonomous way was the goal and purpose of its creation, as we can understand from the words of Louis Daguerre (cit in Warner Marien, p. 23), inventor of the daguerreotype process '(...) the daguerreotype is not an instrument which serves to draw nature; but a chemical and physical process which gives her power to reproduce herself.' and William Henry Fox Talbot (cit in Warner Marien, p. 23), inventor of the calotype process, asserting that the photography registers the reality 'by optical and chemical means alone; (the image is) impressed by Nature's hand.'

However, that ideal was far from being true and, as Beatriz Colomina (1994, p. 80) so well exemplifies,

Photography and cinema seem, on the first reflection, to be "transparent" media. But that which is transparent, like the glass in our window, also reflects (as become evident at night) the interior and superimposes it onto our vision of the exterior. The glass functions as a mirror when the camera obscura is lit.

In fact, it seems clear that the photographic image is completely dependent of the subjective interpretation of the photographer, and by his personal decisions of how to control the multiple aspects related with the process of obtaining the picture. Thus the role of the photographer became absolutely determinant and the Modern Architects clearly understood the importance of photography, which naturally lead them to have an active part of this process and their relation with the photographers became fundamental for the communication of their projects and ideals, as well as a crucial part for the development and success of the Modern Architecture movement. Critics as Mark Wigley (2001, p. 31) went even further and stated that 'Modernity is the production of new ways of looking before it is the production of new forms.'

The idea that photography was not so objective as it might have seemed for many people, especially for non-specialists, started very near the beginning of this process, which means since it was possible to identify the different

approaches towards photography. This can be seen, for example, when identifying the difference between the photographs taken in France by photographers such as Edouard Baldus, which had a more documental and objective character, and the ones taken predominantly in England, by photographers as Philip Henry Delamotte or Roger Fenton, which had a much more pictorial, emotional and less objective character. These different approaches or levels of subjectiveness are present all along the history of architectural photography, and when observing the photography of Modern Architecture, a movement with very clear and unified aesthetics and principles, it was not only present, but also played an important part for the success of its broadcasting.

With this framework of analysis we are drawn inevitably to certain authors as Ezra Stoller and Julius Shulman who were two of the most celebrated architectural photographers that emerged in the 20th century, with a central role in the diffusion of Modern Architecture, they dominated the architectural photography scenario, especially in the American post-war context. Despite portraying the same architecture, at the same time and with a similar relevance, their vision and approaches were significantly different and have, in some way, embodied the previously referred different approaches towards architectural photography. Ezra Stoller embraced a more classical approach, which as Robert Elwall (2004, p. 160) described, was 'crisp, precise, restrained, and with frequent use of elevational shots, that would have been appreciated by Baldus or Bedford Lemere,' and Julius Shulman transformed every single photograph he took in authentic visual narratives, where he recreated the human life inside the architectural works, and by doing this evoked and promoted the new Modern lifestyle.

Due to the easier and cheaper access to photography, the generation of architectural photographers that emerged in the period after the Second World-War were not all confined to a specific group, and a vast part of the new photographers were actually architects. That was precisely the case of Ezra Stoller who started by being a student of architecture at the *New York University*, where he nurtured his interest for Modern Architecture, because, as

John M. Dixon (2012, p. 20) refers, 'For him, Modern Architecture represented progress and high social purpose. Almost everyone he knew and had to do with – at least up to the mid-1960s – saw Modern design as a force for the improvement of the human condition.'

The deep understanding of the values and ideals of the Modernism, as well as the kind of vision that architects had, allowed him to depict the Modern Buildings in an outstanding way, which lead him to be considered as one of the most significant and celebrated photographers of that period. However, despite having captured some of the most remarkable images in the history of architectural photography, Stoller refused to assign any artistic value to the photograph itself, but rather tried to express through it all the qualities comprehended in the projects. In his own words,

What I do is a job of work, that is what it is. And I think that's what architects always saw and understood. Very often, I can understand what they're trying to do, and so I photograph it from the point of view of what they were trying to say, rather than what it might actually be. (Stoller, 1991)

Being so, we easily understand that his geniality rested precisely in his capacity for understanding an architectural work, as well as having the capacity for pointing out its virtues and intentions, which he so well explains in a very interesting comparison,

I see my work in a way that is analogous to a musician given a score to play who must bring it to life and make the piece as good as it can be. While I cannot make a bad building good, I can draw out the strengths in a work that has strength. (Stoller cit in Margalit, 2004)

However, even though Stoller's intention for exerting an anonymous and impersonal approach, that doesn't really happen with his photographs, which end up having a very particular identity and vantage point, which is precisely what helps him to portray and reveal the architects' intentions. His approach was mainly based on one point perspectives, elevational shots, symmetries in the

composition and a sharp focus over the entire image, which as Andy Grundberg (2012, p. 13) explains, was very important for not giving the idea that

The photographer has intervened in the scene by choosing what part is most important; instead we see the world within the frame as if it had chosen to present itself. (...) The crisp edges where glass meets steel, ask for crisp rendition, and the patterns on poured concrete left by the forms that defined them beg for a wealth of detail.

As we can understand, these techniques were particularly important for revealing the formal simplicity of the buildings, the transparency of its structure and the use of new materials, among which concrete and glass were made evident. The perfect control of all these aspects led him to take iconic and remarkable shots, which inevitably made all architects want their buildings *Stollerized*.

His intentions of producing a complete and fully documental coverage of a building was reflected on the number of photographs he would take for an assignment, where he usually tried to create a kind of a visual path, starting by portraying the building from a distant point on the street, where it was possible to catch the building in its complete shape, and going all the way up to its constructive details. It was also a common practice of Stoller to photograph the building phases, as well as the models. This kind of visual path was then meticulously studied and prepared by him as we can understand from the words of his daughter, Erica Stoller (2012, p. 8), who explained that,

Back at the studio once the film was processed, he would spend hours studying the photographs, cropping and organizing them in sequence. His carefully arranged tours often included a corner or an edge of one image in the next, providing a framework for entering and moving through spaces,

and continued explaining that,

He would probably expose two or three black and white negatives, and then two, or three, or four colour transparencies, so there always were

choices, something were moving, the traffic were moving, there were different exposes. (2013)

Having in mind what has been said, we can see that the placement of diverse elements, which were exterior to architecture, was also important in Stoller's approach. In fact, he used them to counterbalance the rigid and minimal expression of the buildings, at the same time that these elements, which sometimes were people, cars, or design objects, helped to position the photograph in a specific time and space, which enable him to present the building as a product of an era, as well as give some depth to the photograph. The use of these elements is particularly noticeable in photographs relative to buildings situated in the heart of the American big metropolis. By portraying the sumptuous shapes of the American mid-century cars, and a sense of movement illustrated by the people wandering in the streets, the mood of the modern lifestyle is capture seamlessly. These elements were not only noticeable in the urban context, but also in buildings such as the *TWA Terminal* designed by Eero Saarinen, where Stoller by placing airplanes on the foreground, on the one hand, emphasized the desire of man to fly and, on the other hand, highlights the shape of the building.

The impersonal approach that he seeks towards photography was also reflected in the spectrum of his client list. Despite having a very close professional relation with some of the most significant architects as, for example, Frank Lloyd Wright, Eero Saarinen or Richard Meier he wasn't associated to any of them specifically, something which did not happen with many other photographers at the time. Then, after several years of work, in 1965, he established *Esto*, a photographic agency where he did much work in collaboration with other associates, and which still exists nowadays.

Throughout his career he took more than fifty thousand pictures of some of the greatest architects and buildings, including the *Guggenheim Museum* in New York, the *United Nations Headquarters*, or the *Seagram Building*, among many, many others. His photographs where published on the pages of the most relevant magazines such as the *Architectural Forum*, where he was a long time

collaborator or other periodicals such as *Fortune*, *Life* and *Look*. Ezra Stoller also believed that the pages of books, newspapers and magazines were the natural medium for architectural photography and during his career his photographs were published exclusively on those types of support.

With the growing number of publications incorporating architectural photographs by the generalist press and the resulting acceptance and increasing understanding of it by the *grand public*, the target of these images was no longer exclusively the architectural community, but began to be, also, the society on the whole. This meant that the published photographs portrayed not only the architectural object, but also a certain lifestyle, suggesting forms of occupation and alluding to a culture of consumption, in a society that saw in Modern Architecture a form of social distinction, as Pierluigi Serraino (2009, p. 6) pointed out, 'the magazine became a pedagogical tool to systematically educate the non specialist readership to accept modern domestic spaces and to increase its social status.' In America, newspapers and magazines sought to combine advertising techniques to the images of architecture and design products, in order to promote a new lifestyle, the Modern lifestyle, which represented the *American Dream*. Being so, next to architectural photographs it was common to find slogans like '*If you want to do something different from your parents, you bought an Eames' chair! ... Here is something new to a new society!*' (Cohn and Jersey, 2011)

In this context, which is how architectural photography also contributed for the dissemination of a new lifestyle, the Modern lifestyle representing the *American Dream*, Julius Shulman emerged as the most relevant figure. While Ezra Stoller was dominating the architectural photography in the East Coast of America, Shulman was doing the same in the West Coast scenario. He was there portraying the Modern Architecture in photographs that were true visual narratives, which captured the entire mood and spirit of the time, as can be seen in the description that Paul Goldberger (1989) wrote on *The New York Times*, about the Shulman's iconic picture of the *Case Study House #22*,

One of those singular images that sum up an entire city at a moment in time. (...) Modernity and elegance, privacy and openness - things that so rarely went together in the older cities of the East Coast - here become one, bound together in a way that epitomizes the seductive power of Los Angeles in the first years of its heady postwar growth. Here was the modern world, fresher and newer than in the East, possessed of a visual drama that the cities of the East Coast could only dream of, and yet with all of their luxury and style.

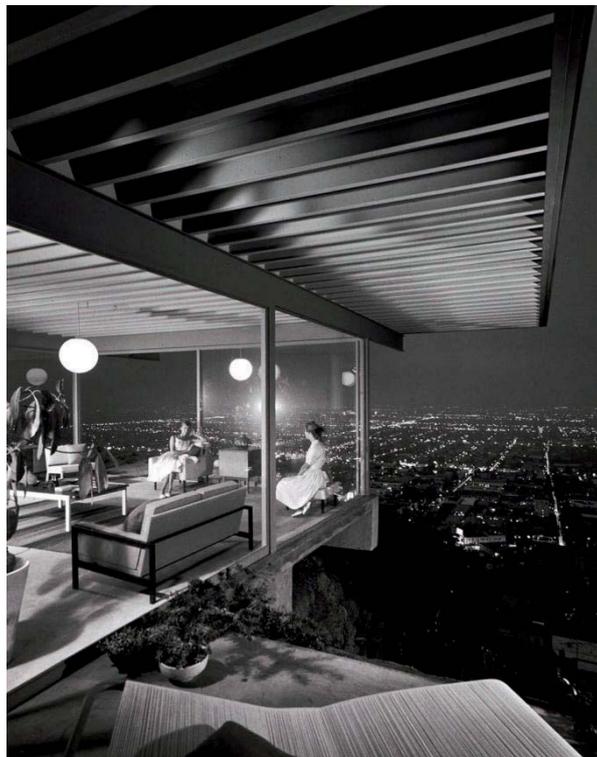


Figure 1. Julius Shulman, Case Study House #22 designed by Pierre Koenig, Los Angeles, 1960 (Shulman, 1960)

Despite Shulman's genius for portraying architecture, he became an architectural photographer by chance, without having any training in architecture. The story that is told by Esther McCoy (2012, p. 9) is that he was just an enthusiast of photography when, one day in 1936, 'a Richard Neutra draftsman who rented a room from Shulman's sister took him to see Neutra's *Kun House* off Hollywood Boulevard. Shulman's vest pocket *Kodak* shots of it so pleased Neutra that he asked him to photograph other work.' That is how one of the most astonishing architectural photography careers started.

As we can easily perceive Richard Neutra had a central role in Shulman's career, not only because he hired him to photograph many other of his houses, but because he also recommended him to other architects such as Raphael Soriano or Rudolph Schindler, which allowed Shulman to have enough clients to establish himself as an architectural photographer. However, this wasn't the only reason why Neutra had a key role on his career. Shulman had never seen a Modernist house before visiting the *Kun House*, neither had really any notions about architecture, so, he had to learn everything with Neutra and the other architects. That was something really important for Shulman and even when he was already a famous and well-established photographer, he loved to keep that kind of relation with the architects, as we can see from his words,

Oh, I love it. Especially in the days when *Polaroid* was involved with photography. (...) that's where I would discuss the composition with the architect. The architect would look at the picture, look at the building, and the sensible ones who knew about composition in their own work would say, "What would happen if you moved your camera here?" and I would look and say, well, you're right. Very often they were right. What is it that happens when an architect says to me, "Oh, you know better than we do. Go ahead and do it your own way." I could, but that's not the point. It was the enjoyment of the conversation, of discussing these kinds of issues. (Shulman, 1999)

The relation of Shulman with Neutra was one of the most prolific in the history of architecture and ended up with Shulman being the photographer of over 90% of the photos that were taken of Neutra's work. This relation between photographer and architect had very fruitful results on both sides, and at the same time that Julius was learning how to best photograph those spaces, Neutra had the opportunity to control narrowly the photographic sessions, which was something highly important for him. This was so because he believed that no photographer was able, just by himself and alone, to capture the meaning and significant aspects of his architecture, and that his presence and guidance was needed, as we can see from his words,

'Photography can be a heart breaking job for a man who is called to find his stance before a complicated piece of architecture, accumulated or designed over the years. It has been a long, laborious process to arrive at this momentous morning or evening of picture taking. What is the photographer supposed to do when he suddenly, for the first time, lays eyes on this project unless the architect can tell him what design features had really been foremost in his own mind and had been worked into this composition?' and continued pointing that: 'I guess the artist himself and the photographer would enjoy the work in company with somebody who knows where the "game" can be found, at what time of the day, and at what certain spot.' (Neutra, 2000, p. VI-VII)

Influenced by Neutra and other architects, the so called "one shot Shulman", since he only photographed once each composition, started to characterise his very particular way of photographing, which could be defined by exercising a great control and manipulation over the scene. It seems Shulman changed the furniture many times, or at least rearranged its organization in space so that the frame captured only what he considered most relevant, since as we know, what you decide to include and what to exclude in the frame is of paramount importance.

He learned all this with Neutra, who usually carried to the photo sessions his own furniture in order to create idealized visions of both the house and the furniture. Shulman learned how to masterly rearrange spaces, and used this technique throughout his career, calling this process "Dressing the scene."

Naturally that the placement of furniture wasn't the only important step while "dressing the scene," also the vantage point that allowed to define the way by which elements and space related with each other was crucial for the staging of the visual narrative. Shulman composed the scene in order to make the viewer feel as if he was actually being part of the action as Joseph Rosa (1994, p. 90) points out when talking about one picture of the Gordon Drake's Residence,

One of the compositions is constructed from the perspective of the viewer, who is presumably sitting on a couch or chair in the living room, looking

toward other people seated on the terrace. By setting up the photograph in this manner, Shulman forces the viewer to participate in the scene: the viewer occupies the photograph, acting not as a voyeur but as a presence in the room.

Besides the rearrangement of the furniture and the position of the camera there was also a third crucial element in Shulman's photographs which is the inclusion of people, who he called "witnesses". Julius perceived that by using people he could illustrate how the spaces should be lived and in that way encourage the audience to adhere towards the lifestyle of those spaces and visual codes, as he explains:

Whatever I do in my photography, my exercise is to be sure that my composition spells out how you can enjoy this kind of architecture. (...) I want to show architecture being functional, and I use people in all sorts of ways in my photographs. The moment a person appears in the picture, it entices the audience of the photo to see another dimension of the architecture: as it appears to the people who live and work in the house. I'm a merchandiser, I merchandize architecture. (Shulman, 2009)

It seems somehow clear that Shulman understood that his job as a commercial architectural photographer was the one of selling and promoting architecture. Thus he dominated all the techniques that enabled him to create photographs that enhanced those features, something recognized by the most important newspapers and magazines and made his work to be massively and constantly published in periodicals such as *Arts & Architecture*, for which he covered 18 of the 26 projects accomplished under the *Case Study Houses* program, including the iconic pictures of de *CSH#22* designed by Pierre Koenig, or others as the *Architectural Forum*, *Progressive Architecture*, *Architectural Digest*, *House and Garden*, *Life*, *Time*, *Newsweek*, among many others.



Figure 2. Julius Shulman, Case Study House #21, designed by Pierre Koenig, Los Angeles, 1959 (Shulman, 1959)

The architects were totally aware of the importance and quality of Shulman's work and as Joseph Rosa (1994, p. 57) describes, 'As Shulman's work for magazines grew in quantity, so did his listing of architectural clients. (...) Furthermore, they doubtless knew that Shulman would promote their work at other magazines throughout the world; in this way Shulman became the photographer and *de facto* representative for many lesser-known architects.'

Julius Shulman and Ezra Stoller became in this way nuclear figures for the Modern Movement in Architecture, mostly because through their work, not only famous architects were divulged, but also a significant number of other less known architects had the opportunity to become noticed. As we tried to explain in this text, even though Shulman and Stoller had the same passion for Modern Architecture and were significant characters in the same country, portraying the same subject with equal success, their approaches couldn't be more different. Their different approaches expresses, in some way, a dichotomy that has been present along the history of architectural photography. In fact, we can observe, on the one hand, a very imposing and artistic approach from the part of Julius

Shulman, which allowed him to capture the mood of the Modern era. On the other hand, a less manipulated and more natural or objective scene, closer to a documental approach from the part of Ezra Stoller, which was focused in capturing the rigid beauty of the "machine inspired" architecture. It was through these two different ways of portraying architecture in all the magazines and newspapers that they were remembered. Richard Conway (2012) exulted on *TIME* that, 'If Modernism sought to give us Le Corbusier's "machine for living [in]," the photographer Ezra Stoller (...) used the camera as a machine for living through. His work was not only so comprehensive that it documented modernism's rise, but was a part of the modernist movement itself.' and Cathleen McGuigan (2010), the editor-in-chief of *Architectural Record*, wrote on *Newsweek* about Julius Shulman that 'Some of his photographs of modern glass houses (...) with their sleek patios and shimmering swimming pools, are so redolent of the era in which they were built you can practically hear the Sinatra tunes wafting in the air and the ice clinking in the cocktail glasses.'

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Shulman, Julius. (1960). *Case Study House #22*

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THE IMAGE OF MODERN ARCHITECTURE IN THE POLISH FEATURE FILMS OF THE 1960S.

A Photographic Recording of Modernity

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Abstract

Polish feature film of the 1960s is a phenomenon comprising a number of different aspects. One of them is the photography, omnipresent in the film making industry. In many cases, the photographs of the film frames have become separate pieces of art, featuring the quality and layout that, despite the lapse of time, continue to inspire their recipients. For the reason of the specific nature of the film, its making was recorded in view a number of creative aspects thereof. In this included are: photographs of the actors, photographs of the film setting as well as the photographs of modern architecture making up part of the setting. The proposed topic of the presentation is to show how the photographers cooperating with the film makers, using the chiaroscuro effect, the layout, the colours or the atmosphere of the photo, succeeded in grasping the elapsed time as regards the modern buildings.

Keywords: modern architecture, space, photography, polish films

The importance of photography in the Polish feature films of the 1960s

The Polish feature film of the 1960s is a multithreaded issue in the sense of its visual aspect as well as a thematic scope. In that period, due to political changes in Poland, modernistic architecture became an object of interest of both: architects and authors of other domains related to art, including photography. The latter had already been an independent artistic field giving great opportunities for artists. It is worth to mention that first photos for movies on the Polish lands appeared as early as in 1914 in the magazine "Cinema, theater and sport" ("Kino, teatr i sport")¹.

Nevertheless, a feature film became an area for a vigorous actions in this regards. This paper aims at drawing attention to a fact how important, from the standpoint of historical research in architecture and arts, is a space recording perpetuated in a photography accompanying movie pictures. The preserved

¹ These were the photos for the movie „Sweetness of sin” („Słodycz grzechu”), directed by Edward Puchalski.

photos for movies enable to trace the development of the creative phenomena, which a primary goal was to record the time of a particular film production at different stages of its development.

The modern movement in architecture of the 1960s in Poland, an outline of a formation of the phenomenon

Modern movement in the Polish history of architecture and its social reception is a significant issue. Modernism experienced a growth in interest firstly in 1918-1939, namely the period between I and II World War. Then, many Polish architects were involved in the stream of research upon answers to questions of the future of architecture and its social meaning.

Objects that were built during this period were characterized by a simple architectural costume and it should be emphasized that they derived largely from an international modernism. A large number of Polish architects were fascinated, inter alia, with a person of Le Corbusier. The outbreak of World War II stopped the march of modern movement on the Polish lands for many years.

The post war period is a time of reconstruction of Poland from the war damage, nevertheless, modern architecture started to revive. A short period of democratization that happened in the years 1945-1948 contributed to the strengthening of that architectural stream. After 1948 Poland, similarly to the substantial part of the Central and Eastern European countries, got under the influence of Soviet Union. Such a course of events resulted in a formation of a new trend in architectural design called socialist realism², which immediately became an official imposed by the State style for built environment of 1949-1956. Its main characteristic was the use of architectural patterns referring to historical styles. Most commonly exercised was classicism in various forms, more

² Socialist realism was officially announced in Poland by president Boleslaw Bierut on the 3rd July 1949 on the Conference of Polish United Workers' Party (PZPR) in Warsaw. In his report „Six-Year Plan of Warsaw city rebuilding” the president outlined in which direction various areas of life, including architecture, should develop. Socialist realism in architecture was characterized by monumentality, symmetry, and plenty of references to classical style – the use of pilasters, colonnades, attics.

or less successful. I would like to quote a fragment of an interview³ with Krzysztof Zanussi⁴ that I conducted in 2014 along with his opinion upon a socialist realism period in Polish architecture.

I was to become an architect myself, I had been preparing for it throughout my whole childhood and I was the one that has made a breakthrough. But the interest in architecture, a general passion for architecture is vivid inside me and it is not pretended. It is, along with music, a domain which is closer to me than any other field. The fact that I failed my father and did not pursue to be an architect, that I was in the process of preparation, drawing *oeil-de-boeuf* and going through all Greek orders getting ready for exams and, suddenly, I diverted towards physics. What lies behind it is nearly anecdotal; namely the consciousness that hit me, that I would have put myself into a disaster. Father used to take me by the hand when I was a child and show me MDM⁵, draw it on a piece of paper, show me what is made bad and why it is all clumsy, why the ratios are misguided, why two side wings of MDM did not go along with the rest of the house which is closed by unfinished candelabra how idiotic those candelabra are – standing with no order. He showed me the Palace of Culture⁶ telling me, piece by piece, how insensitive must have been that man that designed, seeing that he had lost proportions. I've realized that in a moment I might get into that school of architecture and I would be drawing such houses for eight hours a day and then, in the evenings I would ridicule them with my family. Socialist realism in architecture has fallen the following year, because I, in 1955, went to college and that

³ The interview on issues of architecture and its importance in the movies of Krzysztof Zanussi was conducted on the 1st July 2014. Place: Film Group Tor, Warsaw. Conversations with the director was done within the research project titled „Architecture and the city in a Polish feature film of 1960s, 1970s and 1980s, phase II” („Architektura i miasto w polskim filmie fabularnym w lat 60, 70 i 80 XX wieku, etap II”) realized by the author of this paper on the Faculty of Architecture of Poznan University of Technology.

⁴ Krzysztof Zanussi, Polish film director born in Warsaw in 1939.

⁵ MDM – Marszałkowska Dzielnicza Mieszaniowa (Marszałkowska Housing Zone) was built in the frame of post-war reconstruction of the downtown of Warsaw. It was erected in the mentioned earlier socialist realism style in the years 1951-1952. Its development was accompanied with a demolition of the XIX-century urban structure of the city. Authors of the project: Jozef Sigalin, Stanisław Jankowski with the team.

⁶ Palace of Culture and Science in Warsaw, till 1956 named after Joseph Stalin - so-called gift from Soviet Union for a rebuilding city of Warsaw from the war demolitions. Constructed in the period of 1952-55. The author of the project: Lew Rudniew.

disaster stopped. Being an architect in the Polish People's Republic (PRL) was a doubtful pleasure, cause that typical construction choked everything which was creative.

After 1956 in the case of Polish architecture we can talk about going back on the road of modernism. It was related to the shift in domestic policy approach of the state, which by then was no longer negating achievements and a significance of that movement in architectural design. In the described period still professionally active were architects educated in the interwar period, natural way of popularization of modernism in Polish architecture was restored.

The end of 1950's and the beginning of 1960's in the case of Polish architecture was the time of development of architectural objects of modernistic traits. Cubic forms of buildings, deep perspectives, geometrisation of forms, all those elements served as an evidence that architects, with their designs, decided to make up for lost time of socialist realism in the years 1949-1956. That stream of research was in line with a popular movies, created for the mass audience. In most cases, those productions were concerned with presentation of every-day life. The spatial reality of Poland in that period was recorded on many photos made for movies. Nevertheless, I wish to concentrate on comedies which used a motif of modernism and a modern city in a very interesting manner.

The role of the photographer in Polish movies of 1960s

From 1945 all of the Polish film industry was overtook by the state. That resulted in a shift in the manner of work of a film photographer. In the early 1950's those photographers worked with very heavy equipment that needed tripods. Such a camera used 13x18 photographic film which enabled making photos of a considerable size. Using such a large format films, photos of that period were characterized by a very high quality. Because of the low mobility of the equipment, the work of a photographer interfered strongly with the work of the movie crew. That cause frequent problems in communication and contributed to the delays in the production. Due to the use of such cameras,

photos that were then made were characterized by a climate similar to theater photography. They lacked a certain mobility in favor of high quality artistic performance of the frames. Those circumstances caused that most of the photos of that period showed actors, very rarely a movie set and almost never architecture.

Second half of the 1950's resulted in a change in the role of a photographer in the polish film industry. From then on it was an independent profession associated with the creation of photographic documentation for the movie. The name of the photographer always appeared in opening credits. In the late 1950's the role of photographers were taken by assistant operators. That fact proved that movie makers started to treat those issues as needing professional education in photography.

The beginning of 1960's in the Polish feature films is a time of the disappearance of the profession of a movie photographer in favor of photo reporters. The latter, due to the nature of their profession were characterized by a different sense of space and approach to framing. The figure of a photo reporter became very desired on the movie set. Not only did those photos appear in the daily press, but in professional magazines such as "Film", too. Photo reporters used different equipment, more convenient, with a use of 6x6 photographic films.

The person who has changed the approach to movie photography in 1960's was Renata Pajchel. She introduced a rule of journalist approach to movie photos. In such a way she was able to capture the moment on a movie set. With her sensitivity those photos can be compared in mastery with the movie itself. She was hired by such personas as Andrzej Wajda and Krzysztof Zanussi. The photos that she had made were never corrected in the sense of framing for the sake of better visual effect. She always applied due diligence to make her photos with a proper framing in situ, to cast atmosphere and character of depicted space.

The photography in the Polish feature films of 1960's as an agent for preservation of spatial phenomena

Photography as a tool for recording of spatial phenomena in the Polish movies of 1960's was very often present. It became an indispensable instrument for film production. In many cases photos of movie frames became an independent pieces of art. Its compositional quality is still inspiring, regardless of the lapse of time. Due to the costs and inadequate availability of photographic materials on the market photography was realized in the black-and-white technique. From today's perspective such photos are highly precious, considering that for such an approach of a photographer it was possible to capture an atmosphere and a character of recorded space as well as traits of the movie set. Given the characteristics of the film documenting the production was made on many levels. Firstly, portraits of actors, photos of movie set, up to pictures of modernistic architecture, which was a part of scenography. That last element in this discussion is the most important.

