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- 1 In this issue, we specifically wish to address the intersection between photography and design projects; architectural as well as landscape design projects. We hypothesize that if there are links connecting architecture and landscape, both the design and production of one or the other does not appeal to the photographer in an undifferentiated way. Interrogating the photographic vision of the production processes of architecture can shed light on the way in which photographers take hold of landscape design projects and vice versa. The objective of this issue is to understand the role and uses of photography in the making of the design project, to question the modes of dissemination of the photographic image and to explore the historical dimension of the link between photography and design.
- 2 As a tool of representation, photography appears to hold a major place among professionals and agencies. What does photography bring into play? What imagination does it convey? What orders does it give rise to? Which uses of the photographic image can we observe among designers and within their agencies, and what are the resulting collaborations? We know that photography is used for surveying, spreading inspiring images or even allowing for the monitoring of transformations. Depending on the context and the project, the place of photography is not always the same. As a practice, it is fundamentally inscribed in a historical period and in an institutional framework. It can be called upon at different moments within a project, which must then be identified¹.
- 3 The artistic component of photography has often been neglected in favor of its technical aspects. From its official invention in 1839, it appeared as a process which made it possible to compete with drawing or painting in its capacity to replicate nature. Its superiority would have been found in its ability to autonomously form images in the darkroom. This is at least the idea that one of its inventors, Jacques Louis Mandé Daguerre, tried to promote for the commercial and even industrial dissemination of his

daguerreotype². In an article devoted to the photographic landscape devices of the 19th century, Dominique de Font Réaulx³ underlines that the subject of landscape in Daguerre's demonstration became possible to reproduce in all its magnitude and beauty without action from the operator. In her argument, however, this erased all the difficulties of technical mastery, as well as the aspects of creation and imagination necessary for the production of a photographic image⁴.

- 4 The invention of photography was enthusiastically supported by academic circles. As a technical process capable of recording reality, photography immediately acquired a documentary function, which François Arago did not fail to emphasize⁵. It accompanied archaeologists and offered architects the opportunity to enlarge their collections of architectural representations⁶. William Henry Fox Talbot, inventor of the calotype – negative-based photography on paper – also insisted on the automatism of the process, which is reflected in the title of his first illustrated publication of photographs, *The Pencil of Nature* (1843). Nevertheless, the book revealed the hybrid character of photography, as it combines artistic and scientific components. Two of his images, *The Open Door* and *The Haystack*, evidently raised material and aesthetic questions⁷. In addition, the calotype placed photography in the register of artistic productions through its texture.
- 5 In its early days, the artistic dimension of photography was therefore not completely erased in favor of a purely technical understanding, as claimed by its first promoters. While photography accompanied the transformation of landscape painting, passing from a minor genre to a predominant genre, it also made it possible to grasp the link between landscape and design project by using realizations, parks and gardens as subjects, in the same way as architecture. At the crossroads of art and life sciences, the landscape is both a representation and a reality, a duality which photographers seize and play with. Apart from the popularity of topographic photography in the 1860s⁸, we could trace landscape project photography back to the beginning of the 20th century with the photographs of various parks, Sceaux, Versailles and Saint-Cloud, by Eugène Atget. He traveled through these spaces and considered them as lived and traveled, and not as paintings. Atget did not seek to account for the parks in their entirety, but rather for his aesthetic experience on the ground⁹.
- 6 Created in 1837, the Commission of Historic Monuments saw photography as an effective solution for producing images of French monuments. The architectural institution declared itself in favor of paper photography which, less expensive than daguerreotypes, allowed for practical classification of portfolios and multiple prints from the same negative. In 1851, the commission mandated five photographers, Henri Le Secq, Edouard Baldus, Hyppolyte Bayard, Auguste Mestral and Gustave le Gray, who were chosen for the quality of the architectural perspectives they presented and for their mastery of the paper-based process. This commission then gave rise to what the history of photography has called the *heliographic mission* since the 1970s¹⁰. It is interesting to note that among these five photographers, Henri Le Secq and Gustave Le Gray both practiced painting and were students of the painter Delaroche. The documentary function therefore does not exclude an aesthetic questioning of the image: choice of perspective, composition, framing, contrast of blacks and whites. In terms of architecture, it depends on the perceptual dimension of the building, its impacts, its details or as a whole, as well as the consideration for the urban or landscape context. Baldus focuses his interest on the monument, trying to capture it as

a whole, while Le Secq reveals its details. Le Gray, on the other hand, does not hesitate to place it in its landscape¹¹. Other state commissions followed, and Baldus was assigned to photograph the monuments of Paris in 1852, then to oversee the construction of the new Louvre. Charles Marville worked for architects in charge of restorations and responded to multiple commissions from the Haussmann administration to document the progress of the work, in particular large Parisian parks (Bois de Boulogne, Buttes Chaumont, etc.). Photography thus bears witness to traces of the past, but it also accounts for the production processes of architecture in progress and other major projects underway. Like the beauty of challenges, the testimony of the past has contributed to the stimulation of the imagination, echoing the likes of ruins or machinery.