As it was mentioned before, modernistic architecture based on cubic solids which looked very well in photographic frames as well as in movie frames. For the fact that modernism was in a way photogenic, it is easy to notice its compositional focal points: the play of light and shadow in the space. Due to the use of black-and-white negatives, it was possible to create interesting frames for buildings which became, after all those years, iconic of Polish post-war architecture. Among significant architectural works of the second half of the twentieth century in Poland, we can include following buildings: the Central Department Store⁷, Eastern Wall⁸, Supersam⁹, Furniture pavilion Emila¹⁰, 10th-Anniversary Stadium¹¹ and tennis courts of a sports club Legia¹². Due to a centric system of film

⁷ Authors of the building: Zbigniew Ignatowicza i Jerzy Romanski, 1947-1948, located in Warsaw at the intersection of Bracka, Widok, Krucza Streets and Jerozolimskie Avenue.

⁸ Authors of the building: Zbigniew Karpinski, Jan Klewin, Andrzej Kaliszewski, 1962-1969, located in Warsaw.

⁹ Authors of the building: Jerzy Hryniewiecki, Maciej Krasinski and Ewa Krasinska, 1962, located in Warsaw.

¹⁰ Authors of the building: Marian Kuzniar i Czeslaw Wegner, 1967-1969, located in Warsaw.

¹¹ Stadium for football games and athletics. Official name: July Manifesto 10th-Anniversary Stadium. Authors of the building: Jerzy Hryniewiecki and the team, 1954-1955. The building was dismantled in 2008 and on its place a new object called National Stadium was erected.

¹² The building from 1963-1968 located in Warsaw.

production in Poland in the socialistic period most of the plain-airs took place in Warsaw. That is why modernistic architecture of Warsaw is very widely presented in the Polish feature films of the 1960's.

Photos of modernistic architecture in the Polish movies were made in two primary trends. First can be called documentary and it is described as a record of movie frames in which one can see actors as well as buildings or even whole spatial systems, in example a panorama of a housing zone. Another approach is to present buildings as an autonomous opuses in space.

Modernistic architecture on photos from the movie "Husband of His Wife" from 1960. Directed by Stanislaw Bareja

Modernistic architecture perpetuated on photos for this movie is on the one hand exemplified in buildings that are permanently engraved in the history of post-war Polish architecture as 10th-Anniversary Stadium in Warsaw. On the other hand the movie presents vistas of unknown to wider audience examples of Paneláks (pre-fabricated, pre-stressed concrete housing buildings). In this part of the paper I would like to focus on those two currents in creative activities.

First object that I would like to present is a football stadium officially called July Manifesto 10th-Anniversary Stadium¹³, build in Warsaw in 1954-1955. This object with its monumentality is in line with the trends of post-war achievements of modernistic architecture. Despite the fact that it was built in the final phase of obligatory socialist realism it surprisingly is not marked by the characteristics of this style. It is not a classicistic opus, although its clarity of composition and a spatial arrangement can evoke connotations with an antique amphitheater.

A short time of construction, regarding Polish post-war standards, was dictated by the fact that Poland had been entrusted to organize V World Festival of Youth

¹³ The proclamation of the Polish Committee of National Liberation to the Polish nation in which it was concluded that the only legitimate authority in Poland is the National Council. The document was announced on 22nd July 1944 in Moskow.

and Students¹⁴. Stadium was an Olympic object that provided seats for 71 000 spectators, although occasionally hosted even 100 000 people. The monumentality of this concrete object build on earth embankments was an example of good solutions for a form as well as function – full-size football pitch, additionally 400-meter racing track. Moderate in form architecture gave it a sense of a modern work, nonetheless not without some imperfections. From the fact of its location on an earthwork, the space under the bleachers is unused. Such an approach of the designers caused that the object, despite of its interesting architecture, was considered outmoded in the class of similar (in function) European buildings of that times.

The stadium became a part of a plot in a mentioned film due to the fact that the wife of the main character – a contemporary music composer – was an athlete. Many movie scenes were played there. Photos of the object render it as a pure in form, good in proportions and a gigantic in scale comparing to a human figure. It is very clear - especially in those scenes that demonstrate the struggles of athletes on trainings. Empty bleachers, stone railings topped with a metal handrail with a circular motif – all those elements intensify this phenomenon.



Figure 1. The main character in the movie „Husband of His Wife”, composer Michal Karcz (Bronislaw Pawlik) with a

¹⁴ The festival took place in Warsaw from 31st July to 15th August 1955.

company of a boxer Jozef Ciapuly (Wieslaw Golas) on the crown of 10th-Anniversary Stadium, author: Jerzy Hryniewski with the team. Built in 1954-55. Author of the photo: Zbigniew Czajkowski. The photo published with a consent of the National Film Archive in Warsaw, photo no. 1-F-447-201.

Second theme connected with presentation of Polish modernism on photos is a multifamily housing units. That fact should not surprise anyone; in the post-war period housing issues were very frequently present in movies, either due to the lack of new apartments on the market or to achievements in number of completed new flats. Views of modernistic skyscraper inhabited by the main movie characters appears very often on photos from films. Slim cubic blocks diversified by horizontal balconies in a form of loggias, has become a stunning artistic motif that the photographer used properly.



Figure 2. One of the main characters of the movie „Husband of His Wife” – boxer Jozef Ciapula (Wieslaw Golas) with a background of a modernistic housing building. Author of the photo: Wojciech Urbanowicz. The photo published with a consent of the National Film Archive in Warsaw, photo no. 1-F-447-240.

Interesting play of surfaces of the façades in a full sunlight with a shadowed interiors of the loggias creates a great architectural image, additionally emphasizes an impression of sterility and certain non-materiality of a space in which movie frames are cast. With this approach to the issue, photographer managed to reach an astonishing plastic effect. Additionally, it can be seen

as a praise of modernism, due to its photogenic character. Showing housing buildings seen from such a perspective can be considered as a tribute to the father of modernism, Le Corbusier. For him sunlight, the space and greenery were the synonyms and the visible signs of modernity and a superiority of modernism over other architectural styles.

Modernistic architecture on photos from the movie "Man from M-3" ("Czlowiek z M-3"), from 1968, directed by Leon Jeannot

Modernistic architecture showed in this movie is related mainly to presentation of buildings and interiors of hospitals, as well as objects dedicated to sport activities. I wish to concentrate on the latter aspect. Photos for the movie that are in the collection of the National Film Archive in Warsaw, show an assemblage of objects of Legia sports club in Warsaw. The post-war reconstruction of the complex, that was initially raised in the 1930s has been supplemented by new realizations, including a group of tennis courts. Several scenes of the movie was set on those courts. Due to the fact that a mentioned complex was built in 1960s, the photos for the movie perpetuated its period of the greatest prosperity. An aspect that I would like to concentrate on is a visible on the presented below photo staircase. It is of an openwork structure which is complemented by a steel railing.



Figure 3. The main character of the movie „The man from M-3”, an orthopedist Tomasz Piechocki (Bogumil Kobiela) accompanied with an injured girl-friend after the tennis game, with a background of concrete stairs of bleachers of Legia sports club in Warsaw. Author of the photo: Zbigniew Czajowski. The photo published with a consent of the National Film Archive in Warsaw, photo no. 1-F-205-72.

Two main characters of the movie were framed on that photo with a background of an architectural object, by the rule of contrast. It was achieved by a comparison of two human figures wearing tennis outfit with a raw block of a building of tennis courts. Another advantages of that photo is the fact that it a focal point of composition was directed on the mentioned above external staircase. Additionally, the photographer used masterfully a chiaroscuro and such a distinctive for modernistic architecture motif of “the play of solids” in space.

Modernistic architecture on photos from the movie "I Hate Mondays", from 1971, directed by Tadeusz Chmielewski

In the case of presented here movie I would like to focus on the way in which a photographer showed an extremely important building for an iconography of Warsaw – the Furniture Pavilion Emila. This modernistic object was built in the second half of the 1960s. It became a symbol of the downtown due to a distinctive tapering shape of facades filled with glass panels, which reflected the neighboring buildings. An interesting urbanistic and architectural accent that is visible on the photo is an inner passage between the pavilion and a near-by high housing building.

A cubic block of both objects became a perfect background for the movie plot. An impression of transparency and clarity of form accompanied with figures of actors on the background of undistorted space can bring to mind the movies of Jacques Tati [1907-1982] from 1950s; modernity of presented in those films buildings and their lucidity became the main groundwork for the plot.

A photographer used a colored negative for the sake of creation of the presented below photo frame. Thanks to this stylistic approach he managed to capture buildings in the state of their short existence in the urban tissue of Warsaw, thereby showing their modernity in comparison to other frames and photos in the movie. Pure modernistic form of buildings presented on the photo depicts perfectly an atmosphere and a character of emerging at that time in Warsaw architecture created for the purpose of trading. Obviously, that picture is highly illusive while the political and spatial reality of the city actually was very different from the photo; less colorful and less modern, troubled with constant problems with shortages in commodity on the market and top-down state control of the whole sphere of trade.



Figure 4. The main character of the movie „I Hate Mondays“, Italian manufacturer Francesco Romanelli (Kazimierz Witkiewicz) in the passage connectin the Emila Pavilion in Warsaw with a neighboring skyscraper. Authors of the project: Marian Kuzniara and Czeslaw Wegner, 1967-69, Warsaw. Author of the photo unknown. The photo published with a consent of the National Film Archive in Warsaw, photo no. 1-F-1888-281.

Presented here photo is undoubtedly a record of a moment, but simultaneously the whole era which tried to create an image of Warsaw as a modern and reaching European standards for capitals.

Summary

The subject of this paper aimed at showing the way in which photographers cooperation with the movie makers were able to capture the past time for modernistic buildings, with the use of chiaroscuro, composition, hue and the particular atmosphere of a photo. Presented examples clearly demonstrate the fact that frames of the post-war Warsaw modernism showed on the photos for moves can be treated as independent pieces of photographic art.

Their authors created interesting stories connecting the space and architecture of the modernistic city with adventures of characters. Stopped in a frame of a camera photos are examples of the shifting trend for documentation of cinematic heritage. Mentioned earlier composition, chiaroscuro and the climate of those pictures are undeniable achievements in the field of photography. Because of the considerable lapse of time it is possible to draw several summarizing reflections upon presented discussion.

Presented above photos are in line with the stream of activities related to documenting of the past. Thanks to such an approach we can see a skill of a photographer, his attitude towards an object, but more importantly feel the atmosphere of an era, in which they were made. In my opinion, black-and-white photos are more precious, considering better composition and the construction of the background-foreground relation. Their high technical and artistic quality put them among objects that can become pieces of a contemporary design. A vivid interest for the 1960s, that is by the way still growing, enables forgotten fragments of Polish history of photography and architecture to be rediscovered by new enthusiasts of that period of the contemporary history of Poland.

Presentation of selected photos aims at drawing attention to the fact that showed above heritage of the Polish feature film of the 1960s is in line with a general panorama of the era in Europe.

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PHOTOGRAPHY, TERRITORIAL DESCRIPTION AND DESIGN

Proposal for a methodological use of the medium.

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Abstract

One of the responsibilities of architects is to understand places before their transformation. This process shouldn't be confidential, but presented as part of the project itself. Architecture is provided by a series of tools to do this, however their effectiveness may be increased in combination with other media. The critical power of photography provides a unique support. Its immediate documentary use conceals another attitude, hiding, behind the apparent reproduction of reality, a strong critical skill. This uniqueness does not depend exclusively on the technical capabilities of the photographer, but on the ways to use its language, sometimes well expressed outside of technicality.

Even a superficial examination of the history of photography highlights a boundary between an encoded statute of architectural photography in contrast to what practiced by more informal architects-photographers. The objectivity of the first approach is in contrast with the clarity of the second, expressed by an unconventional use of photography in support of a personal and effective communication.

For these reasons it is interesting to investigate the value of photography as tool of description operated by the architect, in combination with the traditional means. The ability of photography to provide a "further" view represents an opportunity to interpret spaces in prevision of their transformation. The intent is to find ways in order to use photography combined with drawing as design tool. The hypothesis is to build a series of sequences and juxtapositions of images based on territorial sections as storyboard line, able to criticize different territorial conditions anticipating the contents of the transformative phase. The cross-section line allows relating one single shot to the space offering new scenarios.

The contribution will address these issues through a theoretical deepening and a comparison with some experimental application of the method conducted by the author.

Keywords: territorial description, photography, photographic series, cross-section.

Introduction

In recent years there has been a remarkable mutation in the debate on the most recent urban, territorial, and infrastructural phenomena, determined by the introduction of a new and rich vocabulary, useful to define many new, unstable, and critical conditions. Nevertheless the high level of complexity of such situations makes these theoretical definitions indicative but absolutely insufficient to interpret the variability of each specific context. For this reason, the usefulness of the new vocabulary can be effective only if compared to a

careful process of investigation and description of the contexts involved by processes ascribable to the various categories. Such necessity has provoked an increasing interest in various form of description through drawing or "mapping", that in part is recovering a lost tradition, in part is extending it by new meaning.

The aim of this paper is to investigate the role of photography, especially that practiced directly by the architect, as powerful tool able to extend the effectiveness of description. The attempt is furthermore to illustrate a potential method able to build a connection between photography and drawing, to establish the maximum contribution from both.

Tradition and new challenges of territorial description

The art of description belongs to the traditional approach to architecture. Since the origins itself of discipline have been defined methods and tools useful to draw up synthetic maps, views, sketches, useful to summarize observations, fix interpretations and verify previsions. This tradition is solid but usually confined into a private process, limited to the preparatory activity carried out before the design phase. The habit to formalize this activity into a set of well-defined, widespread drawings has been established quite recently. There are some significant moments that can be mentioned, because determinant in defining the novelties related to description, its tradition and, above all, the new potentials and challenges that it allows.

The first important period corresponds to a phase of extension of the activity of the architect towards new, cross-border or non-traditional fields. This happened in France in the years of the foundation of the polytechnic tradition where the theme of the infrastructural design, linked to the construction of large-scale projects, has been faced for the first time in a scientific way. During these years, in the *École des ponts et Chaussée*, the "newborns" engineers felt the need to describe the territory, fixing indelibly its characteristics, before its transformation through the infrastructural project. This is significant, first because it represents the origin of a new method, then because shows how the description process

becomes an indispensable tool useful to produce and transmit knowledge. By this time the description becomes operative material of the design process, mainly through the use of the view and the picturesque representation of the landscape. (Picon, 1992, 2006).

Within a different context, the theme of description has been assumed as fundamental again, in the Italian studies on the morphological and typological structure of the city (Muratori, 1960; Rossi, 1964). In these works the use of horizontal and vertical section is the tool able to provide a careful survey of the relationship between the disposition of the settlements and a detailed classification of the typological invariants of architecture. The Laboratory of Urban Planning of Barcelona, analysing some fragments of Catalonia's urban territory, has practiced a similar approach also in Spain (De Solà-Morales, 1989; 1979). These studies extend the geometrical descriptive approach towards the territorial scale, establishing a strong connection with the tradition of geography. These two approaches are based on the use of geometry, working on direct surveys, aerial views, and cadastral or geographical maps, assuming the scientific nature of the drawing and its accuracy as fundamental tools.

Finally, another significant approach to this study, is represented by the work of James Corner (2000), his maps consist of a combination of fragments: drawings, graphics and visual data that, combined with the bird-eye views by Alex McLean, are able to reveal and provide a description of different points of view on the territory (Amoroso, 2010). This approach introduces two major novelties. As first, the idea of description as editing of different materials and juxtaposition of graphical codes and contents; as second, the elevation of the activity as an autonomous process, at times independent from design.

All these experiences show the importance of disseminating the results of the descriptive process as foundational part of each critical or transformative operation. Later, they introduce the idea to enrich the exactness of the geometrical representation of the territory with the use of the pictorial image and the photographic medium. This brings to the intuition to combine them and to build a clear correspondence between drawing (measure) and image (feeling),

working directly on maps, drawings and photos within a planned and conscious communicative process.

However, the intent to build a precise relationship between the use of geometrical description and photography obliges to deep the character of this tool, to understand jointly their effectiveness.

Photography and reproduction: the critical power of images

The Italian photographer Luigi Ghirri (2010, p.24) stated that *'when we photograph, we look at one part of the world and we delete the other'*. This is the most immediate explication of the critical power of photography. Concept of difficult understanding since the real message is usually veiled by a "faithful" reproduction of the reality. Nature that is peculiar of the photographic process itself. In fact two important steps mark the transition between the perceived reality and the mediated re/production of the image: the technical proceeding and the interaction of the observer and operator. This corresponds to the introduction of two fundamental components, the technical mastery and, above all, the implementation of a critical choice that is essential in declaring the impossibility of a pure reproduction. The final observer also plays another implication of this process external to the process that offers a complementary interpretation of the original relationship between reality and reproduction (Zannier, 1984; 1991). This introduces an important philosophical observation that is relevant in defining the role of photography, both in comparison with its critical-documentarian role and with its ability to isolate some parts of reality, criticize them and show their profound essence.

The philosopher Massimo Cacciari (1986; 2001, p.340-344) well described the critical power of photography reversing the idea that *'the photographic'* usually suggests. He argued of being always struck, not by the *'ability of duplication of photography, but, as opposite, by the total "disagreement" between photographic picture and reality'*, explaining that, *'in the photograph the abstraction is such that resubmits a reality that appears to have the family traits*

of apparent reality', but that is a 'completely different reality from our appearances'. This refers to the ability of the photography 'to offer a further view, abstract, mediated, composed, a view that for itself can be seen; an independent and autonomous view that multiplies and isolates the things or moments seen, fragmenting and at the same time fixing them. Photography is not always faithful to things as we see them, precisely because it is an independent view, abstract and inhuman' (Ponti, 1932).

These considerations introduce two relevant issues. The first one is related to the different meaning that photography assumes as autonomous artistic practice, carried on by professionals, or conversely, as technique and tool used, in a combined flow, to support other descriptive methods, also by non-professional users. The second one is related to the need to identify specific methods to define a non-professional use of photography in a process of description. For this reason it can be identified a strong difference between an approach built on a traditional and codified set of rules and techniques of architectural photography, and a more free and perhaps irreverent use, where a more open, unprofessional and unconventional attitude, sometimes becomes really expressive of the critical potential of photography, especially if it is implemented into an individual path of research and experimentation.

Photographers, photo-makers and architects.

The establishment and standardization of a precise statute of "architectural photography" and of a professional figure, fully or partly dedicated to this genre, comes from the attempt to build a precise relationship between photographic technique and the necessities of architectural criticism. The essence itself of photography makes it radically different from the direct experience of a place and also from its representation by drawing. Let us consider simply the origins of one photograph, that is the transposition of the image of a fragment of a three-dimensional reality on a two-dimensional plane; and the way to observe it, that allows multiple reading levels, thanks to an almost infinite wealth of details (Zannier, 1991). This problem was addressed by the first theorists of

architectural photography and was decisive in the research of a scientific or sufficiently neutral approach. The contrast between this attempt and the critical nature of photography brought to the definition of some basic rules useful to guarantee the truthfulness of a photograph of architecture (Cresti, 2004). This coincides with the work of the first photographers that have fixed, through their work, the still respected principles: geometrical precision and accuracy in the composition; compliance with the measures of the human visual field; richness of detail and clarity. This has led to specific technical guidelines: shift and tilt cameras, large formats, sharp optics able to assure extended depth of field.

Later on, however, there were many experiments outside of this restricted, mainly documentary, use. This consists of, on one side some more free artistic approaches to architectural photography, and on the other the emergence of a practical use of the photographic media in the practice of architecture. There are several episodes extremely relevant in comparison to this. The first one consists into the photographic research of the Bauhaus of Weimar and especially the work of Laszlo Moholy Nagy (1927), whose iconoclastic approach has shown how it is possible to break the rules of architectural photography, favouring a more discursive approach to the genre. His research clearly influenced many photographers of the time, but also many architects interested in developing personal photographic works based on their research and design. One of these experiences can be identified in the work of the Italian architect Giuseppe Pagano, who conducted a photographic research of great interest, totally discordant to the rules (De Seta, 1979). The photographs by Pagano show a unique approach both in the choice of the subjects and in the construction and composition of the image. They can be find some images built on the diagonal, a subversive approach that aims to emphasize the dynamism derived from the Bauhaus school, as well as the procedure to overlap different plans, a comparative method useful to define dependencies, measures, contrasts and relationships between the different materials. This approach shows a clear knowledge of the architectural photographic standards and, in the same time, the willingness to evade them according to a precise communicative intent.

A completely different way of use, even it extremely interesting, belongs to Le Corbusier (Mazza, 2002; Colomina, 1987). He widely used photography during his *Voyage d'Orient* in a completely practical way. Each image is a sort of visual note, which becomes part of the memory of the architect. Le Corbusier is not interested in a photographic work, but in the use of photography along with the sketch, the words, and the thought, simply as tool. These photographs are so important to become a sort of anticipation of some choices that later will be elected as principles of his architectonic research.

Passing through times it can be find another important example of commingling between photography and territorial research. The book *AS IN DS* by Alison Smithson (1983) presents an extensive and unconventional use of photography as apparatus, together with drawing, of a direct and discursive approach to the debate on infrastructural architecture. The pages, collects many photo shoots taken directly from the interior of the vehicle, with the dashboard and the windshield in sight, examples that demonstrate how the photographic image can be used outside of a purely photographic discourse assuming a more free and released connotation.

These few examples bring to three main conclusions. They demonstrate the possibility of an effective photographic research also outside of a perfect knowledge of photographic rules, where an unconventional approach is supporting a personal and effective communication. They allow understanding how the use of photography is closely linked to the irreplaceability of the discursive possibilities of photography with other media. Finally they illustrate also the richness of possibilities that can result from a joint use of photographic images and other techniques of representation.

Sequence, series, photo editing, photomontage

The work by Alison Smithson allows another important observation regarding the role of the sequence and the montage of single images into a narrative series. Through the pages of the book they can be found many examples of this use.

Some frames taken from the car in motion allow returning a sequential perception of the relationship of the road with the landscape. Long panoramas made by the succession of different images allow extending the vision beyond the normal field of view. These images are often combined to drawings in plan showing the route along which they were taken. These considerations introduce an important reflection on the role of the sequence, of the series and of all the combinatorial possibilities of photography intended as specific tools useful to describe and interpret the reality in order to criticize or transform it.

The appreciation of the series as the logical culmination of photography belongs again to Nagy (Zannier, 1991) who, studying the relation between painting, photography and film, predicted a still open development of the photographic technique. In his work he suggests the possibility of *'combination, projection of images on top of one another and side by side; penetration; compression of scenes [...]; super-reality, utopia and humour'*, explaining how *'the cutting out, juxtaposing, careful arranging of photographic prints'* could be improved until that *'the wonderful potentialities inherent in photography and the film [will] be realized'*. (Moholy Nagy, 1927, p. 35-37).

The fundamental necessity to build an organic description into a mapping as well as a descriptive process finds into the infinite combinatorial and sequential possibility an excellent interpretative and critical opportunity. There are many approaches to this method, partly known and partly to find out. A first way can be relative to the classificatory possibilities of the photographic series. This is well expressed, for example, by the work of Bernd and Hilla Becher, whose extensive collection of images of industrial buildings and structures (Becher, 2004) best represents the idea to give a typological description of different realities belonging to a defined part of territory. In this work the series, as stated by Ghirri, is extremely effective in exposing *'through a comparison between the presumed identic and the presumed different, the mechanical nature of a look'* (Fabiani, 2013, p.286). A second approach, by its nature more open, can be identified in the combinatorial narrative possibilities of the images. By this way *'the process of editing becomes a sort a large combinatorial game, that refuting and juxtaposing the content, the story and the form of images,*

comes to build a sense that may be exacerbated and crystallized until reaching a symbolic and allegorical level'. (Cassani, 2000, p.67) This process is not based on the alteration of the image but on the construction of the reading sequence as potential narration, the simplest application consists in placing side-by-side three or more images according to a precise communicative hypothesis. The possible references are extremely various. One interesting example in comparison with an architectonic theme, can be found in the series of thirty four images by Antonio G. Lauer presented in the participation of Croatia to the Venice Biennale in 2011, titled: 'Cara Dušana 11'. It is a sort of filmic montage illustrating the place where the artist spent his life during the years of study. The sequence of images shows a sort of tour that sections the building from the entrance, to the lift, the corridor, his apartment, and finally to the different rooms and the personal objects. Another one is represented by the succession of four images by Dirk Brommel titled "in between" realized in Venice in 2011 (Vv.Aa., 2011, p. 26-31). The shots are taken from the bottom towards up fitting a narrow Venetian street in four significant nodal points. Here the choice allows the comprehension of the Venetian urban morphology, to isolate the relationship with the sky and introduce a perception of architectural scale. The series is effective, because the separation of one of these images from the sequence would render it meaningless. In other cases the series can assume the essence of a continuous combination of images made directly working with the camera. This approach made famous by the artistic work of David Hockney and by the application in architecture by Enric Miralles allows obtaining "one" image expressing a plurality of points of view putted together as the expression of a precise discursive intentionality. Finally, a third way consists of the possibilities offered by the technique of photomontage. In this case the resulting picture is actually a constructed image, given by the sum of different contents not necessarily related. The critical distance from reality that can be achieved allows reaching a highly critical or symbolic content. This particular application is undoubtedly nearest to an artistic practice than to photography.

A hypothesis: photographic series and territorial cross sections

Coming back to the different approaches to the description presented, together with the arguments on the critical power of images and the discussion about the narrative potentials of the photographic series it is possible to find out the basic assumptions that bring to the methodology here proposed.

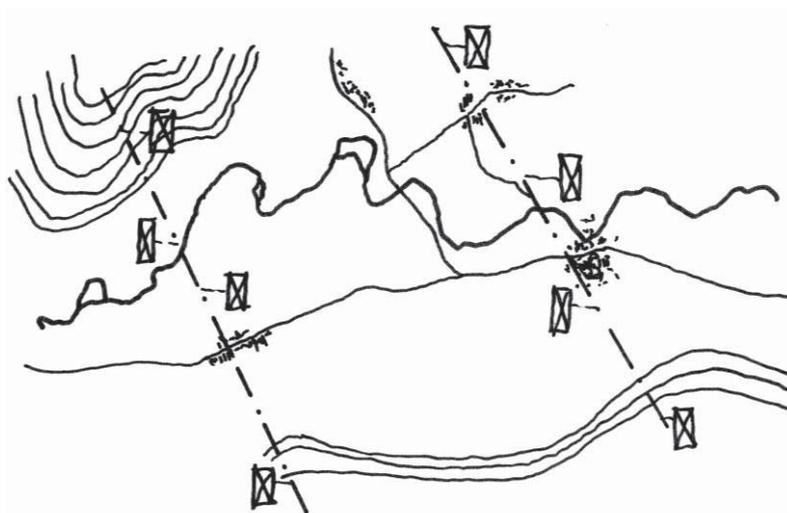


Figure 1. Theoretical drawing that explains the hypothesis of building a photographic series/sequence based on the critical use of cross-section as composition plan. Source: Author

The idea is simple and starts from the critical observation of the problem: to combine the richness of the narration provided by photography assuring the possibility of a comparative, scientific territorial interpretation. While the map can be considered as the subjective, horizontal summary of the territorial contexts, the cross-section appears on it as a single line, a vertical plan, critically cutting the reality according to a rational reasoning. Its line, a summary of points collects, in abstract way, different territorial conditions and materials visible on the map. Both map and cross-section can be multiplied, according to different layers, building a synthesis that can lead to the most extreme conclusions. This result, obtained through the traditional tools of architecture, is usually characterized by an extreme clarity, but missing of a more sensible content, extremely important in comparison with the need to criticize and modify through design. In the past, as explained, there were many attempts to provide this missing content, for example using the pictorial view. Today the

photography is the method used, but often as a totally autonomous contribution, limited to major works and conducted in parallel by professionals. This approach brings usually to a collection of beautiful maps, and to a collection of beautiful photographs whose relationship has to be retrospectively reconstructed and does not correspond to a joint intent.

Thinking to the possibility to bring the photography inside of each descriptive process and to entrust the responsibility of its use to each team of architects, means to shift the attention from the single image to the relationship that it establishes with the whole descriptive process. The combination between geometrical descriptive tools and photography could be based on the use of the cross-section as guiding plan useful to order and place these fragments of perceived reality. The instrument can guarantee the concatenation between the reality of spaces and their images, allowing the comprehensive interpretation of the information provided by drawing, and those additional, allowed by photography. The photographic sequence will result as a collection of images, single fragments of the perceived reality, recognizable as independent parts, that can be precisely placed into reality according to an overall plot and fully explanatory if interpreted as a whole.

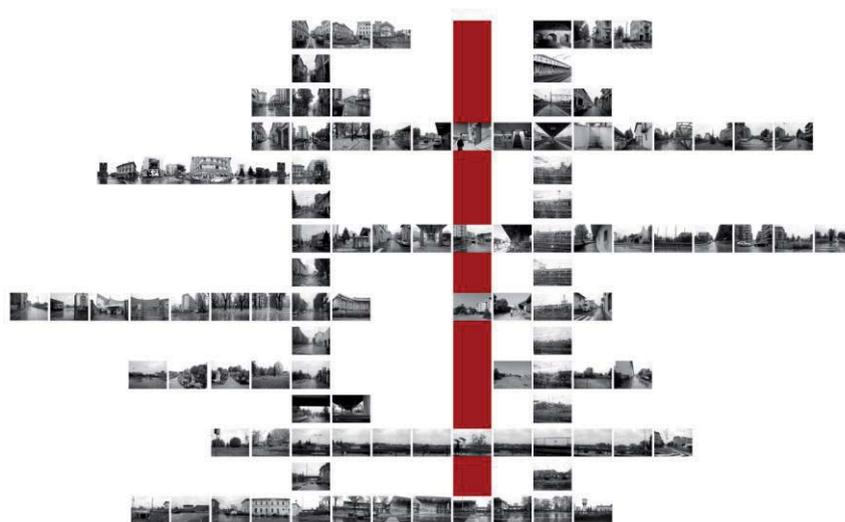


Figure 2. Photographic series and sequences on the axis of Sempione in Gallarate. Source: Author.

The combinatorial game obtained through the edited sequence of these images, based on the interpretive sections/sequences, will allow the construction of a story through which summarize the character, the sense and the questions related to the place. This will happen especially concentrating on those considerable places, readable as nodal points of the system. Working according to this idea will allow excluding the pose and act for fragments, describing the subject through a mosaic of chained and correlated images, strongly selective, so critical.

The author applied this method to different process of territorial survey, working on different subject and spatial conditions. In the different experiences the central point is always, after a careful direct experience of the places, the definition of the cross section plan according to a general descriptive intent. The final outcome is usually effective in showing the transition between different contexts, emphasizing similarities and contradiction. The use of the cross-section allows breaking down the practical perception of the distance between different territorial objects, showing the succession of thresholds as close or distant as they really are. The interest is directed to the relationship between the images and the graphic description, along with the overall reading of the sequences. The right match between the choice of the section, according to the problematic assumption or the program requests, the effectiveness of a careful pre-investigation of the reality, and the right exposure of contrasts and similarities, as well as the right identification of the nodal points, allows this method to provide useful basis for understanding, explaining, criticizing and finally opening to territorial modification phase through design.

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**BEHIND THE CAMERA:
Catalonian architectural photographers
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Abstract

Modern architects were encouraged to use photography as a tool to spread and promote their buildings as a works of excellence in the field of architecture and design. Meanwhile, photographers were not oblivious to the yearn for that visual contribution, and some works act at once as references in the transition towards a Modern architecture and as a cultural heritage. As a consequence, most Modern architects entrusted the significance of their works to a single architectural photographer in order to illustrate the implementation of spatial, technical, aesthetic and social design and to receive greater international recognition. Photographers such as Ezra Stoller or Julius Shullman were pioneers of Modern architectural photography followed by Pedro E. Guerrero, Balthazar Korab or Hedrich-Blessing. Main relationships between photographers and architects started, as Shullman with Richard Neutra, or in Europe: Le Corbusier with Lucièn Hervé, Jørn Utzon with Keld Helmer-Petersen, Arne Jacobsen with Aage Strüwing, Giorgio Casali with the magazine Domus, etc.

Architectural photography in Catalonia, and especially in Barcelona, has several cultural and architectural manifestations that create favourable scenarios for photographic practice and dissemination of modern architecture, such as the creation of the magazine "Cuadernos de Arquitectura", the activities undertaken by the Grupo R, 1951-1961, or the organization of the FAD Architecture and Interior Design awards in 1958. Architectural photography becomes the main analytical and rapporteur tool of a period which demanded professional spirit and conspicuous glaze of architectural photographers as Francesc Català-Roca, who in his career captures the essence of the works of a distinguished architectural generation of architects such as José Antonio Coderch, Antoni de Moragas, Antoni Bonet i Castellana, Josep Maria Sostres or Francisco J. Barba Corsini. But the photographic demand also allows us to move the viewer to other unknown photographers who perceive and interpret the architectural scene in Catalonia, as Oriol Maspons and Julio Ubiña, Pere Sender, Francisco Fazio, Frenzer, Álvaro Esquerdo or Leopoldo Plasencia.

Keywords: camera, photographers, architecture, Barcelona, Catalonia.

The history of architecture and photography (Campuzano, 1996) run parallel but related and inseparable, mainly during the second half of the twentieth century, when it strengthens and increases the bond between architecture and photography, architects and photographers, architectural and photographic

works, spatial and temporal dimension¹ (Kindel, 2007). Modern architecture becomes the object of artistic creation and an active agent of photographic creation; photography acquires the ability to inoculate modernity in all human manifestations, whether architectural or plastic, and magazines acquires an essential role in the diffusion of it and also establishes the basis to ensure high quality works and images: the architectural photographer. Therefore, a research on post-war architectural photography legacy in Catalonia, 1945-1965², reveals the gaze of photographers who, beyond architects or architectural works, interpret, compose, document and transcend through their photographs, architectural works of modernism. Some photographers share with architects principles of form, recognize proportions and use geometry to highlight the architectural qualities of the object photographed with critical and selective look, subjective sensitivity, sharpness and dramatic abstract synthetic acrimony. Modernity in architecture and photography, encouraged by the avant-gardes of the thirties, reveal a list of photographers focus on architectural photography through a clear, subtle and simple architecture of photography.

Dissemination of modern architecture and post-war photographers

Architectural works and their architectural photographs have different media, but magazine is being the mainstay to spread modern postulates for professionals in architecture and photography. In both disciplines, the editorial design rigor that characterizes innovative foreign publications is an influence to establish the basis of photographic reportage of architecture (Maré, 1975)³, the

¹ According to José Antonio Marina, photography has a temporal dimension, a moment, and a spatial dimension, framing or visual fullness. Henri Cartier-Bresson and Doisneau are temporary photographers while Man Ray and Ortiz Echagüe are spatial as architectural photographers. In architectural photography, static photographer's eye is looking the temporal dimension through light and shadow, which is dynamic and variable, a movement that allows exalting the inherent spatial dimension to the work. Complicity of light that allows plastically complete the architectural creations.

² In Spain, after the Civil War and World War II, starts from 1945 a recovery period and a certain international artistic and political stability allowing the gradual architectural and photographic revitalization and recovery which stimulates the appearance of creations and innovative visions by developing technology and media, expression and graphic communication.

³ According to Eric de Maré, an architectural report includes three main views: the front view or facade; view which seeks angles to appreciate the external generally; and interior view, which is what establishes spatial relationships of scale and proportion.

emergence of the architectural photographer and the relationship between photographers and architects.

The first European influences, mainly German and Franco-British, are characterized by an interest in the architectural and photographic leadership of the United States, where magazines as *Life*, *Time*, *Fortune* or *Look* or architectural magazines as *Arts & Architecture*, *Architectural Forum*, *Architectural Record*, *Progressive Architecture*, *American Home* or *Better Homes & Gardens*. The work of architects such as Frank Lloyd Wright, Mies van der Rohe, Skidmore Owings and Merrill, Marcel Breuer, Philip Johnson, Eero Saarinen, Louis I. Kahn, Walter Gropius, Richard Neutra, Albert Frey and Raphael Soriano is revealed to us under the gaze of photographers like Peter E. Guerrero, Ezra Stoller, Balthazar Korab, Julius Shulman or Hedrich-Blessing. Following this reciprocal relationship between European architects and photographers, or contractual and advertising between architectural magazines and photographers, it reveals us, among others, the romance between Le Corbusier and Lucien Hervé, Arne Jacobsen and Aage Strüwing, Jørn Utzon and Keld Helmer Petersen, the Italian Giorgio Casali with the magazine *Domus*, Mario Crimella with *Casabella*, or proximity, the Portuguese photographers Álvaro Cardoso de Azevedo and Teófilo Rego.

In Spain, it seems indisputable to claim that Madrid and Barcelona are postulated as enclaves of architectural photography, but both the selection of works published in magazines such as photographic spaced associations that are extended across the country are proof of a large group of photographers that with different sensitivities, are aware of the advertising nature of the orders they receive from architects, developers and publishers, seeking to reconcile and balance the artistic ambition with seductive architectural representation. If the history of architecture prioritizes the authorship of the architect, the present and future revision of the images that have left visual imprint allow us to investigate who is behind the camera.

The School of Barcelona

Architectural photography in Catalonia, and especially in Barcelona, has several cultural and architectural manifestations that are conducive showcases for photographic practice and dissemination of modern architecture, such as the creation of the magazine *Cuadernos de Arquitectura* in 1944 by *Colegio de Arquitectos de Cataluña*, Catalanian Association of architects, the driven activities undertaken by the *Grupo R*⁴, 1951-1961, the creation of ADI-FAD in 1957 and the organization of the FAD Awards for Architecture and Interior Design in 1958, and the work a selected publishing houses like *Destino*, *Espasa Calpe*, *Kairós* and *Aymar*. Since 1960, the so-called School of Barcelona has in Barcelona twofold: architectural and film/photography. On the one hand, identifies those architects who directed their professional careers towards an architectural *realism*⁵ out of the *Grupo R* (Piñón, 1996), a theoretical attitude led by Oriol Bohigas in which the problem of housing is established as a productive part of the architecture. And secondly, photographers, critics on the basis set by AFC, *Agrupació Fotogràfica de Catalunya*, and decide to explore new visions attending the social and political situation of the time looking for an approximation of architecture and photographic art to the culture and society, an aim that appears in the photographic reports of Oriol Maspons⁶, and also a group of photographers who observed and captured the reality in which everyday shared life is based, it comprised the views of Ricard Terré, Xavier Miserachs, Ramon Masats, Leopoldo Pomés, Colita or Joan Colom⁷. (Gubern, Font de Mora & Rotllant, 2011).

⁴ The architects Antoni de Moragas, J.A. Coderch, Manuel Valls, Joaquim Gili, Josep Pratmarsó, Josep M. Sostres, Josep Martorell and Oriol Bohigas founded *Grupo R* in 21st August 1951. Later on Guillermo Giráldez, Josep A. Balcells, Francesc Bassó and Manuel Ribas Piera were incorporated. On several opportunities the *Grupo R* questioned the possibility of achieving the R that calls itself, and which was used to refer to reintegration, restoration, revolution, rejection or reconsideration, but Sostres defined as "cultural and architectural Reintegration".

⁵ The term realism is identified with a parallel stream, but implicit in the *grupo R*, in which the values of traditional building come before of the innovative and aesthetic values advocated by modern architecture, that Oriol Bohigas branded as formalism and mannerisms.

⁶ In Barcelona, the group "The Mussol" or the movement of intellectuals and artists "La Gauche Divine" is understood as the genesis of the School of Barcelona, which, in the wake of Francesc Català-Roca, brings together photographers such as Oriol Maspons, Xavier Miserachs, Colita and Leopoldo Pomés.

⁷ Several photographers capture the everyday life of Barcelona in the second half of the twentieth century; where architecture appears as scenic background in the images of Eugeni Forcano and

Francesc Català-Roca

Meanwhile GATEPAC drives the vanguards and purist aesthetic during the thirties, thanks to the efforts and the works of architects as Josep Lluís Sert and Josep Torres Clavé accompanied by the architectural photographers Margaret Michaelis, Joaquim Gomis, Josep Sala, Jaume Ribera Llopis or J.M. Folcrà, the *Grupo R* is the main driving force and promoter of modernity in Catalonia, in all the arts, visual or applied, encompassing architecture, interior design, fashion, industrial design, graphic design and photography. It is Photography which becomes the main analytical and rapporteur tool of a period which demanded professional spirit and conspicuous glaze of architectural photographers as the forerunner **Francesc Català-Roca**⁸, who in his career captures the essence of the works of a distinguished architectural generation of architects such as José Antonio Coderch, Antoni de Moragas, Antoni Bonet i Castellana, Josep Maria Sostres, Francisco Juan Barba Corsini, Joaquim Gili, Francesc Xavier Bassó or Xavier Busquets. (Baudin, 2013). Català-Roca represents "in photography what they represented in architecture" (Granell, 2011) providing new records to the photo shoot, selective gaze and constructed image. Català-Roca assumed a role of tremendous responsibility in reporting and his ability and constructed view became the vehicle by which the spirit, time, place and image of a work of architecture was transcended and transferred to the publications and people, so the historical value would be measured until now.

Despite the originality of the frames and compositions, which gives his work a pedagogical exemplary, and formal and artistic quality of the photographic work, the photographer waives the term artist and is called himself creator or observer of human nature. For him, photography is a way of expression and communication, next to literature or written narrative, which underlies a subtractive system, unlike paint that is additive (Català-Roca, 1995). In this

Ramón Dimas, among others. Agustí Centelles and Antoni Campañà also make a brief foray into architectural photography, but always linked to the documentary and historical value.

⁸ Francesc Català-Roca, Valls 1922-Barcelona 1998, worked and learned the photography profession with his father, Pere Català i Pic, who was one of the great representatives of Catalanian avant-garde photography. He collaborated in numerous magazines and publications such as *Cuadernos de Arquitectura*, *Destino*, *La Gaceta Ilustrada* and *La Vanguardia*. The photographic archive of the Colegio de arquitectos de catalunya custody the photographer's legacy.

creative process, view is prevailing on the art, "the photographer always doubt what angle to take, what diaphragm or speed choose, what film choose prefer, but must never hesitate to shoot", select well the subject and after establishing an order. The rigor of the photographs of Catala-Roca provides a qualitative stamp to the photographed architectural and a fondness for architectural values of modernity.

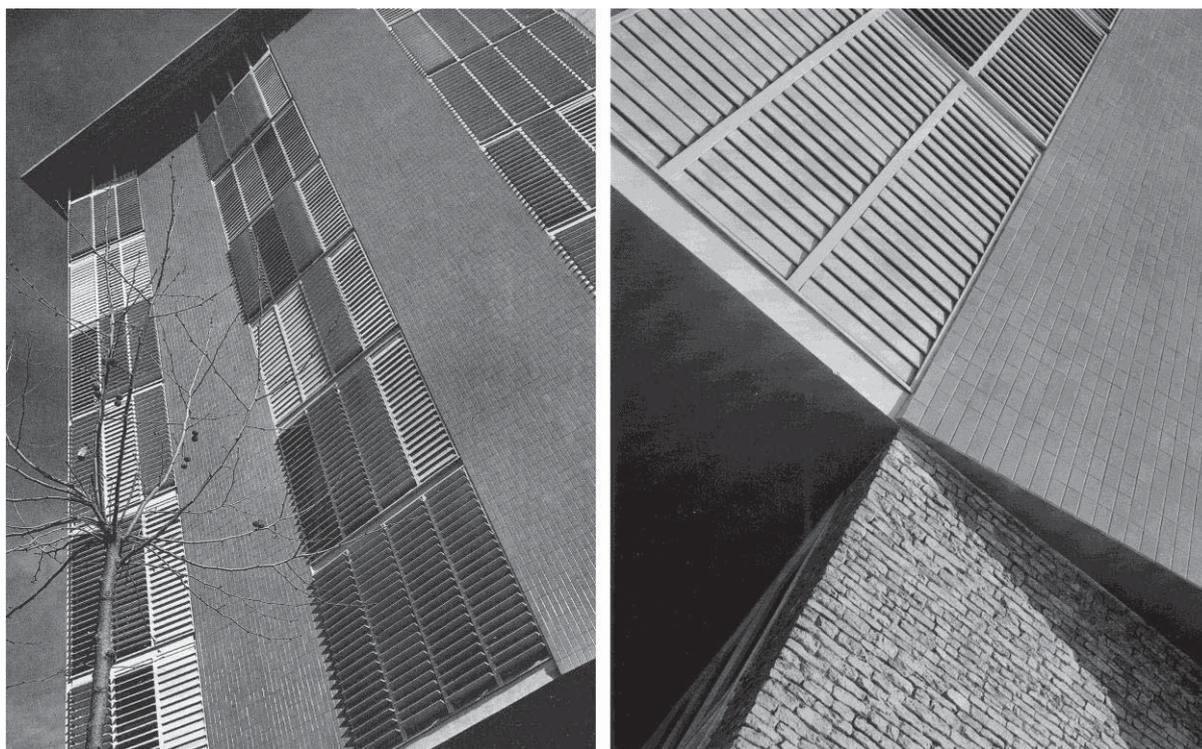


Figure 1. Housing Block La Barceloneta, 1955-1955, designed by J.A. Coderch and Manuel Valls. Photographer: Francesc Català-Roca. (Arxiu fotogràfic COAC)

But the photographic demand also allows us to move the viewer to other views of photographers who perceive and interpret the architectural scene; Oriol Maspons and Julio Ubiña who, in front of the lavishly documented career of Català-Roca, also addressed their own to architectural photography and feature a rich specialized legacy. In parallel, it is remarkable the work of Pere Sender, Francisco Fazio, Ramón Dimas, Antoni Ferrer or Frenzer. From a more documentary aspect operates Carlos Pérez de Rozas, Álvaro Esquerdo and Leopoldo Plasencia as reporters of architectural events, matters which are mainly portraying are openings, buildings for industry (Segura, 2010), trade

fairs and events that promote the technical, industrial development and tourism in Catalanian society within an architectural framework.

Leopoldo Plasencia and Álvaro Esquerdo

Leopoldo Plasencia⁹ was the visual narrator of everyday life, the popular architecture in Ibiza and urban transformation of Barcelona (Bergera, ed. 2014). He succumbs to the practice of architectural photography through SEAT factory apprentices' school, 1956, designed by Manuel Barbero and Rafael de la Joya; SEAT dining hall, 1956; or auto store building, 1958, designed by Cesar Ortiz-Echagüe and Rafael Echaide through a descriptive photo reports covering the entire built volume, emphasizing the perspective or commercial nocturnal view which refers to certain parallels sequences previously tested by Català-Roca.

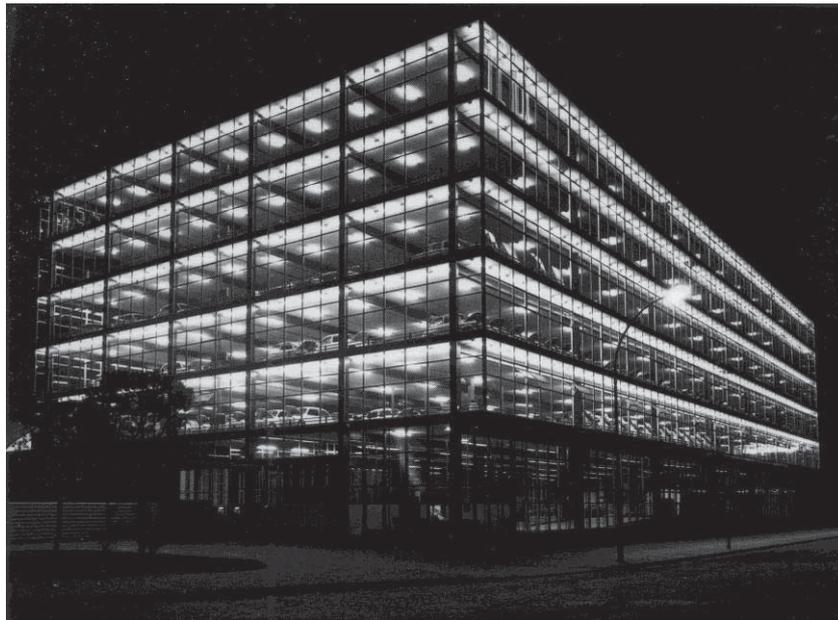


Figure 2. SEAT auto store building, 1958, designed by Cesar Ortiz-Echagüe and Rafael Echaide. Photographer: Leopoldo Plasencia

⁹ Leopoldo Plasencia, Barcelona 1906-1988, focuses its work towards the documentary reportage, architectural photography and reproductions of works of art. As a member of the *Centre Excursionista* and secretary of the photographic section, captures in his travels the rural life and architectural tradition, also organizes public screenings of documentary work. The Legacy Collection photographer or Plasencia is located in the Historical Archive of the Institute of Photographic Studies of Catalonia, IEFC.

In these years of international openness, economic recovery and development policy, commercial persuasion favours the continuity of international trade fairs in Barcelona and thus the presence of an ephemeral architecture, pavilions and stands, where photographer is required "[...] in a installation as complex and baroque as this show, that in a very small space exposed many commercial brands, it is difficult to give, in many cases, a photographic idea of its facilities, because the lightness and transparency of these causes confused with other exhibitors and the buildings behind them. The excessive concentration of facilities also difficult graphic information, which does not allow the right choice of good views. " In this challenge is remarkable the work of **Álvaro Esquerdo**¹⁰ in the Trade Fair of 1960. Esquerdo also contributes to the double reporting of architectural works, whether by custom parallel architects and magazines or as opportunity in liberal profession. As Fazio and Plasencia, also portrays the Faculty of Law, 1957-1958, designed by Guillermo Giráldez, Pedro López Iñigo and Javier Subías, FAD Award 1958.



Figure 3. Brick stand at the International Trade Fair of Barcelona, 1960, designed by Manuel Anglada. Photographer: Álvaro Esquerdo. (Arxiu fotogràfic COAC, *Cuadernos de Arquitectura*, n.40, 1960)

¹⁰ Álvaro Esquerdo was born in Villajoyosa, Valencia. He appears in the first Yearbook of Spanish Photography magazine edited by Afal in 1958. In 1967, he received the National Prize of Fine Arts from a career dedicated to artistic photography and, occasionally, photography architecture, whose reports are published in *Cuadernos de Arquitectura*.

Pere Sender

In this renewed standpoint, Francesc Mitjans is one of the architects who shuns deliver exclusive portrait of a unique architectural photographer, so photographs of his graphic production, drawings or models are corresponding to various photographers: Luis Forns is the photographer of the models of *Banco Atlántico*, 1963; M. Aguiló is the author of replica perspectives for Soler Clinic, 1952; Josep Planas Montanyà frames the Hotel Araixa, 1956, in Palma de Mallorca, and Francisco Fazio and Juan Antonio Sáenz-Guerrero¹¹, photographed the double photo report of the stadium of Futbol Club Barcelona.



Figure 4. Futbol Club Barcelona stadium, *Camp Nou*, 1957. designed by Francesc Mitjans, Josep Soteras, Lorenzo García-Barbón. Photographer: Pere Sender, Foto Sender (Arxiu fotogràfic COAC).

Following this last work, which Mitjans designed in collaboration with the architect Josep Soteras, starts a relationship between architects and photographer **Pere Sender Terés, Photo Sender**¹², allowing a full report of *Camp Nou*, from the models to the final construction; the housing block on the street Mestre Nicolau, 1957, designed by Mitjans with the transcendental and

¹¹ Fazio signed his photographs as "F. M. Fazio fotografía industrial y publicitaria". Juan Antonio Sáenz-Guerrero combines photography and cinematography and receives the *Ciutat de Barcelona* award in 1959.

¹² Pere Sender Terés developed his professional activities in Barcelona under the signature *Foto Sender*. In 1956 receives the prize of photography Ciudad de Barcelona. He combines social with architectural reportage and strikes up a close relationship with the architects Francesc Mitjans and Josep Soteras.

intentionally photograph of the façade where architecture is decontextualized, or the Municipal Palace of Sports, 1955, designed by Josep Soteras.

Oriol Maspons and Julio Ubiña

Oriol Maspons and Julio Ubiña¹³ starts to work together in 1957 and jointly seek some distinction and an innovative and critical style at a time. For them, architecture is an opportunity and a challenge professionalization compared to their careers, more oriented to fashion, advertising and publishing. It is this experience that gives them a contractual relationship with the magazine of the COAC, *Colegio de Arquitectos de Cataluña*, making visible statements of the entity or making custom reports. Both photographers have clients include many of the Català-Roca's stalwarts architects, but mainly architects who Carlos Flores (1961) called the second generation of postwar period, for example, Oriol Bohigas and Josep M^a Martorell, Federico Correa and Alfons Milà, Enric Tous and Josep M. Fargas, Juan Antonio Ballesteros, Juan Carlos Cardenal, Francisco de la Guardia, Pere Llimona and Xavier Ruiz Vallés (AA Studio), estudi PER, and Ricardo Bofill. The restless and provocative gaze of Maspons allows him to attend the incoming visual demand of housing and residential complexes required by the Plan of social urgency of 1958, industry, tourism and leisure or architectural works of the peripheries, such as Costa Brava and the Balearic Islands, which include shops, parks, villas, hotels or apartments. His career illustrates an important work in Barcelona as, for example, offices and workshops Monés Jewelry, 1959-1962, designed by Ballesteros-Cardenal-La Guardia, or in Palma de Mallorca, Hotel Araxa, 1964, and Tennis Club, both designed by Francesc Mitjans, the chalet for the writer Camilo José Cela, 1964, by Corrales-Molezún, or *Ciudad Blanca* in Alcudia, 1964, by Francisco Javier

¹³ Maspons Oriol, Barcelona 1928-2013, actively participates in the Photographic Association of Catalonia, AFC, and the AFAL group, from a critical stance that allows him to reflect on the social function of photography and aesthetic renewal thereof. In 1958, Photography Yearbook distinguishes him as Star Photographer. The Maspons legacy is on the photographic archive of COAC. Julio Ubiña, Santander 1921 - Barcelona 1988, develops an intense editorial work with media reports for *La Gaceta Ilustrada*, *Paris Match*, *Stern*, *Life* and *Rapho* agency. He opens the first color photographic laboratory in Barcelona.

Sáenz de Oiza. In this way, the photography of Maspons, controversial, direct and objective, connects also with the sensibilities of architects based in Madrid.

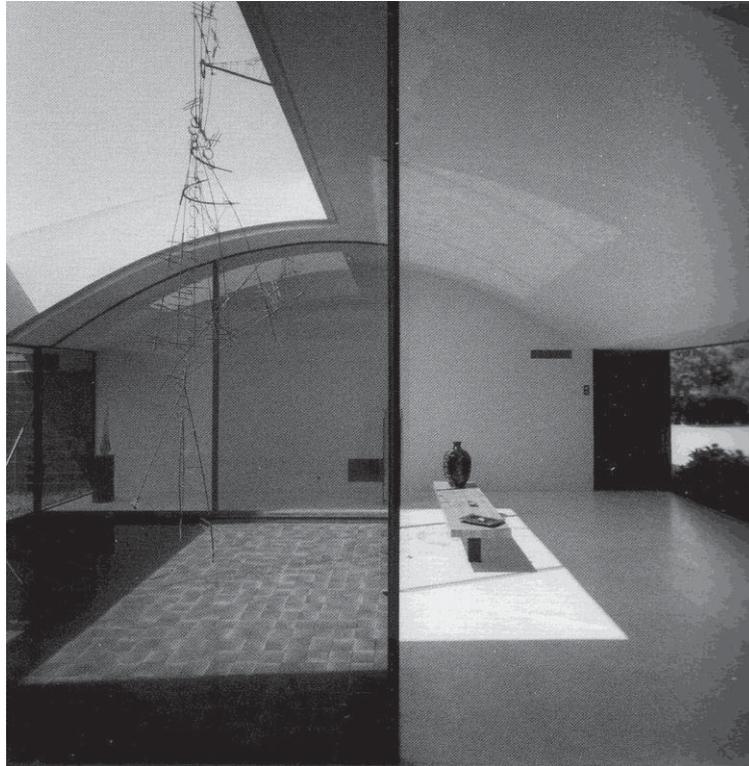


Figure 5. La Ricarda, 1949-1963, designed by Antoni Bonet i Castellana. Photographers: Oriol Maspons and Julio Ubiña (Arxiu fotogràfic COAC, *Cuadernos de arquitectura*, n.64, 1966)

Conclusion

Among architectural work and photography of architectural work is complex to clarify the process of dissociation of the identity of the object, the photographer's eye, possessor of a powerful and extraordinary formal and technical mastery that allows to emphasize the visual qualities of the architectural work through searching the privileged approach, expressive angle and balanced framing able to bring out the fullness of perfect geometry and proportion of plane figures.

This research is looking for static view that builds and puts us behind the camera and clearly portrays the photographers who showed us the modern architecture

in Catalonia through a balance between technical, performance, sensitivity and visual impact. The delight of the images allows us to analyse, learn, review or revisit the modern architectural legacy, as tourists, teachers or architects visiting the buildings through iconic and poetic images, trying to emulate or seeking the values and the degree of harmony or contrast between them and the more contemporary aesthetic needs. Architecture has a timeless relationship with photography that neither contemporary situation nor the current loss of prestige can ever break: the romance with visual images will survive both in its most original and essential aspect.

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COLLAGES AND PHOTOMONTAGES IN ARCHITECTURAL REPRESENTATION. THE PHOTOGRAPHIC WORKS OF TEÓFILO REGO

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Abstract

Graphically manipulated photographs were frequently used to illustrate the impact of the projected building on the existing cityscape or landscape, in particular, in those cases, where the projects had a monumental scale.

We discovered two sorts of documents at Teófilo Rego Archive: on the one hand, the collages and photomontages made by architects and photographed by Teófilo Rego; on the other hand, collages and photomontages made by Teófilo Rego at the commission of architects, a work whose depth seems to indicate the collaboration, a free, curious and imaginative spirit of research and the deepening of the formal and expressive hypothesis proportionated by the commission.

In the second group are included the photographs of four projects of the International Competition for the monument to the Infante D. Henrique in Sagres, 1954/1957. The photomontages and collages contained in the specification and in the draft's process submitted by João Andresen, and the photomontages of the projects by Nadir Afonso and Manuel da Silva Passos Junior must have been a form of project impact statement from their authors, and certainly represent a period of great creativity as concerns Teófilo Rego.

All photomontages by Teófilo Rego are constructed images, the result of a rational being, but are also emotional. As his gaze approaches the models, the images become abstract, and deviate from a possible illusion of reality. Whereas the compositions on the territory and the monument demanded a certain expressive naturalism more than realism, it is the geometric abstraction of architectural form that prevails in the close-ups.

Keywords: Photography, Architectural Photography, Photomontage, Collage

A photomontage by Architect Viana da Lima was the only photomontage I knew from the first half the 20th century in Portugal, at the time I found the negatives of this sort of works at the archive of the photographer Teófilo Rego. The intention of this photomontage was to present an idea of the general volumetrics in perspective of the project for an *immeuble-villas* at the Rua Sá da Bandeira, in Oporto, through the montage of a sketch on a photograph dated from 1943, and fostering a maximum of visual integration of the project in its scenic and urban context, as we had already observed in the photomontages by Mies van der Rohe referring to the skyscrapers' project to Friedrichstrasse, Berlin, dated

1921. The production of this photomontage was probably due to the wish to present the project to the client, within the context of a kind of informal competition.

This project by Viana de Lima, that was destined to housing, shops and offices, presented a '*vanguard, modern building opened to the outside, and denoted a Corbusian language: duplex houses with terraces, windows, secluded ground floor, terrace-garden on the roof, distribution in galleries, horizontal reading of the façade, and a metallic structure*', as mentioned by Maria do Carmo Pires at the webpage of the Fundação Marques da Silva. Viana de Lima may have even copied some elements of Corbusier's project for *immeuble-villas*, such as the double door with canopy and balancing mast that emphasizes the axial composition of the building. I am not aware of further tangible features of the project that was excluded either by the client or by the city's Aesthetic Commission, in favour of the project by the architects David Moreira da Silva and Maria José Marques da Silva Martins.

We can infer from this work that Viana de Lima knew the drawings of *immeubles-villas* created from 1922 and published by Le Corbusier in *Vers une architecture* or in *Urbanisme*, both in 1925, or even in *L'Almanach d'architecture moderne*, dated already 1926. A communication strategy developed by Le Corbusier, that gained its self-narrative with the publication of the chapters consecrated to the *Salon d'automne* of 1922 and to the *Pavillon de L'Esprit Nouveau* of 1925 and were included in the book *Oeuvre Complète 1910/1929*, in which the same *immeuble-villas* became '*a kind of typological motive that permits to detail a project of radical urbanism and answer more contextual situations*' (Nivet, 2011, p. 126), as in the photomontage where the *Pavillon de L'Esprit Nouveau* is included as a housing cell in a *immeuble-villas*. In this narrative Le Corbusier never defined the constitutive relation of the *villa* with the *immeuble* as well as the elements with which the *villa* is made, something that renders the suggestion of Viana da Lima even stranger.

The production of visual meaning through the juxtaposition of elements '*is usually associated with Mies van der Rohe's photomontages and occurred only*

after the Dadaists had developed montage as a new visual grammar that radically broke with the idea of homogenous pre-modern spatiality' (Stierli, 2012, pp. 35-36). The Dadaist visual culture and the vanguards' techniques of photomontage and manipulation of the photograph¹ were fundamental for the creation of a new conception of space announced by Mies' work². Indeed, Mies used photomontage as a framework of study as much as a means of representation of an idea of architecture, sharing with the Dadaists a fundamental investigation of the modern metropolis as a symbolic form of a new cultural paradigm, related to an aesthetics of contrasts, and believing profoundly in change through technological progress. He may have been aware of the potential of collage and assemblage techniques for architectural discourse, representation and production.

Those techniques served Mies's intentions to visualize his ideas about form, light and space in a more precise way closer to his conceptual ideas that could be produced by any building, as well as to make those ideas accessible to a wider audience (Stierli, 2012, p. 32). As he began to understand modernity as the age of mass communication means, and, by extension, modern architecture, as a question of representation, his assemblages were explicitly produced with the intension of public diffusion. (Stierli, 2010, p. 67).

If a photographer, through his photographs of a scale model, can give *'the impression that the building is living, removing all traces of its function as a model and carefully blurring the lines between the object and its background'* (Colomina, 2010, p. 132), Mies make it in the photos of the Glass Skyscraper Project and the photomontages of the skyscraper to Friedrichstrasse, Berlin, attempting to create *'a kind of "reality effect"'* (Stierli, 2010, p. 65). Those projects demonstrate *'how Mies employed the technique not to fabricate an*

¹ The photomontage collectively developed by the Berlin Dadaists is a variation of the collage, in which the elements used are photographs and photographic reproductions taken from the press. The appropriation of the mass media provided endless material for the Dadaist critic, and the disjunctive cuttings of the photomontages captured effectively the fissures and the crashes of modernity. The Berlin Dadaists used the photomontage in their radical fight against artistic tradition, replacing painting instruments by scissors and glue, and entitling themselves as *monteurs* (mechanics) instead of artists.

² Mies changed completely the style of his projects, moving from the classic aspect of his traditional formation to an experimental phase, reinventing himself both as architect and as a personality with another cultural paradigm.

illusion of reality, as most architects would do, but to manufacture dramatic images, each version becoming progressively more expressionistic – aided (...) by crayoning to darken photographic details' (Elwall, 2004, p. 110). He produced a series of photomontages with a sketched building over a photograph of the street with electric cables and vehicles. At this point, it is important to mention *'that these images are large, so large that you find yourself in the street when looking at them, drawn into the image. The viewer of the photomontage experiences the space of the street, then arrives at the new building at the end'* (Colomina, 2010, p. 132). Those photomontages associated with an illusionist perspective don't break the consistency of the space in the image. His refusal to use other techniques such as the axonometrics – photomontage and axonometry become popular forms of architectural representation at the same time³ – persisting in the use of linear perspective, is due to his understanding of architecture, first of all, as a visually perceived medium.

Manipulated photographs were *'frequently used to illustrate the impact of a projected building on the existing cityscape or landscape, in particular in those cases where projects were of a monumental scale'* (Stierli, 2012, p. 40) or affected the place both from an historical and an artistic point of view. Photomontage became an instrument in the promotion of grandious, even utopic projects by vanguard and non-vanguard artists.

At the archive of Teófilo Rego we find two sorts of documents. On the one hand, the collages and photomontages made by architects and photographed by Teófilo; on the other hand, we can find collages and photomontages of Teófilo commissioned by architects, and whose depth denotes apparently the collaboration, if not the complicity of the architects, and a free, curious and imaginative spirit of research and deepening of formal and expressive hypothesis proportionated by the commissions.

We can retrieve various works using diverse techniques among the first category of documents. One is the project for the sculptural motives at the Praça D. João

³ Yves-Alain Bois does make clear that axonometry and isometry were taught widely in engineering schools from the end of the 19th century. Thus, the «re-invention» in avant-garde circles around 1920 may need to be seen more as a re-interpretation of an established tool for specific epistemic purposes.

I. The Gabinete A.R.S proposed the design of the first square projected and built from scratch at the time of Estado Novo, in the city of Oporto. This square should be rectangular in form and delimited by two buildings of considerable height – the Edifício Rialto to the North, by Rogério de Azevedo, and the Palácio Atlântico to the South.

The implantation of the statues of D. João I and D. Filipa de Lencastre on elevated plinths in the flanks of the same place should introduce *monumentality* and *sumptuary*. (Abreu, 2006, p. 208). However, the layout of the square funded by private initiative was too liberal, broke with the formal administrative proceedings and collided with the interests at stake. Thus, it was *gently* refused by the city's Council of Aesthetic Committee⁴. The layout of the Praça D. João I without those two statues was then approved, and the final destination of the two plinths was postponed. Such a decision fostered a "greater monumentality" and a solution that would improve the "aesthetic party of the architectural whole"⁵. The process culminated with the competition in an edict of the City Hall of Oporto dated 1954, opened to both the Escola de Belas Artes de Lisboa and the Escola de Belas Artes de Porto⁶, in the same year and month in which the call of the International Competition for the Monument to Infante D. Henrique in Sagres was announced. A national historicist thematic was replaced by a symbolic thematic, through the attribution of the first prize to a solution with two sculptural groups, each presenting a figure near a horse.

Two projects by Architect Fortunato Cabral also belonged to the same category of works. One of the projects referred to the renewal of the dock pavilion at Porto de Leixões commissioned by A.P.D.L. It is a view taken under the platform of the viaduct that gives access to the lift bridge on the side of Leça. The enlargement of the pavilion for the commercial exploration of the docks – this

⁴ Arquivo Geral da Câmara Municipal do Porto, *Actas do Conselho de Estética Urbana* (9/2/1946 a 9/1/1951), 20/2/1950, ff. 78-79.

⁵ *Boletim da Câmara Municipal do Porto*, n.º 730, 8 de Abril de 1950, *Despachos da Presidência*, pp. 621-622.

⁶ *Boletim da Câmara Municipal do Porto*, n.º 954 de 24 de Julho de 1954, p. 556.

pavilion was concluded already by 1957 – is visible in the sketch put on the photograph and dated probably from 1955. The second floor was never built.⁷

The other project refers to a residential block that should be built in Espinho. This project includes a photomontage produced with cuttings of photographic elements and an intercalary sketch. Thus, the whole presents a rude completion. In this aspect, it is in stark contrast with the previous photomontage. Both the works seem destined to later reproduction and diffusion, on the account of their graphic treatment.

Let me also mention the photographs of two photomontages and of an elevation concerning the project to renew both the Architecture and Exhibitions Pavilions of the Escola de Belas Artes do Porto. I was not able to identify the author, the date of this project – it is probably dated from the 1960s – or its intention. What is known it that the Escola de Belas Artes moved to the Palacete Braguinha, at the Av. Rodrigues de Freitas, in 1928. In order to proceed to the restructuration of the building and the construction of the other dependencies, a project was elaborated under the orientation of Architect Manuel Lima Fernandes de Sá, but later refused. In 1949, Architect Carlos Ramos presented the draft project for the construction of pavilions in the gardens of the Palacete, as well as the refurbishment of the latter (Moniz, 2011).

The first of four new pavilions provisionally assigned to the teaching of architecture and drawing, and to serve as library was inaugurated in April 1950. The painting and sculpture pavilion projected by Architect Carlos Ramos was finished in 1951. Both the Architecture and Exhibitions pavilions projected by Architect Manuel Lima Fernandes de Sá also in 1951 were constructed three years later. (Fernandes, 2007, p. 125).

⁷ This information was given by Architect Dúlio Silveira, who entered APDL in 1957.

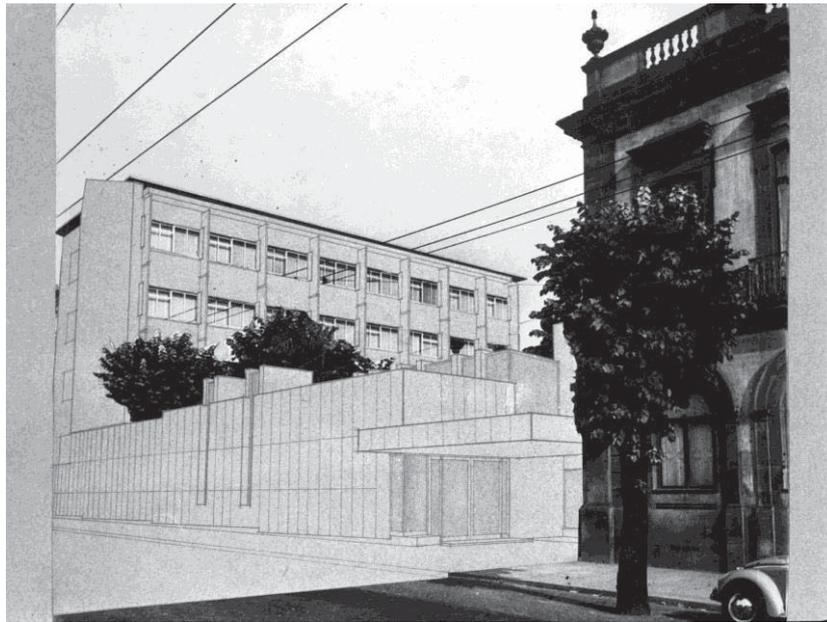


Figure 1. Remodelling of Architecture Pavilion, the wall and the outside entrance to the grounds of ESBAP, c. 1960. Photographic reproduction of a photomontage. Archive Teófilo Rego, Casa da Imagem - Fundação Manuel Leão

The difference between the building constructed in 1954 and the photomontages lies in the vertical elements adorsed to the main and side façades as windows' separators, the *addiction* of a new space, and in the reformulated wall and entrance. The basic project for the façade and the windows are the same. Apparently, this project individualizes both the architecture and the exhibitions pavilions from the rest of the school, creating a new and independent entrance from the main building, and distributing for the different spaces of the school complex. In contrast to the two projects mentioned above, in this project, an illusory perspective is completely assumed, in accordance with the photographed reality.

Finally, we find the photomontage of an urbanization designed by the architect Luis Leitão near the bridge of Arrábida, probably from the 60s, now one of the poles of the University of Oporto.

We shall take notice of the apparent small scale of all those photomontages reproduced by Teófilo. The photomontages intended to foresee, document or inform either the architects or their clients, without, however, including the observers within their involving space.

The second set of documents encountered at the archive refers to collages and photomontages by Teófilo Rego. Recognizing in Teófilo a special capacity to photograph scale models, we find two photo-collage constituted by the assemblage at scale of a photograph of an uncut scale model to a photograph of the place.⁸



Figure 2. Detached house. Project by Architect Francisco Ferreira. Photograph of a photocollage. Archive Teófilo Rego, Casa da Imagem - Fundação Manuel Leão.

One of them refers to the work of a undated project for a detached house by Architect Francisco Ferreira, where the illumination of the scale model fits perfectly into the ambient light of the photographed territory, and constitutes a unique exemplary of this practice found at the archive, as the other images, *i. e.*, the images of the International Competition for the Monument to the Infante D. Henrique in Sagres, 1954-1957, aren't collages but photomontages, true performances of the scale models staged in the *place* and within their respective environmental surrounding. Those photomontages carried out during the two phases of the competition constitute a moment of great creativity for Teófilo Rego.

⁸ It is the case of the project of architect Madureira for a complex of office buildings and housing in the Campo Alegre street corner with street Gonçalo Sampaio, in Oporto, probably from the 60s and where now stands the building of the Insurance Company Axa, designed by the architects José Pulido Valente, Nicholas Brandão and Ricardo Figueiredo in 1970.

It is here necessary to mention some aspects related to the competition.

The promontory of Sagres has been intimately connected to the figure of the Infante D. Henrique and has played an undeniable role within the ambit of the Portuguese spiritual patrimony, as properly emphasized at the construction of the Estado Novo discourse. The opening of various competitions for the construction of a yet unaccomplished monumental sculptural work during the 20th century is demonstrative of the nationalistic ideological importance attributed to it by the regime.

Article 2 of the decree – law creating the Nacional Commission in charge of the commemorations of the 5th centenary of D. Henrique's death (*Comemorações Henriquinas*) mentioned that those '*commemorations will include the raising of a monument that, in addition to constitute a particular homage to the Infant, shall represent the consecration of the first cycle of Portuguese Discoveries and of the movement that opened the sea to Western civilization*'⁹.

From the four projects worked out by Teófilo Rego, only *MAR NOVO* by João Andresen was admitted to the second phase of the competition¹⁰. Such a fact, the scale of the photographed scale models and the apparent use of the same clay scale model of the promontory of Sagres at the execution of all photographs of the diverse projects in competition makes me infer that the photomontages of the promontory of Sagres may have been still executed in the first phase. None of the scale models was published as such in the catalogue of the competition. Except for a few cases, this catalogue reproduced all scale models cut against a black background - and they weren't used in the projects, as well.

⁹ Decreto-Lei nº 39.713, *Diário do Governo I Série*, n.º 142, 1 de Julho de 1954.

¹⁰ 22 national and 23 international candidates coming from 9 different countries went for the competition at the first phase. Only 45 of the 51 fulfilled the regulation and were thus accepted. The panel formed of 31 personalities representing the various cultural institutions selected initially 9 of those 51 projects. At the meeting of the 30 September 1955, 5 proceeded to the second phase by majority, and their authors were compelled to the presentation of the monument's projects on the scale 1: 100. The project *MAR NOVO* by João Andresen won the competition with fourteen favorable votes. Architect Raul Lino (DGEMN), one of the panel's members, didn't vote at the last meeting because he considered that none of the projects answered to the proposed subject. Later, a mere notice by the Executive Commission of the V Centenary of the death of the Infante D. Henrique, published in the newspapers of the 12th December 1956, informed about a resolution taken by Salazar and dated the 6th December that communicated the decision taken by the Ministers Council forbidding the construction of the monument in Sagres.

The scenery staged by Teófilo was a central element of the work in the three photomontages concerning the Project *CRUZ* by Architect Nadir Afonso. To demonstrate this aspect, the totality of the photographic proofs are exemplary of the working methodology of Teófilo, albeit the fact that we are aware that the final images were framed and manually retouched afterwards.

At first, an image of the sea was associated with the photograph of the scale model. An image of the cloudy sky was later associated with this image compounded with a false visual horizon. The final image was then printed and retouched.

In the three extant negatives, Teófilo explored different points of aerial view (South, North and Southeast), and eventually opted to develop and retouch the point of view that characterised better the monument's architecture and its insertion into the promontory.

There was precedents in the previous Competition for the The Monument to Infant D. Henrique in Sagres, in 1933-1935. The photomontages of *MAR*, a project by the architects Pardal Monteiro and Leopoldo de Almeida, and the *PADRÃO DAS CINCO QUINAS*, by Architect José Cortez. In the first case, a cut out photograph of the scale model was superposed to an aerial view of the Promontory of Sagres. The same was done in the competition of 1954-1957 with the scale model of the project *CARAVELA* by Architect Veloso Reis Camelo relative to its implantation. In the second case, the aerial view of the scale model of the promontory itself with the monument was pasted to a view illustrating the sea and the sky. As we can observe, the Teófilo's technical and expressive approach was completely diverse.

In one of the two photomontages of the project *FÉ* by the the architects Manuel da Silva Passos Júnior and Rafael de Oliveira, Teófilo staged a different point of view emphasizing the architectural elements, their verticality and the straightforwardness of the composition. The connection of all photographic elements has apparently as reference one image of the simulacrum that was enclosed with the report by the Laboratório Nacional de Engenharia Civil (National Laboratory for Civil Engineering) about the visibility of a monument

measuring 100 m high above sea level. He practically repeated the composition made for the project *ROTA* by Architect Eduardo Raul da Silva Martins in the other photomontage, where he superimposed an aerial image of Sagres similar to the previous collage of 1933 with a scale model of the monument.

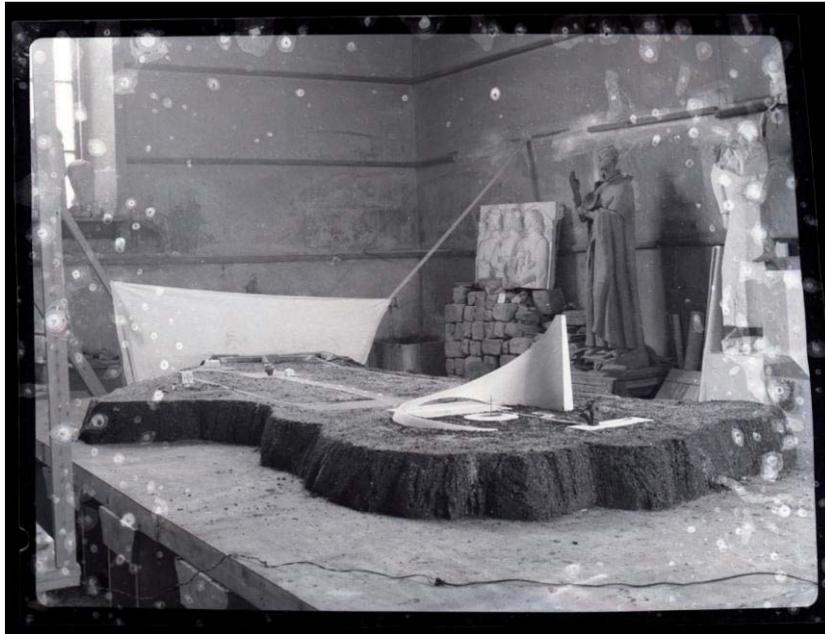


Figure 3. Photography of *MAR NOVO* model, project by João Andresen, 1955. Archive Teófilo Rego, Casa da Imagem - Fundação Manuel Leão

Photography played an important role in the project *MAR NOVO* by Architect João Andresen, both in the book of the descriptive memory that accompanied the second phase of the competition, as during the project's process.

Besides a close and lengthy professional relation established between the architect and Teófilo Rego (Pinto, 2012), this work was marked by an enormous complicity and the number of images and expressive approaches strictly necessary for the accomplishment of the work was largely exceeded. An overflow of imagination is clearly present in this work that became for Teófilo a motive or necessity of a great creativity, as if it would be imperatively demanded by the place and the project. We may affirm that '*any representation of a place is a representation of the photographer's perspective – his (...) individual relation to a place or site. A representation must address this subjective aspect, as well as the limitations of the medium of photography itself*' (Emerling, 2012, p. 50).

And Teófilo came even closer to a fantastic realism. His work shows the contamination by the place and the new plasticity of the project for a modern monument, and his investment on the representation of the atmosphere, in dramatization, in symbolic. In contrast to the photomontages that he made of the project by Nadir Afonso, those photomontages don't clarify the implantation in the terrain.

As in the Project *FÉ*, one of those photomontages may have been influenced by another image of the simulacrum enclosed with the report of the Laboratório Nacional de Engenharia Civil; this time about the visibility of a monument measuring 100m high above the navigation line (distance of 3 nautical miles).



Figure 4. *MAR NOVO* photomontage, project by João Andresen, 1955. Archive Teófilo Rego, Casa da Imagem - Fundação Manuel Leão

We already knew that Teófilo Rego manipulated the sky in his photographs, using it as a dramatization element¹¹. In the photomontages he made for the project *MAR NOVO*, he repeated the photographs he had made of skys, using them in the production of photomontages, where he created an image of a

¹¹ This is illustrated, among others, by the photographs of the buildings projected by Architect Rogério de Azevedo and done by Teófilo Rego for the exhibition *Marques da Silva Exposição conjunta das principais obras do Mestre e de alguns dos seus discípulos. Homenagem promovida pela Escola Superior de Belas do Porto com a colaboração da Sociedade Nacional de Belas Artes e do Sindicato Nacional dos Arquitectos*. Porto: Escola Superior de Belas Artes do Porto, Dezembro de 1953.

natural environment, as in the photographs of the scale model both cut out against a background and serving as background, as well.

With the deliberate intention that the monument would be the expression of a new epoch, João Andresen conceived it as *'a form, claiming deliberately that the monument would be an expression of a new epoch. It is a circular and rising gesture that was born in the Portuguese earth of Sagres and disappeared in heaven. This form would have the value of a plastic synthesis of the Discoveries'*¹². For him, *'our epoch is a new epoch, that enforced itself inevitably due to a new concept of the monumental situated under the sign of the Form, thanks to the new conquests in the domains of the technique, the art and the science'*¹³. Andresen was of the opinion that the project formed a coherent whole and fulfilled clearly a monumental intention.

However, we know that

one characteristic of the modern movement was a certain contempt for the involvement of local architecture, and that come up as a concern dyed with a romantic longing for past times.

The plastically remarkable solution presented by Andresen expressed exactly the idea above.

The work he developed (...) didn't interpret the meaning of the place, and, indeed, nor could it do that.

To understand Sagres was to understand the myth, the sacred, and this lied beyond the ambit of the modern language.

And he couldn't do that, because this was really a precise point of the modernist affirmation. (Almeida, 2002, p. 132)

João Andresen has probably intuited this reality in her plasticity translation into the realized images, as none of his photomontages with the promontory were

¹² Mar Novo, *Concurso de Projectos para o Monumento ao Infante D. Henrique, 2ª Fase, Memória Descritiva e Justificativa*, s/d, Porto.

¹³ Mar Novo, *Concurso de Projectos para o Monumento ao Infante D. Henrique, 2ª Fase, Memória Descritiva e Justificativa*, s/d, Porto.

used in the illustration of the project or in the book of the descriptive memory during the first and second phases of the competition. The photomontages isolating the scale model of the territory and showing its implantation on a neutral basis, with a cloudy sky as background, were included in panels of the process as elevations on the scale of 1: 200. Two negatives of those images can be found at the Archive of Teófilo Rego. By contrast, the two collages made by Andresen and photographed by Teófilo, on two of the underground spaces of the intervention, so that none of the buildings entered *'in flagrant conflict with monument that shall exist isolated below the panorama of Sagres, in permanent partnership with the Sea and the Wind'*¹⁴, appear in the memory book.

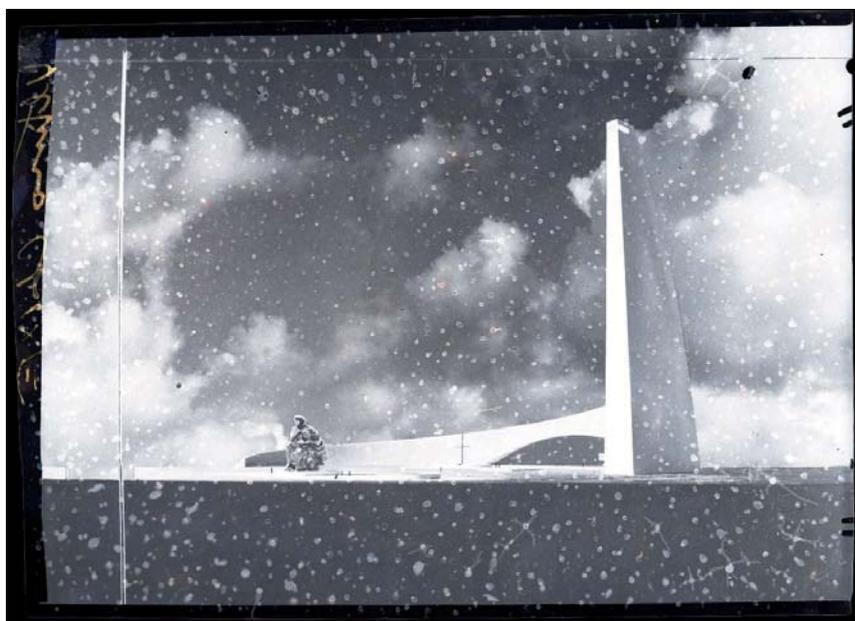


Figure 5. *MAR NOVO* photomontage, second phase of the project by João Andresen, 1955. Archive Teófilo Rego, Casa da Imagem - Fundação Manuel Leão

In contrast to the collage of the photo of one scale model of the detached house above mentioned, all photomontages by Teófilo Rego are constructed images, and constitute the result of a rational method, but are also emotional. As their glance moves closer to the scale models, the visual field closes, the images become more sculptural and abstract, as well as forms modeled by light. They move away from a possible illusory effect of reality. Whereas, in the

¹⁴ *Mar Novo, Concurso de Projectos para o Monumento ao Infante D. Henrique, 2ª Fase, Memória Descritiva e Justificativa, s/d, Porto.*

compositions about the territory and the monument, Teófilo searches, more than realism, a certain expressive naturalism somehow demanded and reinforced by the text of the descriptive memory of *MAR NOVO* and that is still an heritage of his formation¹⁵, in the photos of the great plans, it is the geometric abstraction of the architectural form that prevails, taking Teófilo's work to a new research field.

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¹⁵ Teófilo Rego initiated his career with Marques de Abreu (1879-1958), editor, engraver and specialized photographer of architecture. The work by Marques Abreu represents one last manifestation of naturalist/pictorialist photography in Portugal.

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LIGHT SIGNS

The Work of Teófilo Rego for Neolux

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Abstract

The subject of our paper is the work carried out by the Portuguese photographer Teófilo Rego (1913/1993), between the 1950s and the 1960s, for the manufacturing company of neon signs Neolux. Among the universes of the professional commission and the themes that, on his own initiative, explores in his personal work, the text addresses the images that may be considered as catalogue photography, reportage and architectural photography, and that remember us a time when, all over the world, the neon advertising was part of the urban landscape – from New York to Paris, Madrid, Lisbon and, in this case, Oporto. The article analyses the history, the type and the goals of the different advertising and light signage, the effect produced by their presence in city, and discusses the many images suggested and reminded by these photographs.

Keywords: Teófilo Rego, Neolux, Neon, Oporto, Architecture and Photography.

Throughout a whole life dedicated to photography, Teófilo Rego (1913-1993) will maintain two parallel working lines crossing each other often.

The first concerns the commercial activity and the exercise of the profession at the service of the private or institutional client (individuals, companies and public entities), requiring his adaptation to the more diverse situations and photographic types including the portrait, the reportage, advertising and catalogue photography, and also architectural photography.

In this case, during the 1940s, 1950s and 1960s, when asked to document the conclusion or the beginning of a work still in scale model, he collaborated with several architects who had graduated at the Escola de Belas Artes do Porto, such as Marques da Silva, Rogério de Azevedo, Viana de Lima or the group ARS. Reference be made, in particular, to his close relationship with João Andresen (1920/1967) reflected in a batch of images that, due to the quantity and the diversity of photographic material comprised, accuses a unparalleled regular and continued collaboration.

Without the constraints put by a professional commission, Teófilo Rego develops in parallel a personal, free and uncompromised work revealing a particular interest for rural ethnography, culture and traditions, but also for urban life and landscape, in particular, of Oporto, the city where he lived and studied, and that he photographed exhaustively, depicting its peoples, its more emblematic buildings and monuments, and the more iconographical places –Avenida dos Aliados, Torre dos Clérigos, Ponte D. Luís I. A part of this work, displayed at different exhibitions, is already organized in the collection of photography books including the fascicles of *O Douro*, *A Ribeira e A Arquitectura do Porto por Teófilo Rego*, published by Fundação Manuel Leão respectively in 2005 and in 2008.

Some of the photographs and images we would like to discuss challenge the separation between Teófilo Rego's commercial activity and the more "artistic" personal register and can be considered in simultaneous as product's photography, postcard and architecture.

These photographs were made between the 1950s and the 1960s for the company producer of neon signs NEOLUX, for which Teófilo Rego acted as photographer for all services and ceremonies, such as even the reportage of the firm's Christmas parties. Having in mind the creation of a register and a catalogue of examples that could be shown to potential clients, his main task was, however, to document the various neon signs produced by the firm that were spread in the whole city of Oporto, where Neolux had its main delegation.

As is known, the history of neon dates back to the early 20th century, when the French engineer Georges Claude invented and presented neon tube lighting in essentially its modern form at the Paris Motor Show of 1910. Claude and one of his associates, Jacques Fonsèque, realized from the beginning the potential use of neon as signage and advertising: neon tubes could be fabricated in curving artistic shapes, to form letters or pictures; could also be fabricated in a range of different colours by using other gases (argon, xenon, helium); finally, "the new tubes seemed much easier on the eye than the round and blinding incandescent light bulbs that earlier advertising had used".

These advantages explain the popularity and the quick proliferation of neon lighting that became a phenomenon on a global scale with an epicentre in the United States from the 1930s. Here, the tubes became an integral part of a vibrant popular culture – neon signs were seen as signs of sophistication, glitz and glamor. In New York, Broadway and Times Square transformed into one of the most spectacular and recognizable neon assemblages in history that helped to promote this technology as an advertising medium internationally.



Figure 1. “Horta”, Oporto. Archive Teófilo Rego, Museu Casa da Imagem - Fundação Manuel Leão

The advertising in neon took by storm the cities throughout the world. In Europe are known the cases of the gigantic sign of CITROEN occupying the Eiffel Tower in Paris between 1925 and 1934, the neon signs of GUINNESS, SCHWEPES and BOVRIL that invaded Piccadilly Circus in London, and in Madrid the sign of “TÍO PEPE, Sol de Andalucía embotellado”, installed from 1935 at the Puerta del Sol resisted to the passage of time and converted into a landmark and a symbol of the city, declared municipal historical heritage in 2009.

Portugal isn't an exception to the generalized adoption of neon advertising, knowing here its golden age later in the 1950s and 1960s. During this time it is

possible to identify, at least, three firms specialized in the production of neon signs: the Electro Reclamo Limitada (from Lisbon), Ferma (from Oporto) and NEOLUX (with offices at the two cities). The first and eldest firm, founded in 1926, will be in charge of some of the more elaborated and impressive neon signs we can find in the country's capital, such as the neon signs of VAQUEIRO, SINGER, TRIUNFO, OVOMALTINE, OMEGA, CONSTANTINO and also the ostentatious GAZCIDLA signs.

Also in Lisbon, Teófilo Rego photographed for NEOLUX a neon sign of HOOVER at Rossio. The firm's work seems to be, however, concentrated in the North, where the firm maintains almost a monopoly of the advertising spread throughout Oporto.

Here, the neon signs documented by Teófilo Rego are generically of two types: the first signalize and decorate the façade of all sorts of trade and businesses we find in the city: coffees, restaurants, clothing stores, optics stores, stationery shops, cinemas, a. s. o. These placards put by norm on the shop's façades, or in "banners" and "bands" projected on the sidewalks, try to call the attention of passers-by through the adoption of different styles, calligraphies and, sometimes, a symbolic image of the traded services or products.

In this category, the more spectacular neon signs are, undoubtedly, the ones (such as the neon signs of the music shop VADECA and of the Farmácia do Padrão) that cover and enlighten at night completely the building in which they are installed, changing our perception of its architecture. A building otherwise indistinct and common, similar to many other we find in the city, gains hereby a new life and another visibility, however, at the expense of being reduced to an immense outdoor. Architecture and advertising are, in this case, the one and same thing.



Figure 2. "Sacor", Figueira da Foz. Archive Teófilo Rego, Museu Casa da Imagem - Fundação Manuel Leão

By contrast, the illumination of the Cinema Coliseu, in Oporto, or of the service station of SACOR, in Figueira da Foz, emphasizes the architecture of each building, proportionating thereby some of the most interesting photographs made by Teófilo Rego. In the first example neon produces a dramatic and theatrical effect evidencing the Art Déco style of the concert hall designed by Cassiano Branco in 1939. In the second example the lights produce an impression of dynamism and fluidity enhancing the modernity and the functionality of a construction drawn in function of the car. In both cases architecture is sublimated and raised to a recognizable and memorable iconographic condition.

The second type of neon signs photographed by Teófilo Rego promote the more diverse products and brands: household appliances brands (SIEMENS, BOSCH, HILLMAN), tyres brands (MABOR, FIRESTONE), fuels brands (SACOR), wine and beer brands (SANDEMAN, DIEZ, CRISTAL), banks (BPA, BNU), insurance companies (FIDELIDADE, MUTUALIDADE, OURIQUE), airline companies (TAP, SWISSAIR, AIR FRANCE), a. s. o. These neon signs adopt graphically the corporate image of those companies and are constructed on a scale and in a position to be seen from afar, by car and on foot. This advertising concentrated

in central and strategic places of the city – in particular, at Avenida dos Aliados and at Praça D. João I – parasites at the building's façades and roofs where – asleep during the day – gains life and colour at dusk.

Among the photographs of these neon signs, the ones of SACOR, MUTUALIDADE and MABOR GENERAL (installed over the Teatro Rivoli) call our attention by showing the exaggerated and disproportionate size reached by some of them. The more fascinating photographs, however, show how around the two main city's squares neon lighting seduces and attracts the gaze, provoking, in simultaneous, the feeling of a certain disorientation. Therefore, it constitutes no surprise the necessity felt by Teófilo Rego, when photographing the Praça da Liberdade, to find at the statue of D. Pedro IV and at the steed's sculptures at the Praça D. João I a reference and orientation point helping to frame and contextualise the images of neon signs such as BOSCH or DUPONT.



Figure 3. Praça D. João I, Oporto. Archive Teófilo Rego, Museu Casa da Imagem - Fundação Manuel Leão

As a whole, Teófilo Rego's work for NEOLUX recalls a not very distant past when, on a larger or smaller scale, the cities had transformed in a hypnotic, confused and chaotic "neonscape" full of messages, information, of light and of bright

colours, something we can only really understand when observing the few coloured images of the time.



Figure 4. D. Pedro IV, Praça da Liberdade, Oporto. Archive Teófilo Rego, Museu Casa da Imagem - Fundação Manuel Leão

A “neonscape” as the one of New York photographed by Fritz Lang in 1924 that inspired the scenarios of *Metropolis* (1927); that, in turn, influenced the dystopian vision of Los Angeles in *Blade Runner* directed Ridley Scott (1982); that, in turn, brings us to the images of Hong Kong from 1980 and 1990, when the neon experienced its apogee; that, in turn, bring us back to *Learning From Las Vegas* by Robert Venturi e Denise Scott Brown (1972) that describes the victory of architecture as symbol-in-space rather than form-in-space.

In spite of the fact that, as shown by Teófilo Rego’s photographs, neon is used almost exclusively by advertising, from the 1950s and 1960s, we assist to its progressive appropriation by both fine arts and visual arts, either as subject – as we can see in the hyper-realist paintings by Robert Cottingham or in the recent photographic work by Martin Stavars (*City of Neon Lights Studies*, 2013) – or as expression and communication tool.

In this field, Lucio Fontana pioneered the use of neon as a sculptural medium in artistic practice with *Spatial Light, Structure in Neon* (1951) for the 9th Milan Triennial. "The piece was a classic representation of what Fontana called a «spatial environment» and «spatial concept» – what he saw as overcoming the divisions in architecture, painting and sculpture to reach a synthesis in which colour, movement and space converged".

With this work – speaking of we must come back to the images of the Coliseu do Porto, and, in particular to the station service at Figueira da Foz – Fontana paved the way for the artistic utilization of neon explored in the work by Dan Flavin, Bruce Nauman, Keith Sonnier, Joseph Kosuth (all artists coming from the USA, where neon achieves its highest expression) and by the members of a younger generation, such as Tracey Emin e Massimo Uberti (whose installations simulate spaces and architecture with neon lighting).

After rescuing the photographs made for NEOLUX, photographs that, by association, suggest and recall other images, other times, other places and other subjects different from advertising, what remains is the sensation and impression of some nostalgia, for different reasons and motives.

The nostalgia for the disappearance of a demanding technology from the viewpoint of manual and handmade work, progressively substituted by fluorescent lightboxes produced industrially, and, more recently, by LED signboards.

The nostalgia for an age (however) innocent of advertisement to which we are no longer able to escape from as the short black and white film *Kapitaal* (Studio Smack, 2006) attempts to explain, giving us a clear impression of the amount of visual stimuli and audiovisual pollution that plague our everyday life. In certain cases, the advertising we are able to find our days at Times Square, Piccadilly Circus (that we have mentioned before) and at Shibuya, Tokyo, permits us to speak even of a "spectacular exhaustion of urban space" prophesied by Guy Debord e Paul Virilio, but that we imagined it could only be possible in science fiction films.



Figure 5. Praça D. João I, Oporto. Archive Teófilo Rego, Museu Casa da Imagem - Fundação Manuel Leão

After all, what remains is the nostalgia raised by the images and by the issue photographed by Teófilo Rego, for whom the work commissioned by NEOLUX represented, to a great extent, an opportunity to photograph Oporto and its architecture seen from new angle and perspective. At the end, the images he produced have nothing of the neon glamorous brightness, as they seem, on the contrary, to bear the same melancholy of the photographs he made on his own. A melancholy and a nostalgia characteristic of the city and which even the advertising lights were unable to switch off.

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VISUALIZING PORTUGAL:

Pedro Cid's Pavilion at the 1958 Brussels World Fair through Photography

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Abstract

Expo 58, the Brussels Worlds Fair in 1958 was described as a vanity trade fair in which every building claimed for the attention of the public. This was a logical approach because of the nature of these exhibitions: large-scale promotional events looking for a massive public interest. Therefore, the first World's Fair since 1939 revealed uninhibited structures like the strangely menacing Atomium, the huge steel dragonfly of the French pavilion, the folding tent designed for the Philips Pavilion, or the Civil Engineering Arrow conceived by Belgian engineers. Nevertheless, despite of these spectacular spaces, unique facades and tensile structures, some other nations decided in favour of a much smaller scale.

Portugal was one of those countries which embraced the world of modern technology and architecture by featuring a pavilion designed by architect Pedro Cid. Unlike in the more symbolic displays, the country was represented by an advanced exercise of pure form. Two photographers specialized in the art of capturing images, Horácio and Mário Novais, were committed to illustrate and document the architectural project. This paper seeks to analyze the importance of photography in creating an abstraction of reality with its own identity, created partially by the close connection between architects and photographers. Pursuing these objectives, the images of the Portuguese pavilion are compared to the Yugoslavian, Swiss, German and British. Positioned directly across from the Portuguese pavilion, these mentioned buildings also revealed a crystalline approach to form. All of them had a refined architectural style, shared a large green area and were placed very close to each other. However, the views shown are very different. Photography is therefore an essential tool in the construction of Modernity.

Keywords: Architecture, Photography, Portugal, Novais, Pastor.

Introduction

The first major World's Fair after World War II was widely criticized by its contemporaries. Many European intellectuals, and well regarded architects like Bruno Zevi, Manfredo Tafuri or Miguel Fisac described it as a vanity fair, in which each building claimed for the attention of the public (Crowley, 2012). This was obviously a logical consequence of the nature of these kinds of exhibitions: large-scale promotional events seeking a massive public interest. At the

beginning, World Expositions were focused on technological inventions¹ and on promoting the imperialist success. Since the twentieth century their character evolved becoming hubs of culture seeking interaction and exchange. To build the image of a country becomes extremely important and the pavilions and its photographs will play an exceptional role in this.

Considering the above-mentioned, it is logical the interest of Expo58 in finding the most spectacular design and the most impressive image. A proof of this is the group of striking photographs that reflected both the construction and the finished state of the French pavilion. The Belgian government did not want to fall behind and designed a horizontal cantilevered structure promoting the country's victory over nature. The extraordinary mass of reinforced concrete, achieved by the leading engineering companies in Belgium, was called "The Civil Engineering Arrow" because it was connected to the pavilion by a footbridge. (Blanco, 2013). Belgium and France tried to strengthen their national character through powerful forms and iconic architecture able to enthrall visitors and attract them into their respective pavilions. The aim was to build a world for the modern man, believing in the future progress of society. There was indeed an implied message of optimism. Simon Engel's colorful shots show spectators enjoying the facilities in a clear and bright approach. Even those moments of wonder, happiness, admiration and surprise among schoolchildren and well-dressed visitors were perfectly captured by Henri Cartier Bresson in his famous black and white photographs (Galassi, 2010).

It is an evidence that most of the photographs that documented the Expo hosted in Brussels belonged to the world of the black and white. The human figure was transformed into a key element in the composition, sharing space with innovative architecture which covered a broad spectrum of contents, perspectives and themes. In the work of the Dutch photographer Dolf Kruger, the contours of operators arise from foggy backgrounds to reach prominent

¹ The 'first World Expo' was held in The Crystal Palace in Hyde Park, London, in 1851, under the title "Great Exhibition of the Works of Industry of All Nations". One of the first prefabricated structures ever made housed machinery, manufactured goods, curiosities and art objects from all over the world. Since 1928, the *Bureau International des Expositions* (BIE) supervises these public exhibitions.

places in the visual space of the observer. Even in the work of the Dutch photographer Hans de Boer, who showed the Philips Pavilion under construction, the scale of the visitors was key to emphasize the mathematical inspiration of the geometrical sculpture designed by Le Corbusier. In this way, outstanding contemporary professionals became worldwide regarded because of their work with the pavilions erected in Heysel². Their work did not only document a specific event organized during the Cold War, but also, gave a personal view of buildings and spaces, whose special features were always carefully highlighted. The resulting aesthetics, named after the exhibition as the "Brussels Style" (Dufek, 2009) and further discussed in detail, introduced a fascinating dialogue between architecture, applied arts and decorative elements.



Figure 1. Horácio Novais. Exposição Universal de Bruxelas, 1958. Pavilhão de Portugal. Vista exterior. 1958. (Col. Estúdio Horácio Novais. FCG-Biblioteca de Arte)

² The General Exhibition of first category of Brussels was held from 17 April to 19 October 1958 in Heysel Park, in a two square kilometers site near the downtown.

A clearing in the woods

The Brussels World's Fair was eclipsed by the cross fire between the US and the USSR. These nation's representative buildings occupied the most prominent places of the Belgian park, turned into a large political checkerboard (Devos et al, 2006). In a more remote area, located on the southwest side of the enclosure, other countries like Germany, Yugoslavia, UK, Spain, Switzerland and Portugal were placed. Each of these buildings was shown on emblematic photographs which aimed to call for everybody's attention whilst displaying the Nation's current stage of progress. Consequently, Photography became the main tool used to create symbols which not only overflowed the project's site but also the timeline of the exhibition. Photographers were not commissioned an easy task. They had to add a photo report to the building becoming this a project on its own. Each country counted on its most distinguished professionals with extensive experience in the field of the Architectural Photography. For instance, Francesc Catalá-Roca and Nicolas Muller photographed the Spanish Pavilion and actively participated in its artistic development (Cánovas, 2004).

The Portuguese building was sited on a large plot of land of over seven thousand square meters. Close to a densely wooded hill, a clearing in the woods had to be created for walking, resting and contemplating. This path also connected the Portuguese Pavilion with the Socialist Federal Republic of Yugoslavia and the Federal Republic of Germany ones. All of these countries did not focus on creating revolutionary buildings by using luxurious materials, but opted to show a high level of sophistication in their architecture, proving a great commitment to Modernity.

The Yugoslavian Pavilion is surprisingly a big unknown. Unfortunately the photographs showing the complex process of design and construction do not have a high quality. Of the finished building, only a colorful set of images that attempt to describe the visual values of architecture is mentioned³ (Galjer, 2009). However, the reluctance of the political authorities to leave a valuable

³ The lawyer, artist and photographer Miloš Pavlović (Belgrade, 1910 / Geneva, 1985) is supposed to be the photographer of these images in color.

graphic testimony to future generations has encouraged the oblivion of this project, whose memory has considerably been watered down. Something similar happened to the Swiss Pavilion, located on a sloped area in front of the Yugoslavian and Portuguese ones. Barely acceptable pictures of it have survived. According to a modular strategy, Switzerland purported to show the complexity of its politics with a volumetrically conceived mosaic. Forty two hexagonal elements were juxtaposed to maximize the use of the site and again, not many images of them are kept. Slightly further south, one of the buildings belonging to the United Kingdom pavilion generated a handful of colorful and pop photographs. In this case, the British used humor and irony to strengthen the relationship between their country and Europe. To find pictures of interiors, mosaics and murals becomes a challenging task. It's easier to find shots from the German pavilion, very close to the Portuguese one, for whom photography became an indispensable tool in order to advertise Architecture.

Accordingly, the report of the German pavilion aimed to make the gas chambers be forgotten by showing Germany's pretty face. Heinrich Heidersberger was commissioned to obviate the effects of the World War II. By portraying Egon Eiermann and Sep Ruf's project, Heidersberger was able to capture the lightness of facades and structure. Through this famous series of photographs, footbridges, water surfaces, furniture and interior spaces acquired a new dimension. This type of austere architecture becomes an icon gracefully captured by the camera.

Portugal employed an architectural language based on simple lines, harmonious proportions and a sophisticated feel to lead people's attention away from the political circumstances of the country. Curtain walls, fretwork blocks, steel and glass were beautifully shown in another example of technology at the service of human progress.

Under the general direction of José Penalva Franco Frazão (Earl of Penha Garcia), and Jorge Asegurado and Mário Neves as commissioners, the Portuguese committee decided to document the pavilion through photographs

taken by well regarded professionals. The brothers Horácio and Mário Novais were then appointed for this task.



Figure 2. Horácio Novais. Exposição Universal de Bruxelas, 1958. Vista nocturna: Poente. 1958. (Col. Estúdio Horácio Novais. FCG-Biblioteca de Arte)

The image of the pavilion: the work of Novais Brothers

The illustration of architectural projects was not new for the Novais brothers, photographers with a considerable experience acquired in previous expos. To give an example, the International Exhibition in Paris in 1937, the New York of 1939, the Portuguese World Exhibition held in Lisbon in 1940 or the Portuguese Art Exhibition held in London between 1955 and 1956.

The Novais brothers belonged to a family with a long history in the world of photography. His father, Júlio Novais (1867-1925) and his uncles António (1855-1940) and Eduardo Novais (1857-1951) were photographers laboring with diverse topics and in different ateliers who had achieved recognition in their careers. Júlio was a portraitist who participated in the Universal Exhibition in

Paris in 1900 and António worked for newspapers like *Ilustração Portuguesa*, *Ocidente*, *Brazil-Portugal*, *A Época*, *A Nação*, and eventually became the photographer of the *Real Casa Portuguesa*. Inevitably, the family atmosphere led the three sons of Júlio: Horácio, Mário and the youngest, Lucília Amélia (1896-1961), to share the same profession⁴.

The eldest son, Mário Novais, born in Lisbon in 1899, was early initiated in the photographic techniques by his uncle Eduardo. After working in other ateliers as a portraitist, began to collaborate with his brother Horácio between 1925 and 1927. Horácio was also born in Lisbon, in 1910. In the early thirties, engaged into photojournalism, making reports for various newspapers and also working as press correspondent between 1931 and 1932 for Madrid newspaper *Ahora*. Although they never set up a partnership, the concerns and interests of the two brothers were very similar: the decorative arts, the reproduction of works of art, advertisement and industrial photography, and of course, portraying architectural models and buildings. They both loved to participate in the buzzing cultural and artistic atmosphere of the Capital. However, whilst Mário continued to portrait moving into industrial photography, and finally specializing in reproducing artwork, Horácio achieved recognition working as director of photography in film productions, collaborating in several movies. Nevertheless they were more commonalities than differences, especially regarding the in official commissions, in which the work of the two brothers was intertwined and mutually supportive.

The two brothers were linked to the *Secretariado de Propaganda Nacional* (SPN), created in 1933 by the government of Salazar, whose purpose was to spread the ideology of the *Estado Novo* and promote National culture and Arts. Years later, in 1945, the SPN was replaced by the *Secretariado Nacional de Informação, Cultura Popular e Turismo* (SNI) led by António Ferro who trusted Mário Novais as the photographer in charge of the Portuguese Pavilion report at the Exhibition in Paris in 1937.

⁴ For a complete genealogy of Novais family see the exhibition catalog *António Novaes 1903-1911*, edited by the Câmara Municipal de Lisboa in 1996.

In the following years, the collaborations between the two brothers occurred while working for the SPN and SNI. Such cooperation was consolidated in 1940, with the omnipresence of the two brothers Novais covering the Portuguese World Exhibition and the commemorations of the Centenaries. This tight working relationship between Mario and Horácio with the Regime should only be understood as the logical consequence of the two well regarded and widely recognized professional careers.

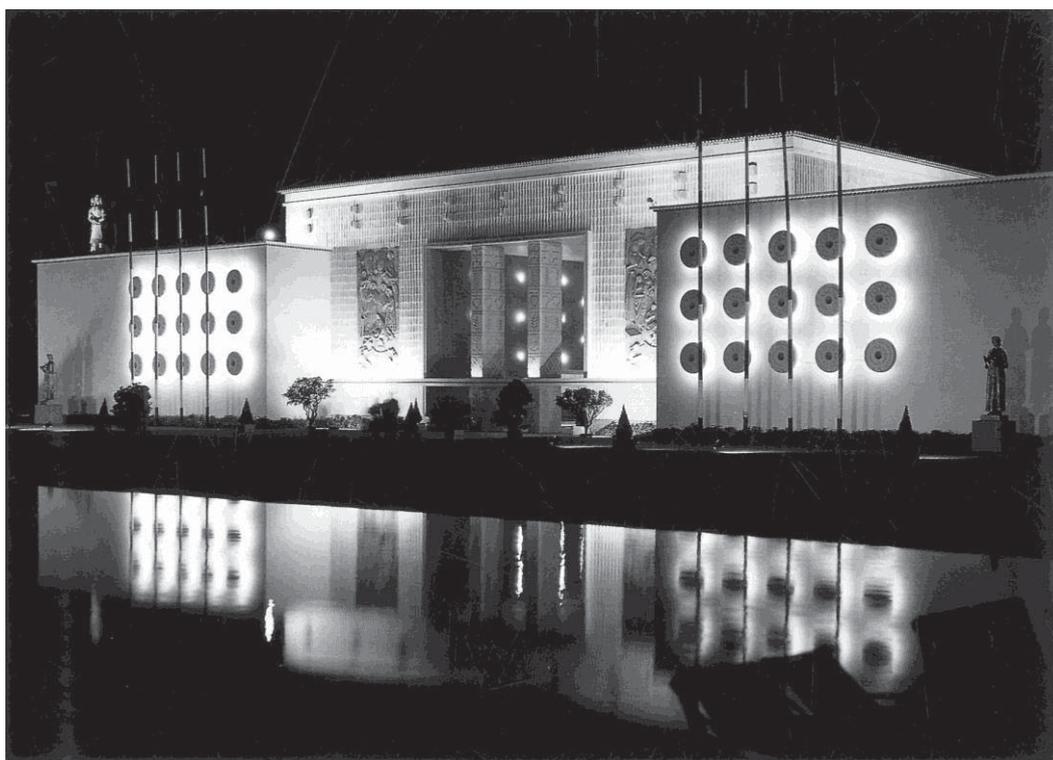


Figure 3. Mário Novais. Exposição do Mundo Português 1940. Pavilhão das Artes e Industrias e Espelho de Água. Secção da Vida Popular. 1940. (Col. Estúdio Mário Novais. FCG-Biblioteca de Arte)

Paying attention to the images withdrawn from this exhibition we can understand how this commission is certainly a clear precedent of the one in Brussels by seeing many of the features that will remain in the photographs taken in 1958. Mário Novais proves himself as an exceptional photographer, dominating the techniques effectively and feeling extremely comfortable with the process of abstraction of reality. In the usual way, he works only in black and white, playing with natural and artificial lighting and using the contrast as the

fundamental element of the composition. As already discussed (Rodrigues, 1998), Mario is keen in displaying curves against straight lines in favour of a dynamic composition dyed with the ink of the Modernism. Working with different scales resolves into a challenge as "The Containers" (pavilions and contiguous buildings) are as crucial as the artistic exhibition. Some of the most attractive views are born of this intimate relationship between large and small scale, where both are equally important. Novais plays beautifully with buildings, objects of art and exhibition stalls creating images filled with solemnity and monumentality so typical in Modernism. This is a working routine in 1940 but also 18 years later.

Another characteristic of the Portuguese World Exhibition set previously is the absence of the human figure. Light, space and objects are the only subjects in the image, even in those shots of exteriors or in the more festive images like the one of the night lit by fireworks. This approach is repeated in Brussels, and will also be chosen by other countries, originating two types of images: the ones of empty spaces shot in black and white versus the *pop* pictures showing colorful crowds of people. Mário Novais will stick to the first choice in both commissions, showing the architecture isolated, while his brother was required to capture all the formal events. This decision contrasts with the snapshots taken by Mário of the Portuguese Villages for the 1940 exhibition, where the man and his actions are the focus, becoming another element more within the whole group. Those presumably traditional and simple snapshots are taken so precisely that when viewed altogether the rest of the images in the exhibition, the trusting viewers become wary about what is on show and a mutual understanding takes place between them and the photographer.

In Brussels Horácio Novais displays three main series arranged similarly to the ones in the Portuguese World Exhibition. Firstly, night shots of the pavilion where it is featured as a great box of light clear and open. Secondly, the pavilion's architecture and the context of the building, (the site and the materials used) and finally, the internal exhibition space, where small subjects and details are vital. We can understand that there are three ways in which Portugal wanted to be seen abroad: Firstly, as a free and open minded country in contrast with the internal political situation. (Spain, in a similar position, also

invested in an avant-garde pavilion filled with art and culture), secondly, as a country that invests in contemporary architecture and thirdly as a country rich in art and culture.



Figure 4. Horácio Novais. Exposição Universal de Bruxelas, 1958. Interior do pavilhão. 1958. (Col. Estúdio Horácio Novais. FCG-Biblioteca de Arte)

Meanwhile, it seems that the photographer wants to back up with his pictures of the architectural project Pedro Cid's concept ideas. To start with, he seeks the integration of the pavilion with the surrounding park keeping the largest possible area of garden. Then, uses a light structure, sitting on the ground without modifying it and finally, chooses a volume simple in shape and transparent in opacity so no obstacles can interrupt the views of the park. To sum up, we can say that this is the example of an ephemeral type of architecture, not only for its provisional character, but also for its austerity. This architecture represents a country so the advertising aspect of it should be avoided. This typology seeks to communicate clearly the overriding theme by relying on a short general route which does not force the visitor to walk a labyrinth to see the whole exhibition, and aims to employ building technologies, detailing and finishes that imply the

idea of prefabrication. This way, Photography becomes an essential tool to fully document the architectural work. The photographer focuses on the container as much as on the content of the exhibition, avoiding competition between these elements and aiming for the integration of both within the project.

This respect and recognition towards architectural photography by the Novais brothers, (who use the same sincerity and appreciation as working with artworks) is also acknowledged in the commissions for other architects such as in views of the *Salón Central Eborense* (1945), the *Alvalade* (1952) and *Europa Cinemas* (1958) in Lisbon, and in various images of buildings and models by architects like Cristino da Silva, Raul Lino, Jorge Segurado, Cassiano Branco, Carlos Ramos, Pardal Monteiro or Keil do Amaral. They are images that, because of their particular style, (previously discussed when analyzing the 1940 exhibition) bring us closer to that great Modern Architecture carefully designed and of which in most cases, only several black and white photographs are proof of. Due to their talent and expertise and all the commissions received from very different architects, the Novais brothers became exceptionally accurate at documenting Portuguese Modern architecture in the 20th century. The value of their work transcends the Photography domain as their images are the only legacy of a particular Architectural landmark, (not always linked to the great International exhibitions) which after its disappearance can be analyzed and study today.

Mário Novais died in Lisbon in 1967 and his brother Horácio in the same city in 1988. Since 1985, his photographic legacy, (about 100,000 negatives) was purchased and accounted in detail by the Calouste Gulbenkian Foundation and entrusted into its archive of Art where all the images were catalogued to ease public consultation. Nowadays, a large volume of albums containing the Novais brothers' work is accessible via *Flickr* under Creative Commons. This is definitely an easy way to reach a fundamental collection to understand the History of Art in Portugal, the history of Architecture in the twentieth century and in particular Architecture in the International exhibitions. Rediscovering the history of the Brussels' pavilion and other previous similar events in a visual way has shown us

a very personal and different approach towards Photography in Architecture and how it was used to create an image for the Nation.

The photography inside the pavilion: the work of Artur Pastor

Looking at the photographs of the interior of the exhibition building in Brussels, in particular those of the area devoted to seamen, we find a metal structure that resembles a fishing net, (amongst other references to this theme) and displays several images in black and white that seek the attention of the visitors. Reviewing the catalog of the contents of the pavilion we notice the appearance of the following accredited photographers: Horácio and Mário Novais, Artur Pastor and the Laboratório Industrial Santos de Almeida. Who could be the maker of those images that were so interesting to the official photographer? Like a visual *matryoshka*, photographs are being photographed to strengthen and round out the perception presented by the nation.

When these images were found, the son of Artur Pastor was contacted. He confirmed the authenticity of the images by providing some of the original photographs. They were an essential contribution to the graphic design within the pavilion and they allowed us to enjoy the work of Pastor even more.

Artur Pastor (Alter do Chão, 1922 - Lisbon, 1999) was a 36 years old photographer when he was commissioned to work in Brussels. He trained as an Agricultural overseer in Évora and when counting twenty years of age began his self-taught career in Photography. He was mainly interested in fishing and agricultural topics and he will keep this interest throughout his life. During the fifties he started to work as a photographer for the General Direction of Agricultural Services carrying out reports of different themes in different locations.

This new type of work became well regarded very rapidly as Artur Pastor had a great sensitivity and talent in portraying the mundane. The land and its inhabitants were captured in everyday scenes with great dignity and majesty. In 1953 the Portuguese government invites Pastor to work in the National Tourism

Exhibition held in Foz Palace, in Lisbon. This exhibition was sponsored by the SNI, hence it aims to display Portugal's economic and cultural power especially in front of a foreign crowd. Striking photographs of Artur Pastor, taken in various locations of Portugal, focus on diverse activities within different social and economical stratum. Prior to this event, Pastor had worked in some international exhibitions as the XIII International Exhibition of Photography in Madrid (1946), VI and VII International Exhibition of Photographic Art in Barcelona (1947-1948) and the XXIII International Photography Exhibition in Zaragoza (1947). In addition to this, he also sent his work to overseas events.

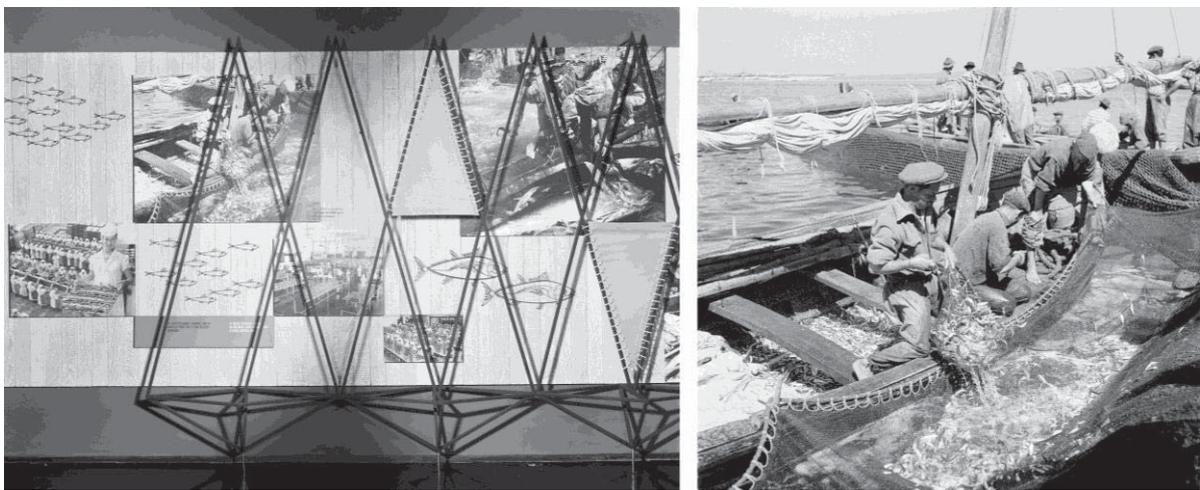


Figure 5. Horácio Novais. Exposição Universal de Bruxelas, 1958. Interior do pavilhão. (Col. Estúdio Horácio Novais. FCG-Biblioteca de Arte) and Artur Pastor. Algarve, Lagos (Unpublished - Family of Artur Pastor)

The work of Pastor is deservedly appreciated not only because it captures Portugal and Portuguese people, but also because of its artistic value. It brings us closer to the Portuguese land and their people telling us everyday stories. Special attention is given to the Built Heritage in the celebrated and well documented book *Arquitetura Popular em Portugal*, (published in 1961 by the *Sindicato Nacional dos Arquitectos*). The presence of Pastor's work in the Portuguese pavilion in Brussels contributes beautifully to the conception of Portugal, approaching its people nobly and honestly, in contrast to the pristine and embellished style of Novais. Artur Pastor's photographs show accurately modern architecture of Pedro Cid as well as the land and the peasants. These

two very different themes are carefully and naturally⁵ integrated into the building exhibition.

Conclusions

In its beginnings, Photography was considered a fraudulent and disconcerting tool. Its full potential was still unknown and many questions were raised about its benefits. Less than a century later, Photography was fully incorporated into communication strategies according to new aesthetic trends. Portugal was not immune to this new revolution and the photographs taken by the Novais brothers are a clear proof. Each image contributed to document Modernity and to send a carefully studied message to the viewer who became closer to the photographer. In this paper, special attention has been put into the photographic process (how and why certain pictures were taken, who their target audience was and how the images were brought into the public domain) and not so much into the object being photographed.

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⁵ The relationship between Pastor and the universal exhibition did not end in Brussels. When he was 76 years old visited the World Fair of 1998, (held in Lisbon under the title of "Oceans: A Heritage for the Future" and the last of the twentieth century) where he worked on an extensive photo essay of the Expo. His intention was to publish it in a book but, unfortunately, this affair was interrupted by his death just over a year later.

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PHOTOGRAPHY AS A TOOL FOR ARCHIVING MODERN ARCHITECTURE HERITAGE IN THE UNITED ARAB EMIRATES

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Abstract

On June 2014, the United Arab Emirates inaugurated its first architectural pavilion at the 14th Venice International Architecture Biennale. The pavilion chartered the impact of modernist architecture in the UAE and provided a charting of the history of architecture in the UAE for the past 100 years. The exhibition took the form of an archive but was never seeing as a finished collection, but as the beginning of a future architectural collection.

One of the challenges encountered during the gathering of the data, was the lack readily available and accessible information related to modern heritage buildings partly due to the rapid development of the nation.

There were two strategies developed during the data gathering;

- 1. To develop a methodology and photograph specific buildings that played an important role to the development of the nation for the purpose of the National Pavilion exhibition at the Biennale.*
- 2. To continue the methodology of photographing and documenting other buildings that are not often recognized as higher profile, but still play an important role in populating and forming the urban fabric of the city.*

The second strategy is of outmost importance as the UAE, like other modernizing nations, is currently undergoing a rapid redevelopment of its cities, therefore many of these buildings that played an important role in the forming of the nation and creating memories in its inhabitants are rapidly being demolished to make way for the newly built.

Keywords: Architecture, photography, UAE, Abu Dhabi, modern heritage.

Architecture and photography have a strong relationship deeply rooted from the birth of the medium, when in 1825 French inventor Joseph Niepce, using a camera obscura, focused an image and exposed the shot for approximately 8 hours to produce the first recorded photograph of the buildings outside a window at Le Gras, France¹. Because of its materiality and constant position, It was inevitable that architecture or nature would be the first subject of the new medium. With the image , now entitled, *View from the window at Le Gras*, Niepce created not just a medium, but also the beginning of an obsessive relationship between humans and the built environment that surrounds them. Humans want to depict or “show off” events and places and the marvels of what they achieve, whereas it’s

¹ Badger, G. (2007). *the genius of photography: how photography changed our lives*. London; Quadrille Publishing.

a christening, a wedding, a "selfie" on the top of the empire states or just serene images of the poetry of a space and the materiality that composes these spaces.

On June 2014, the United Arab Emirates inaugurated its first architectural pavilion at the 14th Venice International Architecture Biennale. The pavilion's title was; "Lest We Forget; Structures of Memories" and it is based on the initiative creative by Dr Michele Bambling, creative director of "Lest We Forget" LLP and appointed curator of the Pavilion. The exhibition chartered the impact of modernist architecture in the UAE and provided a timeline of the history of architecture in the UAE for the past 100 years. The exhibition took the form of an archive and was never seeing as a finished collection, but as the beginning of a future architectural collection. It remains as a call for gathering information and data for a potential future National Architectural archive.

One of the main challenges encountered at the time, was the lack of available and accessible information, this is partly due to the rapid development of the nation. *Modern Heritage* in the UAE is defined the period after 'Etihad' or 'union' of the UAE as a nation in 1971. The buildings of interest are from a period ranging from the early 1970's and early 1990's and they play an integral role of bringing 'modernity' to the UAE and in the forming of the three main cities, Abu Dhabi, Dubai and Sharjah as modern late 20th century metropolis.

As well as the Lest We Forget initiative, in the UAE, there are other national organizations and institutions that are actively involved in archiving, architectural conservation and appreciation. Specially as some of these buildings were or are in the process of being demolished to pay way for redevelopment or currently exist in very poor condition due to lack of maintenance. Currently, the UAE is undergoing a 'renaissance' of architectural preservation, spearheaded by the media and various cultural and academic initiatives;

- The Ruler of Sharjah started to restore the walled historic centre of Sharjah in 1990 and instigated the creation of the Sharjah Heritage

Area (SHA) (Picton:71-72).²

- In Abu Dhabi, the Abu Dhabi Tourism and Culture Authority (TCA) under the direction of Amel Chabbi, and Dr. Hossam. Mahdy is scientifically documenting and monitoring the built heritage in Abu Dhabi Emirate (Muhammad: 437). In addition, the TCA have launched the modern heritage preservation initiative which concentrates primarily on buildings from the particular period often referred as 'nation building', between mid 60's and mid 80s. (Chabbi & Hossam: 75).³
- Dubai also has initiatives spear headed by Engineer Rashid Mohammad Bukhash, Director of Architectural Heritage Department at the Dubai Municipality, these initiatives are looking to protect and restore heritage buildings in the Emirate. (Pathak: 2012).⁴
- Dr. Pascal Menaret (NYU Abu Dhabi) in his book "Abu Dhabi Guide book" published by Find.
- Dr Yasser Elsheshtawy (UAE University) and his initiative, UAE Modern. <http://uaemodern.com/>
- Professor Kevin Mitchel and George Katodrytis (America University of Dubai)
- Lest We Forget: Structures of Memories, Dr Michele Bambling.

The above initiated the authors' interest, where an opportunity presented itself; a means to utilize new technologies for the means of charting, and precisely documenting the passing past and present. This first manifested itself in a form of collaborative research that was exhibited at the National Pavilion UAE. The development of the proposed pedagogy exercise is a continuation from the data and information gathering for the pavilion. The

² Picton, O. 2010. 'Usage of the concept of culture and heritage in the United Arab Emirates - an analysis of Sharjah heritage area', *Journal of Heritage Tourism*, 5- 1, 2010, pp 69-84. Available at- <http://www.tandfonline.com/doi/abs/10.1080/17438730903469813#.Uuy-yneSxGs> (Accessed 10 January 2014).

³ Chabbi, Amel & M. Mahdy, Hossam (2012) *Virtuous cycle or vicious cycle? Modern heritage and development in Abu Dhabi*. presented paper, ICOMOS 17th General Assembly, Paris, France, 27 November-02 December 2011, pp.75-83. Available at: <http://openarchive.icomos.org/1111/> (Accessed 9 December 2013).

⁴ Pathak, Shveta, 'Dubai aims to protect 220 historic buildings by 2016', *Gulf News*. 14 April 2012. Available at: <http://gulfnews.com/news/gulf/uae/heritage-culture/dubai-aims-to-protect-220-historic-buildings-by-2016-1.1008142> (Accessed 10 January 2014).

authors developed a method for surveying, gathering and reproducing building facades of modern heritage residential buildings within Emirati cities.

There were two strategies developed during the data gathering;

3. To photograph specific buildings that played an important role to the development of the nation for the purpose of the National Pavilion exhibition at the Biennale.
4. To continue the exercise of photographing and documenting other buildings that are not often recognized as higher profile, but still play an important role in populating and forming the urban fabric of the city.

The second strategy is of utmost importance as the UAE, like other modernizing nations, is currently undergoing a rapid redevelopment of its cities, therefore many of these buildings that played an important role in the forming of the nation and creating memories in its inhabitants are rapidly being demolished to make way for the newly built.

At the college of Arts and Creative Enterprises, Zayed University, we have been working on developing a method for surveying, gathering and reproducing building facades of modern heritage residential buildings within Emirati cities.

The purpose of the study is to create an awareness in the built environment in the UAE and engage in a conversation about a possible approach to architectural sustainability by keeping and the maintaining of existing build environment.

Description of research method

The method follows the careful photographing of the facades of each building taken as an 'elevation', making the image as flat as possible, using lens and position of the photographer, therefore creating a photographic version of the common architectural 'elevation' drawing.

Stage one

The methodology for the first part of the process is based on the authors' own experiences as architects and their own perception of buildings and their composing materials, the spaces they form, how they are used, and their sensory properties, captured using the medium of photography for display to an audience in a totally different context.

In order to build a coherent body of data fitting to the architectural period, it was decided to concentrate the study to a single building typology, residential building built between 1975 and 1990. These buildings have a particular aesthetic recognized as part of the architectural 'modernist' movement, resulted from building materials used and process of construction. The initial study was concentrated on 8 buildings, one in Dubai and seven in Abu Dhabi. The example in Dubai was the building commonly known as the World trade center or sheikh Rasheed tower. It was finished in 1979 and design by British architect, John Harris. At the time of completion, the building was the tallest in the Gulf region.

The photographs were gathered through class participation or by community outreach events such as workshops entitled, "last Take" organized during the Qasr Al Hosn Festival, 2014. The workshop was composed of a group of photography enthusiasts walking the city to document buildings of the 1970s to 1990s that surround Qasr al Hosn historical cultural block in Abu Dhabi. The walks were led by the authors and its primary aim was to teach specific techniques to capture buildings, their architectural details and increase the façade database. The workshop aimed to raise awareness of modern heritage preservation and cultivate the local Abu Dhabi architectural photography scene.

The technique used involved photographing the chosen residential buildings from the across the road, directly opposite to the building, parallel along an imaginary line to the subject. The idea is to capture the building's façade elevation as flat as possible, meaning all verticals and horizontal lines composing the building are as parallel as possible from each other. The lens of the camera tends to distort the edges of the

photograph therefore creating a curvature distortion. This is possible to correct using two methods: First method is during production by using specialized lenses and expensive and quite bulky camera equipment. This method is often experienced in the photography work of artists such as Bern & Hilla Becher.

The second method is postproduction, in which it is possible to fix the perspective distortion by digital manipulation using computer software. This method is often experienced in the photography work of artists such as Andreas Ghursky. It is this second method, which was adopted by the authors and the research team.



Figure 1. Example of elevation photograph of the Obaid Building, Electra street, Abu Dhabi. Photograph by the authors

The resulting photographs are not an absolute solution or method for recording heritage. It is not just about representation of the building, but the method represents a possible way of viewing and capturing the essence materiality and composition of the façade of the building.

On certain occasions the buildings were not high-rises but long low stories

buildings. For this typology, the technique used, involved photographing the building at 90 degrees at various points, parallel along an imaginary line to the subject. Post production, it was possible to 'stitch' the images together without perspective distortion.

By utilizing this technique of collaging imagery together to emanate an enigmatic presence that is suitable for capturing the textures and the poetic interplay of light and shadow of in the building's materiality, the phenomenology (direct experience) of the place.



Figure 2. Example of longitudinal elevation photograph from a residential building in Sharjah. Photograph by the authors

Stage two

The image of the building in the photograph is then worked in a grid and a scale is calculated using architectural and urban features within the photograph. The 'gridded' photograph is then carefully drawn using Computer Aided Design (CAD) software to reproduce a printed scaled elevation of the building.

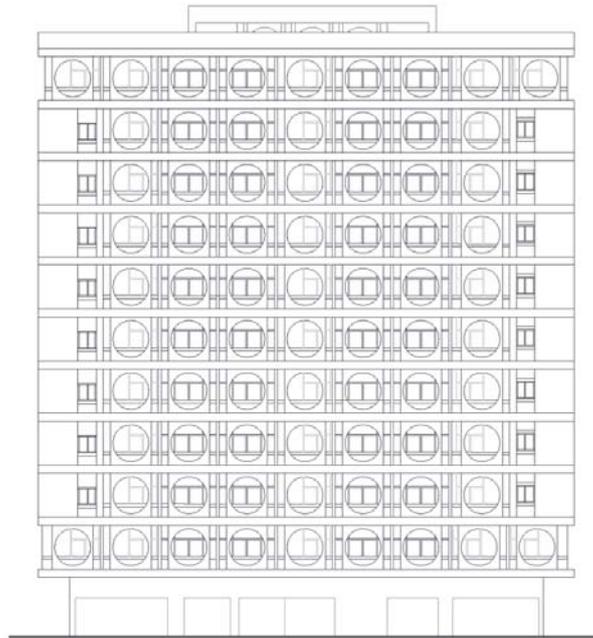


Figure 3. Example of elevation 2D drawing generated from photograph of the Obaid Building, Electra street, Abu Dhabi. Illustration by the authors

Stage three

The CAD digital drawing is then reproduced as a solid scaled model section of the elevation. The physical model is reproduced using laser cutter technology. This allows the researchers to learn about the physicality of façade design. The two dimensional representation becomes an object depicting the different elements composing these facades; elements ranging from materials, layers, planes, sections. Reproducing the sections of the facades demonstrates how carefully these buildings were originally designed to have a regional relevance to the local culture and climate. They reflect an interpretation of regional architecture with modernist connotations.

The photographs, drawings and the accompanying models reflect the idea of architecture as a process of communication and collaboration between professionals, ideas, media and interpretation. The resulting material is the beginning of a reflection and a representation of architectural modern history in the UAE gathered and collected through research taught in the classroom, in the field, in the computer lab and the fabrication lab. The researchers/students learn by looking, gathering and making.

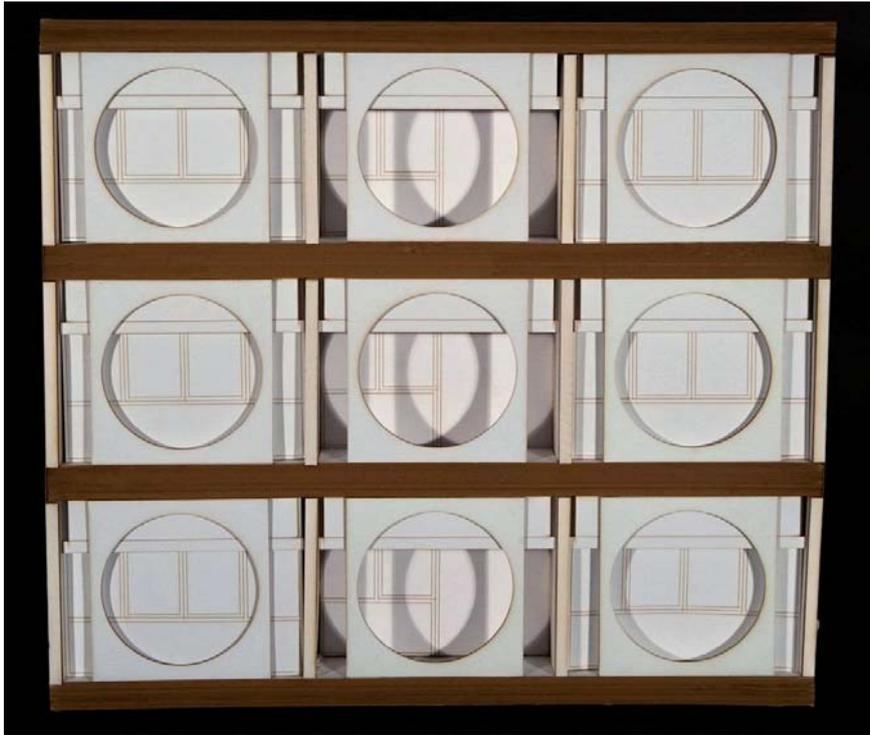


Figure 4. Example of elevation 3D model generated from 2D drawings and photograph of the Obaid Building, Electra street, Abu Dhabi. Photograph by the authors

The construction methods of the period dictated specific tectonics and building appearance. Through the process of producing the drawings, from the photographs, it is possible to be able to understand the regional specificity of materials and construction details, general appearances of different building elements as well as specific response to local climate.

Facades were suddenly understood to be composed thick occupied layers, that relate directly to the interior environment. At the same time, facing the street, thus becoming specific forms of expression via a series of voids, solids and enclosures.

Furthermore a differentiation between two different types of building-survey was revealed to the students; one is specific for the purpose of documentation while the other is specific for the purpose of construction and/or alteration

The eight building project was part of four high profiled exhibitions , internationally and nationally;

- Exhibit at the National Pavilion UAE , Venice biennale, June-Nov 2014.
- ISEA (International Symposium on Electronic Art), November 2014, attended by many international delegates, American University in Dubai.
- UAE national day exhibition, December 2014, Zayed University, Abu Dhabi Campus.
- 10th Alumni reunion, December 2014, Zayed University, Abu Dhabi Campus.
- Qasr Al Hosn Festival, February 2015.

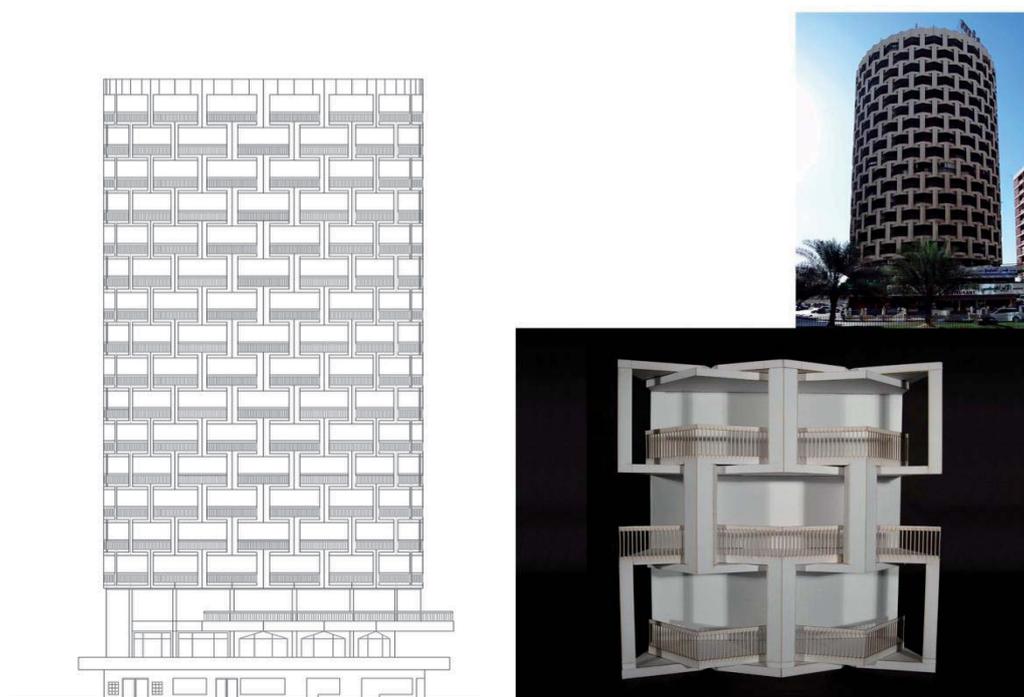


Figure 5. Example of elevation 3D model generated from 2D drawings and photograph of **Al- Ibrahimi Building Electra street, Abu Dhabi**. Photograph by the authors

Summary

There is a fine line defining the difference between 'architectural adoration' photography and photography that studies the space. The work of photographers like Bern and Hilla Becher, Hélène Binet, Thomas Ruff

and Andreas Gursky perfectly attempt to explore something beyond the mere physicality of a space and transcend the phenomenological presence of the materials, textures and forms composing the space. The proposal is not for making art like the above artists, but to apply similar pre and post-production methodologies that they use for 'making' their photographs. The above mentioned artists, make art by photographing the ordinary and making it look extraordinary. The proposal is not to make art, but to use similar techniques to capture already extraordinary spaces and bring their images to an archive or even as part of a museum exhibition.

Ultimately, the photograph or photographs could become the 'object' at the museum; the images can transcend beyond mere 'images' and gain historical value themselves, not as a historical scientific record but rather a glimpse of the building's life. An example of this phenomenon, when photographs become collectables, is Girault de Prangey's daguerreotype images taken of architectural and archaeological sites of the Eastern Mediterranean between 1842 and 1844. Prangey's images have the added value that the medium itself, daguerreotype, has historical importance.(Leech: 2013 ⁵)

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⁵ Leech,N, 'Looking East from west: Orientalism at the Louvre Abu Dhabi', Writing to Inform. 26 May 2013. Available at: <http://writingtoinform.com/2013/05/26/looking-east-from-west-orientalism-at-the-louvre-abu-dhabi/> (Accessed 7 December 2013).

internationally. In 2014, Marco was appointed part of the curatorial team as Head of Design, for the First National Pavilion for the UAE at the 14th Venice Architecture Biennale.

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THE PHOTOGRAPHY'S ROLE IN THE CONSTRUCTION OF THE MODERNITY DISCOURSE IN BOGOTÁ

Analysis of the Proa Magazine Case (1946-1951)

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Abstract

Printed media has played a fundamental role in the diffusion of architectural culture. In Colombia the Proa magazine appeared in 1946 and became the main vehicle throughout the contemporary architectural production of Colombia, furthermore the Modern Movement thought, started to spread. Issued since 1946, the magazine is an underlying element to understand the construction of the modernity imaginary specifically in Bogotá. The editorial task undertaken by the Chief Editor Carlos Martínez Jiménez influenced an entire generation of architects due to the special social circumstances of the Colombian milieu.

In December of 1951 the book "Arquitectura en Colombia" was published, co-edited by the architects Carlos Martínez and Jorge Arango. This book is a compilation of the most remarkable projects published in the first 53 magazine numbers that were issued between 1946 and 1951. Nevertheless, the language, not of the architecture itself but of the paging layout parameters, changed its form. Several differences could be pointed out, but the most notable is the fact that in the book the textual descriptions of the projects were omitted; therefore, the image became the main element that articulated and constructed the language that the authors aimed to transmit.

This paper aims to analyse how the discourse is constructed, both in the magazine and in the compilation book. In this sense, the approach to photography is undertaken based on how it operates and articulates the discourse the Magazine editors intend to construct and also to promulgate.

Keywords: photography, imaginary, modern architecture, discourse.

In the mid-thirties, the Colombian former president Alfonso López Pumarejo carried out the "Revolución en marcha", a project that aimed to propitiate deep transformations within the society. As a part of such project the National University campus was built in Bogotá in 1936; designed by Leopoldo Rother, the new University emplacement became a paradigm in both urban and pedagogical terms. The first Architecture Faculty of the country, located in the new campus, had its first class graduated in 1944.

It is necessary to highlight the fact that most of the architecture professionals were located in the faculties that were founded in Bogotá by then. Besides the National University Faculty (1936), some other architecture faculties were

founded in Bogotá, such as the Universidad de los Andes (1948) and the Universidad Javeriana (1950). According to Silvia Arango (1989:211) 'in 1960, 120 architecture professionals got their degree, and 78 of them belonged to the faculties that were in Bogotá'.¹ This centralized condition will be reflected in the book "Arquitectura en Colombia" released in 1951; in this publication most of the exhibited projects were designed by offices from the capital, and also were buildings that were mostly located there.

The urban condition of Bogotá started to experience important changes throughout all this years. The first urban plans were developed by the Urbanism Department of Bogotá directed by Karl Brunner. He designed several plans that started to transform the city image. Nevertheless, the Colombian inhabitants displacements towards the capital, sharpened some social problems such as poverty, overcrowding and unemployment. Multiple new neighbourhoods emerged without any state control, it is without any health or hygiene conditions.

The recently graduated architects embrace with endeavour the responsibility towards this complex context. On the one hand they had to tackle the social demands regarding housing and public services. On the other, the city must have been thought in order to resolve and propose new urban conditions that propitiated the necessary social change that the country demanded.

The Proa Magazine and the "Arquitectura en Colombia" Book

In 1946 the architect Carlos Martínez Jiménez initiated the Proa Magazine. Before starting this enterprise he had been the National University Architecture Faculty's dean and also the president, and founder, of the Colombian Association of Architects (SCA- for its Spanish initials). Due to the few number of professionals that conformed the architectural guild, it is presumable he distinguished the architects whose projects were exhibited in the magazine.

¹ All the quotes have been translated by the author.

As a private project managed by a specific group of architects to promulgate their ideas, and not necessarily the state or a specific institution attitude, the editorial tone became more incisive with belligerent and polemical touches. As Patricia Méndez (2012) declares, 'the private factor allows us to review this case within the perspective of magazines as a 'cultural institution' that aims to build identities' (2012:12).

The Proa magazine of Architecture and Urbanism promoted a discourse in which the technocratic premises, the belief in the rationality as the response for a brighter future, and the architecture social obligation were the main axis. The editorial section of the magazine often acquired a manifesto character that relied on the modernity *plan* in order to pursuit better life conditions (Mondragón, 2005). Those ideas that the magazine announced, agreed with the ideas that move along in an international context: the machine redemption and the technique veneration were followed by Proa as a solution to the underdevelopment condition that Colombia presented by then. They encouraged the benefits that technology could offer as a possible solution to Colombia's geography condition with all its cities spread all over its territory.

By December 1951 when the editors Jorge Arango and Carlos Martínez released the "Arquitectura en Colombia" book, they have already issued 53 numbers of the magazine. The transcendence of this publication can be understood as Carlos Rueda (2012:23) exposes that 'is a book of a significant historical value in order to understand the prevalent "mentality", the professional practice manoeuvre field and the modalities of the group of architects that, by that time, lead the scene in Bogota and moulded the transformations of their urban milieu'.

The book is divided in two sections and is structured according to the historic and critical position of the authors. In the first section, they review the colonial architecture as the reference that allow them to lay the historical foundations of the discourse they are attempting to construct. The second chapter of the book shows 51 selected projects that were previously issued in the magazine.

Those projects were designed –and sometimes built too- by 13 architecture offices, all of them practising in Bogotá.

It is necessary to highlight the detail that all the architects and engineers that participated in those offices were around 30 years old by the time the book was published. Most of them worked as teachers of the mentioned faculties, and were also members of the SCA.

Analysis of “Arquitectura en Colombia”

The first page of the book contain a manifesto that points out the tone and the posture that the authors will contend upon the following pages:

“350 years of the colonial period, and five years from 1946 until 1951, are the most important periods of Colombian Architecture. The period in-between, in which the current Republic grew and was formed, doesn't offer, in general, any remarkable architecture examples.

In few places of the world the contemporary architecture movement has developed as strong and as vigorous as it has been developed in Colombia; in even less countries it has been established over such popular bases as here [in Colombia].

[In this book] we present an introduction about Colonial Architecture and the work of 10 young architecture offices that have worked in Bogotá for the last five years. This material is the first serious contribution of Colombia towards contemporary Architecture” (Martínez et. al, 1951: 1)

The fact that the authors rejected 200 years of architectural production has provoked, until today, several criticisms and polemics regarding the posture of the narration that the authors elaborated. Nevertheless, the recompilation procedure requires a selection process in which some architecture examples

are shown instead of others, as an inherent characteristic of any historical discourse construction.

In this case, the selection arguments are explicit, which doesn't invalidate their discourse at all. Likewise, as they validate the contemporary architectonic practices –produced between 1946 and 1951- as the historical inflexion point and “*one of the most important periods of Colombian architecture*”, they chase one objective: to show how the examples of architecture they exhibit build a specific language that claims all their ideals; this is to announce how is it possible to contribute towards the construction and transformation of a nation, impelling new habits in their inhabitants throughout the architecture.

Therefore, the transversal question to the present paper is: Which place does photography occupy in the construction of such a discourse in the book “*Arquitectura en Colombia*”?²

Chapter 1: the colonial architecture

It becomes necessary to review this chapter given that it includes the textual construction of the discourse. The first part consists in a review of Colombia's geographical and historical conditions. The discourse examines precisely how the geographical settings of the territory have multiple attributes: the diversity of natural resources and weather variety are considered conditions that must be exploited to reach “*a bigger and more important civilization*”.

In addition they identify as the main cause of underdevelopment the scarcity of transportation networks that allow the enhancement of economic growth within Colombia, and the articulation of the cities that are spread all over its territory. As a response to the formulation of this condition they acclaimed the machine benefits, specifically the airplane's virtues as the solution for such a problem.

² Due to the recompilation character of the book “*Arquitectura en Colombia*” it will be the central axis of the current analysis, given that it shows over 50 projects that were previously exhibited in the Proa magazine. Therefore it will be understood as the main subject of analysis in order to comprehend how was the modern imaginary constructed but also to examine which role did photography played in the construction the modernity discourse.

The country used to be a number of isolated thriving patchworks, which continuous progress have had demanded persevering and laborious efforts. But suddenly, one day, the Colombians that had suffered a centenary reclusion (...), raised their eyes to the sky and saw a redeemer sign. It was a plane (...) [and], since then, things changed (...). The country became flat and distances, that until then were calculated by weeks or months, started to be calculated by hours or hour fractions" (Martínez et al: 1951:8).³

The authors' review of the colonial architecture as one of the most valuable periods of Colombian architecture history, identify some values that they postulate as premises that the contemporary architecture must claim.

The colonial city, rich or poor, warm or cold, located in valleys or in mountains, whatever its condition was, had and still preserve, peculiarities that give it, its own character: its orthogonal plan in checkerboard form is an indication of order. The block of 80.00m by side, with set alignments, facilitated the logical division into lots of the epoch. Each house could be built in a spacious piece of land, with sun, space and gardens –soleil, air et verdure-, advantages that later suffered an agonizing decay.

The Colombian colonial architecture is sober and austere; if its spirit is spaniard, neo-granadian and of local inspiration are their constructive intimacies. It is an architecture in which the surface, in most of the cases, announce through time and space the dispositions that changed

³ Translated by the author. The original text is: "El país era, hasta hace poco, una serie de prósperos retazos aislados cuyo constante progreso había exigido esfuerzos penosos y tenaces. Pero de repente, un día, los colombianos que habían padecido una reclusión centenaria (...), levantaron los ojos al cielo y vieron un signo redentor. Era un avión (...) [y] desde entonces las cosas cambiaron (...). El país se hizo plano y las distancias, que antes se contaban por semanas o meses, comenzaron a contarse por horas o por fracción de hora".

according to the economic resources or the increasing needs". (Arango, Martínez, 1951: 13, 18).⁴

Order, logical division into lots, sun, space, gardens, sobriety, austerity and functionality are some of the values the authors identify as qualities of the Colombian colonial architecture, and that must be taken up again by the contemporary architecture.

The layout form of this chapter always put text accompanied by photos, which emphasize the virtues they're displaying throughout the text. In the pictures (Figure 1) is possible to indicate some of the meritorious details, which sharpens the accent of the discourse. The first chapter is developed in 25 pages, from which 13 pages correspond to full-page-images; in the remaining 12 pages, the text is always followed by images.

The analysis of how is the book's layout, will allow observing how the image is the main element over which the discourse is built throughout its pages; the photography will be, among some other images as drawings or plans, the favourite representational manner that the authors chose to present the projects.

⁴ Translated by the author. The original text is: "La ciudad colonial rica o pobre, de clima cálido o frío, en terreno plano, en topografía montañosa, cualquiera que fue su condición tuvo y aún conserva peculiaridades que le dan carácter: su trazado ortogonal en "damero" es indicio de orden. La manzana de 80.00m de lado con alineamientos fijados a cordel, facilitaron las lógicas parcelaciones de la época. Cada casa pudo edificarse en solar amplio, con sol, espacio y jardines -soleil, air et verdure-, ventajas que más tarde hubieran de sufrir penosa decadencia (...). La arquitectura colonial colombiana es sobria, austera; si su espíritu es español, neo-granadinas y de inspiración local son muchas de sus intimidades constructivas. Es una arquitectura en la que el plano, en la mayoría de los casos, anuncia que a través del tiempo y del espacio las disposiciones fueron variando conforme a los recursos económicos o a las crecientes necesidades."

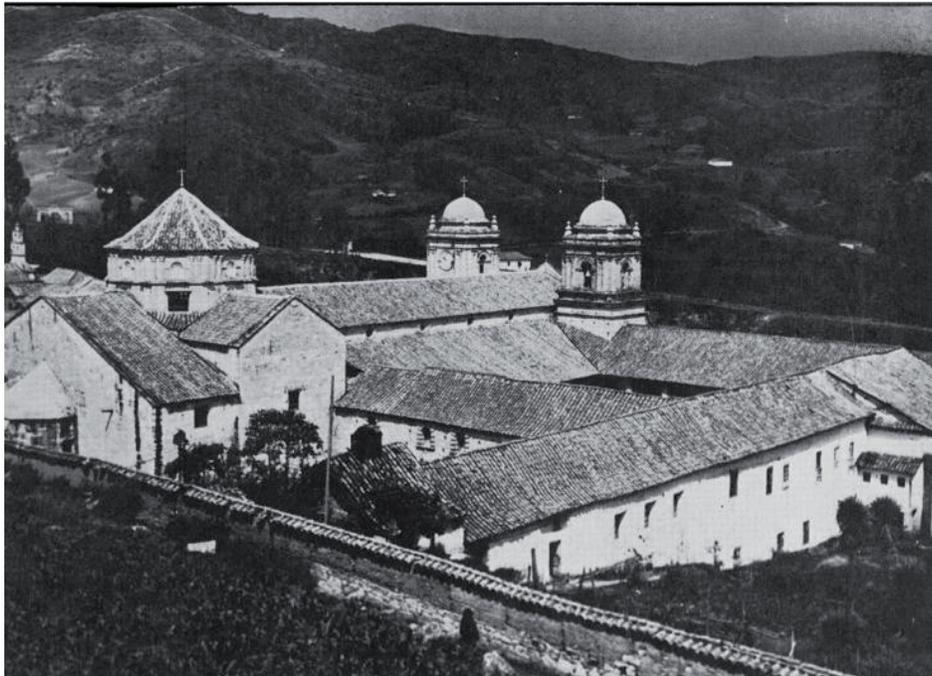


Figure 1. Monguí Convent. Source: Martínez et. al (1951: 28) *Arquitectura en Colombia*. Bogotá, Ediciones Proa.

Second chapter: Colombian architecture between 1946 and 1951

In this chapter the authors show 52 of the most representative works built in Colombia between 1946 and 1951. However, it is essential to understand this part of the book as a complement of the first chapter.

Is possible to infer that the discourse construction aims to mark out the contemporary architecture as the one that is able to assume the transformation requirements that the society demanded, but also, as a movement that had its roots so deep located –in the colonial architecture–, that can be considered as a popular movement.

The analysis of “*Arquitectura en Colombia*”, specifically it’s second chapter, allows approaching to how the discourse was construct, and how the imaginary that Proa proposed was displayed. Methodologically, it analyses the *book* as an object, and its constitution framed within three categories: its cultural, visual and communicative dimension.

The language of the second chapter is purely visual due that the authors did not used the textual narrative in this part; this explains why it is so important to appeal to the first chapter as a constitutive part of the second one. The

images are the enunciation place of the discourse, the fundamental part of the language that builds and diffuses the discourse. While in the magazine there were some critical texts that support the images in the book, the presentation of the projects disregard written texts, and rely exclusively on photography to communicate the discourse (Figure 2).

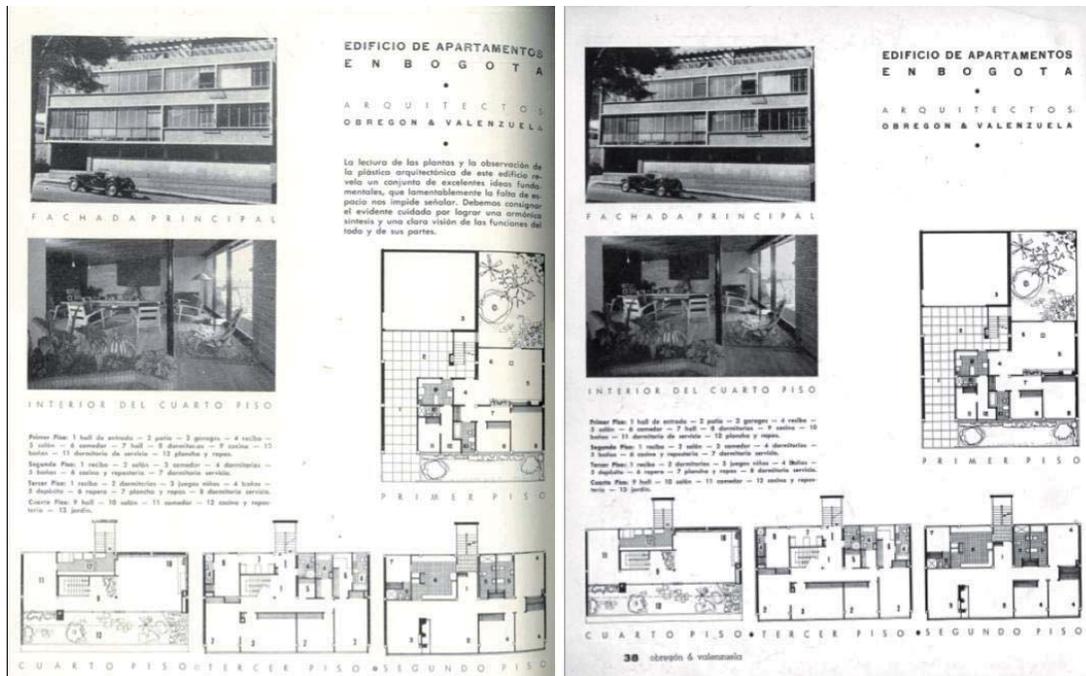


Figure 2. (Left) Layout of the Magazine *Proa* # 53, Nov. 1951; (Right) Layout of the same project in "Arquitectura de Colombia" (1951). Note that the critical description of the project has been removed but the layout criteria remains. Source: *Proa* # 53; Martínez et. al (1951:38).

Consequently, is the image itself the text that constructs the discourse; the authors trust the image potential and contingency character to transmit their message. 'The authors [can] avoid the flowery language [and the] intellectual descriptions; the facts explode under the eyes of the reader by the force of the images' (Colomina, 1998: 119).

The second chapter is organized based on the offices and architect's partnerships. They presented eight projects designed by "Obregón y Valenzuela"; five projects by "Arango y Murtra"; three Projects by "Domus"; five projects by "Herrera y Nieto Cano"; four projects by "Ortega, Solano y

González Zuleta; four projects by Jorge Gaitán Cortés; one project by "Ortega, Solano" and Jorge Gaitán Cortés; one project by "Ortega, Solano" and "Gaitán Cortés y Burbano"; five projects by "Esguerra, Saenz, Urdaneta y Suárez"; three projects by "Samper y Castro"; seven projects by "Cuellar, Serrano, Gómez"; three projects by "Ritter y Mejía" and three projects by "Violi y Lanzetta".

The 52 selected projects correspond to: 28 (55.8%) single-family houses, 10 (19.2%) apartment blocks, 9 (17.3%) institutional or commercial buildings managed by the private sector and only 4 (7.7%) projects managed by the State public funding.

The single-family houses

As it has been shown, most of the second chapter development is dedicated to exhibit single-family houses. The 28 exhibited projects are presented in 48 photos; interior perspectives and exterior outlines are displayed.

According to Eric de Maré there are three categorical shots to present a modern building, but in the book appear some other framing manners. According to De Maré. it is necessary to shot the façade, the general external view and an interior ambiance to be able to appreciate an architectural object (1975:8). Based on those shots the observer can understand the depth and the volumetric character of the building and the habitability of the work (Méndez, 2012:44).

In this sense, in the book appear 16 photos that effectively show how the houses were inhabited; in most cases, the main element of the photo is not the space itself but the furniture and objects that were placed inside it. According to Witold Rybczynski:

A modern building was a total experience; the architect didn't proposed only the interior distribution, but also the finishes materials, the furniture, the accessories and the placement of the chairs. The admired interiors were those in which everything was projected by one architect:

even the lighting, the latches and the ashtrays. And, naturally, the furniture. (Rybczynski, 1986: 207).

The habitability of the space had to be evident in the photos. The "Arquitectura en Colombia" book contributed towards the diffusion of what is called the modern aesthetics throughout a purely visual language, based in photographs. In words of Susan Sontag (2011:13) 'in teaching us a new visual code, photographs alter and enlarge our notions of what is worth looking at and what we have a right to observe. They are a grammar and, even more importantly, an ethics of seeing'.

Is necessary to highlight that 16 of the 48 exhibited photos correspond to the interior ambiance of the houses. But not all the pictures showed the virtues of the space they portrayed, such as the brightness of the space, the inner materials or the interior volumetric conditions; instead, many of the pictures stood out the furniture that is placed in the space. Later, in January 1952, in the editorial section of the Proa magazine #54, the author announced the importance of the furniture of a house by saying that in a modern house of \$50,000 it is required to spend \$25,000 in furniture, lamps, rugs and curtains (Proa 54, 1952).

The new habits must be reflected in the photos, as the representational manner of the new architectural culture. The single-family houses were an inflexion point of the modern discourse construction debate. According to Luz Mariela Gómez:

The house had suffered a great transformation: the technology, the science and industrialization progress had trespassed its walls and have installed within its interior; the way it was inhabited was different. The modern house didn't represent just a new style but a modification of the social habits, in which the new adopted habits were evident (...), as well as the integration of drastic changes in the conception, construction and equipment of the residence (...) (Gómez, 2008:72).

Thus, it is eloquent to consider that the interior images that appear in the book, and that highlight the furnishing rather than the spatiality, consider the furniture as a fundamental component of the new habits they attempt to incite.



Figure 3. Interior of a house designed by "Ortega y Solano". Source: Martínez (1951:79), *Arquitectura en Colombia*. Bogotá: Ediciones Proa

Commercial and institutional buildings

Another important element of the second chapter of the book is the exposition of commercial and institutional projects. In this category it is likely to be found some social clubs, offices buildings, a hospital, a stadium and some commercial facilities. The visual grammar of the photos related to this category reveals –particularly– the volumetric condition of the architectonic objects. Despite that the interior shot was the favourite for the single-family houses, for commercial or institutional buildings the shot with the higher hierarchy was the exterior shot, in which the general volume appeared.

In this sense, the general shot is the one that appears in all the projects that conform this category. The foreshortened frame of the objects, allow the

observer to appreciate all the arris and construct a general volumetric notion of the building. As Patricia Méndez (2012:45) states 'all the orthogonal lines of depth are located within the point of view, determined by the perpendicular that goes from the eye to the projection surface; the parallels, whatever their orientation is, always have a common vanishing point'.

It is important to point out that this general shot disregard, in all the cases, the immediate context in which the building was located. This condition correspond to what Patricia Méndez identifies as an isolation 'fiction', that distorts the notion of the building itself as it appears as an isolated object. This abduction procedure sharps the photography's scepticism as long as it is considered as a transparent presentation of the reality.

Despite there is only one photo taken as a bird's view, of a bus station designed by "Ortega y Solano", most of the pictures presented in the book have similar frames. Most of them capture the buildings foreshortened, omit their immediate context and try to sharp the volume by framing all the arris of the captured object (Figure 4);



Figure 4. Maternity Medical Clinic designed by "Cuellar, Serrano, Gómez". Source: Martínez et. al (1951:108). *Arquitectura en Colombia*. Bogotá: Ediciones Proa

As conclusions

The "Arquitectura en Colombia" book, with a recompilation character, uses two types of language. Firstly, the critical text used in the first chapter uses photography as a structural support of the narrative itself; whereas in the second chapter, dedicated to the exhibition of the remarkable architectural production between 1946 and 1951, the text grammar is exclusively visual, it is completely relied on photography.

This condition confer photography a fundamental role, as it is the selected representational manner over which the discourse language is built. In this sense, the visual language requires certain architecture characteristics to be explicit: the refined surfaces, compositional sobriety, the spatial balance, austere plastics, among other features were the commentaries that the projects deserved from the editors when they were published in the magazine. Though, when the same projects were issued in the book, the critical comment disappeared and the photography was the element in charged to transmit those characteristics to the observers.

Nevertheless, it becomes imperative to highlight that the photographer's role is fundamental in this matter despite that in the book did not appeared any photographic credits. By that time, the number of specialized industrial photographers was limited; regardless it was Paul Beer, Hernán Díaz, Carlos Salamanca, Otto Moll or another professional, in the book, the plausible photographer depends strictly to whom the architecture office hired their building's photos by then.

Notwithstanding the mum role of the photographer, it goes through the entire construction of the visual language. His decisions regarding the frame, the lighting, the composition of the image and/or the technical laboratory choices such as which film is used, how an image is developed or enlarged, affect significantly the final result of an image. As Juan Carlos Colón (2009) establishes [all this consecutive decisions] allow presuming that the production of a photographic image wasn't as simple as it seemed and that it demanded a

considerable amount of interventions and procedures by the photographer, that left its footprint in the final image' (Colón, 2009:xxxiii).

Therefore, the decisions taken by the photographer, that even allow himself to create its own language, significantly alter the photography result:

The tone hue, contrast, final framing, are frequently achieved in the laboratory through procedures that the photographer practices daily and that print a personal character to the photos (...). In the lab is where it is define if the original negative framing is adopted, or if it is adjusted and cropped to obtain a new definitive frame" (Colón, 2009: xxxviii).

In addition, depending on the chosen lens some framings will be possible while other framings will be technically impossible. As it is well known, the industrial photographers used preferably wide-angle lenses with a fixed focal length (50mm); ergo, the final result will have a corrected convergence of the parallel lines, which is the same, as a distorted or deformed representation of the reality.

Hence, the fact that the authors of the "Arquitectura en Colombia" book have trusted in photography as the language on which the discourse is built upon, might seem problematic at first. On the one hand, because of the interpretative procedures made by the photographer, and on the other, since photography might cause certain scepticism as a representational manner of reality.

But the instrumental role of photography transcended in this case: the visual language is the constitutional language of the modern discourse that both the magazine and the book attempted to construct. Yet, could it be argued that it is presumable to say that, by then, it was normal to trust in the image potential and contingent character? Morton Shand (1934) expresses:

The two fields in which the spirit of our age has achieved its most definite manifestations are photography and architecture. Did modern photography beget modern architecture, or the converse? Without

modern photography, modern architecture could never have been 'put across' (Shand in Robinson and Herschmann, 1988: 118).

It is undeniable that mass media, played an important part in the diffusion of the modern movement, and within this process, photography was fundamental: its enunciation potential was widely used for the construction of the modern discourse. Even Adolf Loos argued the relationship between photography and architecture by pointing that some architecture works weren't following an experience but an image.

Therefore, given that photography is not the way throughout reality is presented but a representational manner in which creative and interpretative procedures interfere. It must be understood as a technique that contributed to what Zimmerman calls the construction of the mythological corpus of the modern movement. Its role, in press media, would seem to corroborate this hypothesis: it was a structural element in the construction of the multiple modern languages.

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SEEING DOUBLE: MODERN ARCHITECTURE, PHOTOGRAPHY AND THE AUTOMOBILE

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Abstract

It is a well-known fact that during the 20th century Modern architects fully exploited the medium of photography to document, promote and publicize their new and bold forms. Many an architect used extreme angles, sweeping views and people-less scenes to record and highlight their futuristic visions. Some photographers even became specialists – not just in architectural subjects, but specifically in the photography of Modern structures. This is true for both the European Modernism of the 1920s/30s and the North American Modernism of the 1950s/60s.

What has not been examined in detail, though, is the appearance of automobiles in these photographs, which are always very strategically placed into the composition. At times, the cars are even just as important as the architecture. Swiss Modernist “Le Corbusier” is perhaps best known for this auto-placement, but it was also practiced by other European masters such as Mies van der Rohe and Walter Gropius. In North America, Frank Lloyd Wright frequently had himself and/or his buildings photographed with automobiles, and other North American architects like Paul Rudolph, Venturi Scott-Brown and the designers of the Californian “Case Study” houses frequently made sure to have automobiles photographed in front of their buildings.

Le Corbusier

As mentioned, Charles-Édouard Jeanneret-Gris, known as “Le Corbusier,” is best known for this practice of photographing automobiles in front of his buildings. Like most Modernist architects, Le Corbusier extensively photographed his buildings – during construction, after construction and at other various times. Le Corbusier began thinking about the relationship between automobiles and buildings very early in his career. His *Maison Citrohan* project – a pun on the French auto manufacturer Citroën – was named in such a way because “he believed [his design] to be as efficient as the new machines which were transforming twentieth century life.”¹ The project was designed to be built with mass-produced materials in an assembly-line manner, revealing Le Corbusier’s plan for the house to mimic not only what he saw as the efficiency of automobiles, but also their production method. Sketches and photographs of the model do not include any automobiles, but the plan reveals an enclosed garage

¹ Geoffrey H. Baker, *Le Corbusier: An Analysis of Form* (New York: Van Nostrand Reinhold, 1984), 90.

– an actual space in the architecture (not a separate building) set aside solely for the new machine.

Similarly, in 1923 Le Corbusier wrote in “Towards an Architecture” (*Vers une Architecture*):²

The motor-car is an object with a simple function (to travel) and complicated aims (comfort, resistance, appearance) . . . Well then, it remains to use the motor-car as a challenge to our houses and our great buildings.”³

Illustrating these words with images of automobiles from that time period (Humber, Delage, Hispano Suiza, Bignan-Sport, Caproni, and Voisin), Le Corbusier here is of course furthering his famous argument of the previous chapter in which he stated: “The problem of the house has not yet been stated . . . The house is a machine for living in.”

The first time that we actually see an automobile involved with a Le Corbusier building is at the Villa Stein [aka Stein-de Monzie], Garches, France (1927). This house was extensively photographed by English photographer Frank Yerbury using Le Corbusier’s own mammoth 1927 Avions Voisin C7 automobile in various positions and locations: from the street, pulling up, parked out front, peeking out of the garage, etc [FIG. 1]. Similar scenes were also featured in the beginning of a film entitled “Architecture of Today” (*L'architecture d'aujourd'hui*, 1930) – more about that later. With these photographs and film frames, Le Corbusier here is making a clear statement that the modern man who drives a modern car should also live in a modern house.

² Usually mistranslated into English as “Towards a New Architecture.”

³ Le Corbusier, *Towards a New [sic] Architecture*, Frederick Etchells, trans. (New York: Dover Publications, 1986), 137 and 140-141.

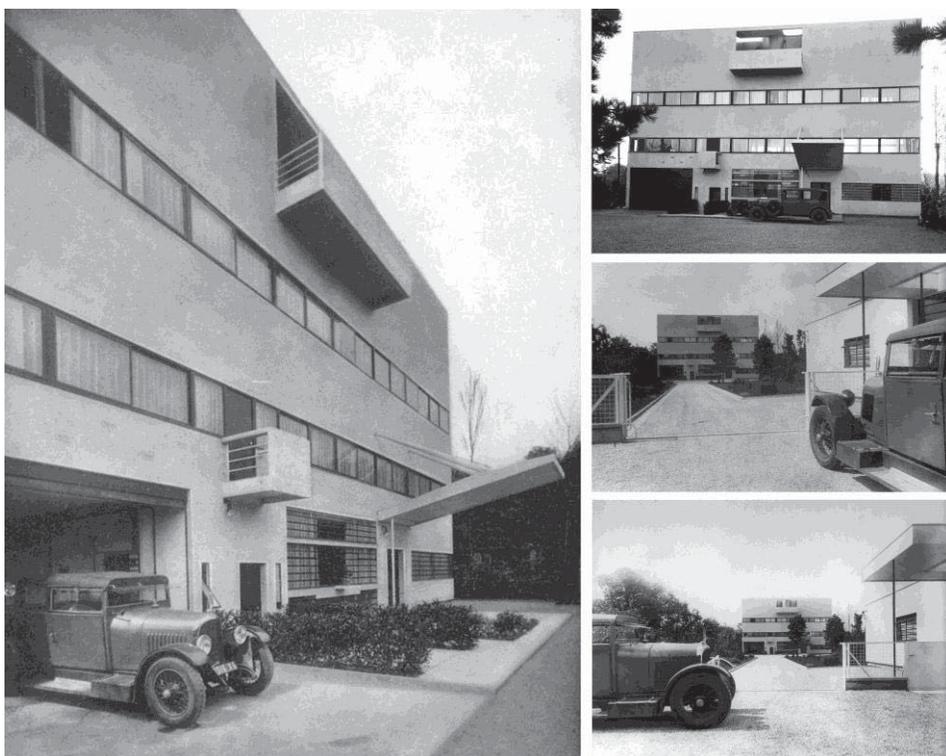


Figure 1. Le Corbusier, "Villa Stein," Garches, France, 1927

The next time we see Le Corbusier photographing automobiles posed in front of his architecture is at the *Deutscher Werkbund's* "Weissenhof Estate" exhibition, completed in 1927. There, along with his cousin Pierre Jeanneret, Le Corbusier designed two buildings: a two-family attached dwelling and a single-family house (which was very similar to his *Maison Citrohan* project). The attached dwelling is the object of our interest because it serves as a background to an automobile parked in a slightly uphill fashion with a woman looking off-camera in front of it [FIG. 2, upper right]. The automobile is a 1927 Mercedes Benz, but the identity of the woman is unknown.⁴ Here, not only can we see a modern automobile, but also a modern woman dressed in modern clothing. She is posing in front of the car, indicating her modern status as much as – if not more than – the car and the building. A second, similar photograph [FIG. 2, upper left] also has her – (gasp!) – behind the wheel of the car, proving that the propaganda here is way beyond just the aesthetics of the architecture.

⁴ The car was a Porsche-designed 1927 Mercedes Benz 200 8/38 Stuttgart Spezial Kabriolet. Since the photo was a promotional shot sponsored by Mercedes, the woman is probably an anonymous model, but could be Corbusier's furniture collaborator Charlotte Perriand, or his wife Yvonne Gallis.

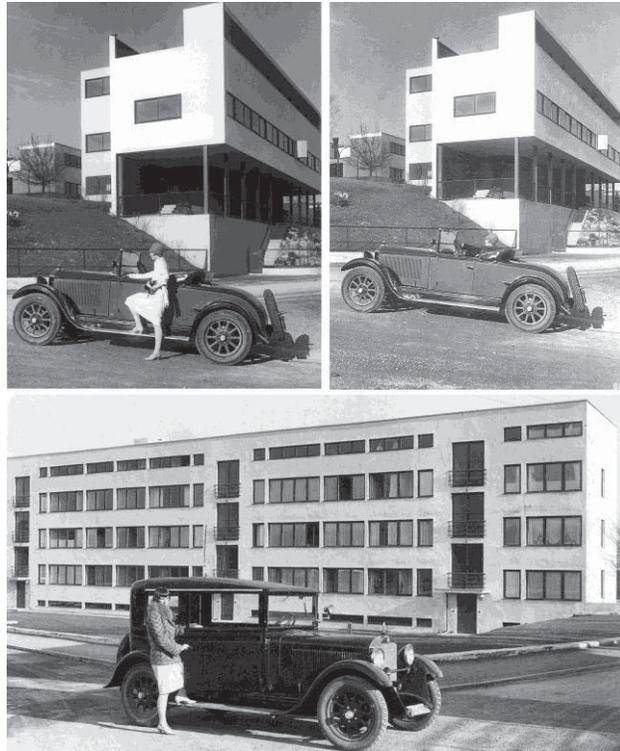


Figure 2. Weissenhof Estate, Stuttgart, GERMANY, 1927
(top: Le Corbusier attached dwelling; bottom: Mies van der Rohe apartment building)

By the time of the Villa Savoye (1931), the automobile has taken such prominence in Le Corbusier's work that he actually designs the ground floor according to the turning radius of an automobile⁵ – three automobiles in fact, since he provides for a futuristic three-car garage. All three of these projects – Villa Stein, Weissenhof Estate and the Villa Savoye – appear in a 1930 film by Le Corbusier in collaboration with Pierre Chenal entitled "Architecture of Today" (*L'architecture d'aujourd'hui*) that featured his ideas in architecture and planning.⁶ This film features an automobile throughout and, similar to Le Corbusier's book "Towards an Architecture," begins with the triple slogan of "A car is a machine for going, an airplane is a machine for flying and a house is a machine for living."

A final example of Le Corbusier's automobile-posing can be seen in his the photographs that he commissioned for his Pavilion Suisse (1931), built to house the Swiss students

⁵ The automobile shown in Figure 8 is a 1927 Avions Voisin C11 Saloon.

⁶ See <https://www.youtube.com/watch?v=daFzqQFqe3M>, last accessed 7 April 2015.

Swiss students at the *Cité Internationale Universitaire*, Paris. Here we see Le Corbusier himself posing, again with his mammoth Voisin automobile, in front of the building, as a driveway curves around in front of and actually under the building. With this one single image, Le Corbusier most clearly seems to be making the statement that "I am modern and so are my buildings."

Mies van der Rohe

While Mies van der Rohe did not write as much as Le Corbusier with regards to the automobile and architecture, there is no doubt that he, like most modernists saw a direct relationship between the two.

As first vice-president of the *Deutscher Werkbund*, Mies van der Rohe was the top man in charge of the 1927 Stuttgart "Weissenhof Estate" exhibition. He selected the architects, coordinated their entries, budgeted their proposals, prepared the site, and oversaw all construction. As such, Mies was awarded the largest and most prominent project in the exhibition: a large 32-unit apartment building located at the very top of the site. Similar to the Mercedes promotional photo using Le Corbusier's double-house as a background, Mies' apartment building stands in the background behind a modern car AND a modern woman [FIG. 2, bottom].⁷ The woman coyly opens the passenger side of the vehicle and does not appear as assertive as Le Corbusier's model. Nevertheless, she has a "modern" 1920s haircut and is dressed in "modern" 1920s clothing, reinforcing their obvious placement in front of the 1920s building.

These representations of the Weissenhof Estate – from Le Corbusier and Mies van der Rohe – are of course in stark contrast to its representation created by the German Nationalist Socialist (Nazi) Party in 1940. Instead of modern cars and modern women, there are stereotypical Arabs depicted with camels and lions. Indeed, the collage is titled "Araberdorf" or "Arab Village." The Nazis were not in favor of modern architecture, modern design nor modern social relations.

⁷ The automobile is the limousine version of the one used for the Le Corbusier photos [FIGS. 6 and 7]. Again, the woman is probably an anonymous model, but could be Mies' furniture collaborator Lily Reich.

As such, they despised the new white geometric undecorated architecture, which they felt was un-German, and were making a point that it belonged more to a non-German race like the Arabs – not for Germans in Stuttgart.

Frank Lloyd Wright

Like Le Corbusier, the American architect Frank Lloyd Wright also admired the automobile as a symbol of the new modern age. Early in his career, Wright designed houses to include integral garages for automobiles or at least a covered area, or “carport” – to keep vehicles dry and under cover. The design of the Robie House (1908) even contained a three-car garage.

Writing in 1932, Wright viewed the automobile as a liberator:

“By means of the motor car and the collateral inventions that came with it, the horizon of the individual has immeasurably widened . . . If he has the means to go he goes. And he has the means – his car. His horizon keeps widening as he goes. The physical release is at work upon character.”⁸

Lastly, throughout his long life, Wright owned a long succession of cars that attests to his personal attachment to the automobile:⁹ a 1910 Model K Stoddard-Dayton, a Knox roadster, a Cadillac Phaeton, a Packard, a 1929 Cord L-29 [FIG. 12], a 1939 Lincoln Zephyr, a 1940 and 1941 Lincoln Continental, a Bentley, a Riley, two Mercedes, a Hillman, a 1937 AC Acedes sport competition roadster, a Jaguar coupe, two Dodges, and a series of Crosley roadsters that were maintained for the use of his apprentices.¹⁰

While Wright has been quoted as saying that his Cord L-29 “looked becoming to my houses,” he rarely posed automobiles in front of his buildings when photographing

⁸ Frank Lloyd Wright, “The Disappearing City” in *Frank Lloyd Wright: The Collected Writings, vol. 3, 1930-1932*, Pfeiffer, B. ed. (New York: Rizzoli, 1992), 85.

⁹ Jane King Hession and Debra Pickrel, *Frank Lloyd Wright: The Plaza Years, 1954-1959* (New York: Gibbs Smith, 2007), 134 (note 20).

¹⁰ According to <http://blog.hemmings.com/index.php/tag/celebrity-owned-cars> (last accessed 12 April 2015), the Crosleys included: 1947 pickup, a 1949 Super Sport, a 1949 Hot Shot, a 1949 two-door sedan, a 1950 station wagon, a 1951 Farm-O-Road, a 1951 Super Sport, a 1952 Super Sport, and a 1952 station wagon.

them. The one notable example is a publicity photograph of Wright's Johnson Wax Headquarters (1936-39), which included a parking garage, in which a suitably bulbous rear-end of an automobile matches the 1930s curves of the building [FIG. 3, top]. Mostly, however, when we see automobiles photographed in front of Frank Lloyd Wright buildings, they are self-portraits. For example, a 1929 photograph [FIG. 3, middle] shows Wright in Arizona behind the wheel of a 1925/6 Packard Dual Cowl Phaeton with wife Olgivanna in the passenger seat and children Iovanna and Svetlana in the back. Behind the car are the canvas-ceilinged "sleeping boxes" that Wright designed for the Ocatilla Camp in Chandler. Like a 1929 "selfie," Wright and his family smile and pose to highlight both the modern car and the modern architecture behind.

Another photo with Wright, some automobiles and one of his designs is the late 1950s snapshot of the architect standing in front of the Max Hoffman House with his Mercedes Type 300 and 300SL Gullwing [FIG. 3, bottom]. In 1954, Wright designed an innovative car showroom for the European car importer Hoffman at 430 Park Avenue in New York City.¹¹ Apparently, part of Wright's payment for this job consisted of these two cars. In the photo, Wright is seen smiling – presumably from the joy of having two more cars – as the house acts merely as backdrop to the photo.

¹¹ The Max Hoffman Auto Showroom was unfortunately demolished in April 2013.

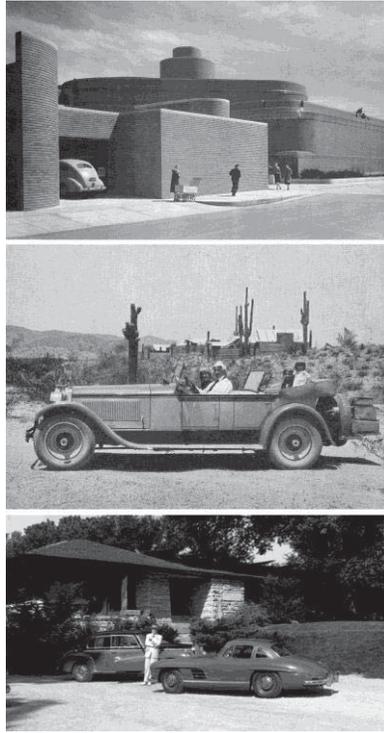


Figure 3. Frank Lloyd Wright and automobile

Stoller and Shulman

The two North American figures who established the analogy between “modern car” and “modern architecture” more so than anybody else were Ezra Stoller and Julius Schulman. Known as the greatest architectural photographers of the twentieth century, Stoller and Shulman almost single-handedly advertised the heroic power of modern architecture.

In the late 1940s, Stoller documented the burgeoning “Sarasota School” that was attempting to adapt the new modern architecture specifically to the Florida climate. His photographs of the houses of Ralph Twitchell and Paul Rudolph always contain an automobile parked in a carport, safe from the harsh Florida sun [FIG. 4]. While it may be argued that these automobiles are equivalent to the “dressing” or “styling” that Stoller performed in all his interior shots (fruit on the table, shades drawn, furniture arranged artistically, etc), it can not be denied that they function much like Le

Corbusier's and Mies' earlier examples to equate "modern" car with "modern" building, only this time parked correctly and neatly away rather than clumsily stationed standing out front.



Figure 4. The "Sarasota School" and the automobile

Stoller also photographed the work of Eero Saarinen on a regular basis, which sometimes involved the use of automobiles. His 1955 photograph of Saarinen's Styling Dome at the General Motors Technical Center in Warren, Michigan, is almost an abstract study of volumes [FIG 5, upper left]. What grounds the photo is the presence of a Buick Century Station Wagon in the foreground. Its winged styling and extended length match the curve of the dome perfectly, hence the title of this paper "Seeing Double." In the following decade, Stoller would photograph Saarinen's TWA terminal at New York's Idlewild Airport (now JFK) with that same double-vision: a full parking lot of 1960s cars is the foreground for Saarinen's bird-like TWA Terminal behind [FIG. 5, bottom left]. While it might be argued that the inclusion of the parking lot in this photo is merely a coincidence, it must be kept in mind that Stoller, like many architectural photographers was quite capable of clearing that parking lot if he thought that the cars compromised his shot. An interesting side-note to this story is another photo by Stoller of the TWA Terminal with an airplane in the foreground: equating the "modern"

airplane with the “modern” building, the outstretched wing of the plane matches the outstretched wing of the terminal.

Operating on the west coast of the USA, Shulman is perhaps best known for his work with the “Case Study” Houses sponsored by Arts & Architecture magazine; in particular Pierre Koenig’s Case Study House #22 (Stahl House), where he literally hung by the seat of his pants to get that one perfect shot. While there is no automobile involved with the #22 photo shoot, Case Study House #21 (Bailey House), also by Pierre Koenig, is indebted to the car parked under the covered driveway, visible to the left through the dining room glass wall [FIG. 5, upper right]. Related to these, although not taken by Stoller, Californian architect Albert Frey created several self-portraits of himself and a car in front of his first Palm Springs house. Frey poses, relaxed in his shorts, with a 1955 Ford Thunderbird [FIG. 5, middle right] and a 1956 Austin Healey 100 while the house’s space-ship-like bedroom looms above him. Except for the cars, everything else in the two photos are identical: viewpoint angle, Frey’s clothing, pose. This is almost “seeing triple”: Frey, sportscar, house. Staying in southern California, William Pereira and Charles Luckman’s “Theme Building” at Los Angeles Airport was photographed in 1967 with a 1963 Stingray Corvette in front [FIG. 5, lower right]. Talking to the driver of the Corvette are flight personnel, perhaps on their way or returning from duty. In contrast to Stoller’s TWA Terminal depiction, the parking lot here is empty: we are to focus on the Corvette and the Corvette only, as it reinforces the leisure-time idea of the Theme Building (restaurant, shopping, sight-seeing).

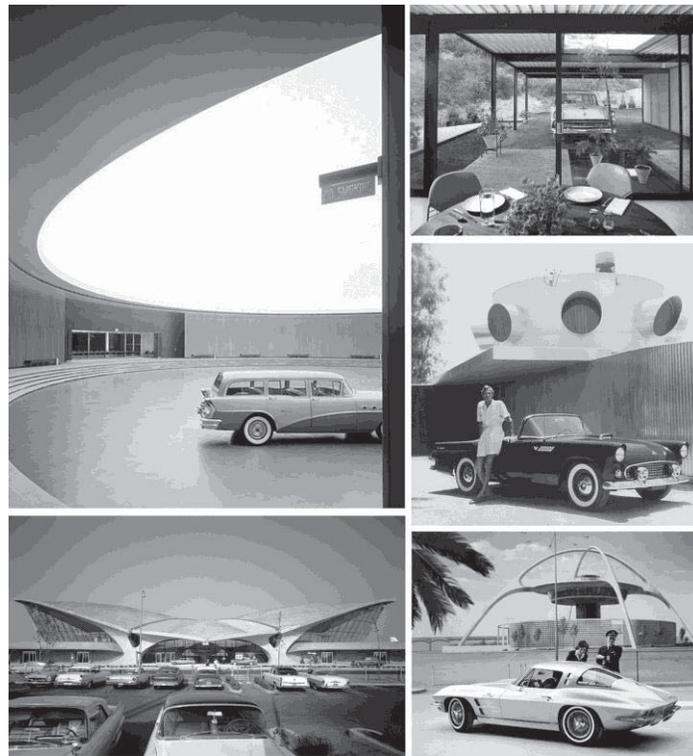


Figure 5. Ezra Stoller, California Modernism, and the automobile

Venturi Scott-Brown

A final example of “automobile placement” comes from the pair who made the analysis of car-culture urbanism a scholarly pursuit: Robert Venturi and Denise Scott-Brown. Following on the heels of their late 1960s “Learning from Las Vegas” study, Venturi and Scott-Brown were never shy to acknowledge the presence and role of the automobile in the built environment. This is particularly evident in their designs for what are derogatorily called “big-box stores” that typically contain large expanses of parking in front of them. Two projects, BASCO and BEST, stand out as exemplary in this regard.

The BASCO Showroom, 1976, was a renovation of an existing 1950s strip-mall to make it more visible from the distant road. Their solution was to make the simple building a backdrop to double-story letters evenly spaced across the 1,100-ft façade spelling out the name of the client, B - A - S - C - O. More important for this study, all photos of

the design are taken from the “vast space of the parking lot” (in the words of VSB),¹² acknowledging – just like Stoller and Saarinen at TWA – the contribution of the cars to the architecture. The BEST Showroom, 1978, takes a similar stance. New construction rather than a renovation, the building is literally a “decorated shed” described in Venturi-Scott Brown’s Las Vegas analysis: porcelain-covered steel panels create a decorative façade of abstract flowers to “give it noticeable presence and recognition in its difficult location.”¹³ And, just like the BEST Showroom, all photos of the design are taken from the parking lot, including automobiles as part of the built environment.

Conclusion

Since the automobiles in question are always contemporary to the buildings being photographed, it seems that their purpose was to verify the modern-ness of the architecture. That is, the automobile – seen as the ultimate product of modern engineering – was juxtaposed against the buildings to somehow “prove” the point, similar to the way that contemporary advertisers juxtapose their products (including cars) against contemporary architecture to equate them with each other. As a result, viewers of such photographs are often “seeing double” in terms of modern/contemporary car and modern/contemporary building.

What is sometimes striking about these images is the way that today – in 2015 – the architecture retains its futuristic or modern appearance whereas the automobile sometimes does not. In the case of Le Corbusier’s mammoth Voisin automobile, it appears quite massive and over-engineered compared to the flowing lines and sleek appearances of contemporary cars. Perhaps that is the enduring quality of this architecture – to ALWAYS appear modern, no matter what the year . . .

¹² <http://venturiscottbrown.org/pdfs/BASCOShowroom01.pdf>, last accessed 9 April 2015.

¹³ <http://venturiscottbrown.org/pdfs/BestProducts01.pdf>, last accessed 9 April 2015.

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