- 7 In the context of the defense and preservation of sites and landscapes, as well as urban transformation, photography participates in the development of an archive used to constitute inventories in the service of public policies. The archive, however, does not appear to be the sole purpose of photographic commissions. After the Second World War in France, public commissions were intended to serve a national territorial policy, and photography was then integrated into communication apparatus intended for the masses¹². The DATAR photography mission (1984-1989) establishes the link between photography and regional planning. However, it made a major turning point by explicitly advocating the close association of art and culture with planning actions, entrusting photographic authors with the mission of giving meaning to the landscapes of deindustrialization¹³. This has resulted in numerous public commissions throughout Europe¹⁴, including landscape photographic observatories in France, most of which have been set up within regional natural parks.
- 8 Reflecting upon the evolution of the form of commissions, Raphaële Bertho¹⁵ observes a reconfiguration of photographic missions from the mid-1990s, which were carried out primarily by cultural institutions. The shift of planning development towards cultural institutions is accompanied by the constitution of collections dedicated to the enhancement of planning rather than its implementation. At the crossroads of public policies between the preservation of remarkable landscapes and the enhancement of everyday landscapes, the evolution of photographic landscape observatories accompanies this reorientation. The photographic image, produced initially for documentary purposes, proves capable of mediating with different audiences, residents, elected officials or experts. It is precisely in this capacity that it aims to integrate a landscape project approach.
- 9 In the call for papers, we proposed to structure the dossier around two main themes: the commission and purpose of photography within agencies and public institutions on the one hand, and collaborations between photographers and designers in the development and communication of design projects on the other hand. To shed light on the understanding of the very diverse uses of photography, we expected surveys conducted in the professional environment, either within private agencies or with public developers such as regional natural parks (which have integrated photographic landscape observatories), Conseils d'architecture, d'urbanisme et de l'environnement (CAUE), or even metropolitan urban planning agencies that order photography commissions, among other things.
- 10 The seven articles that make up this issue do not fully address the different themes of the call for papers, but a common trait of each is that they are based on case studies.

Three articles investigate the different uses of photography applied by designers, whether during their travels or within their agency. In turn, they question topics such as the photographing of models in Le Corbusier's practice, photo-collages as a design medium within the framework of the restoration of the Saint-Étienne Cathedral in Metz, or even the relationship between drawing and photography in the work of Viollet-le-Duc. The role of photography in prospective landscape studies on large territorial scales – inter-municipal, departmental or regional – is discussed in two articles: one on the Dynamic Observatory of the Chaîne des Puys-Faille de Limagne, the other on the *Atlas des Régions naturelles*, a project initiated by photographer Éric Tabuchi. At the metropolitan scale, an article on the role of aerial photographs of Santiago de Chile in the constitution of the city's landscape identity also sheds light on work outside of national territory. Finally, one contribution deals mainly with the collaboration between photographers and designers through the example of photographer Richard Misrach and landscape designer Kate Orff. The place occupied by photography in professional reviews were not covered by proposal subjects and are only mentioned in connection with Le Corbusier's practice and discussed in the article on Santiago de Chile to highlight the collaborations between architects and photographers. The personal photographic collections of architects, a very widespread practice at the beginning of the 20th century, which we also pointed out as a potential subject for analysis, were not granted attention by contributors either, but are mentioned in several articles nonetheless.

How does the landscape influence photography ? A Continuum between architecture and landscape.

- 11 In the call for papers, we hypothesized that the use of photography differs according to the scale and nature of the spaces captured as well as the planned developments, but also that a *continuum* links architecture and landscape. The articles that comprise this issue verify this last hypothesis: even if photography captures an architectural subject, its landscape dimensions are also present.
- 12 The article by Miguel Angel de la Cova, "Photography and Model by Le Corbusier: A Dialogue Between Creation and Dissemination" is eloquent in this regard, because it shows that the model as subject is always photographed in a situation that links it to the landscape. The article studies the different installation strategies used by Le Corbusier to photograph his models. It begins with the first shots taken by Jeanneret and shows that, even in his first experiments, the interest of model photography is much greater than simple documentary shooting. The author reveals the importance of manipulation and movement. It especially shows the way in which the model is positioned, on a base or with a background (a sky and clouds, for example), linking it to a potential environment and endowing the subject with multiple scales.
- 13 Aurélien Davrius's article devoted to the restoration of Saint-Etienne Cathedral in Metz by architect Paul Otto Karl Tornow at the end of the 19th century also shows that there is a *continuum* linking architecture and landscape through photography. Tornow designed the restoration of the cathedral by relying on photo-collages, among other things. The architect adds and cuts elements by taking shots of different angles of the monument. This practice allows him to test the different possible forms of the building, constantly thought out in their relation to the general skyline of the city, which for

some embodies an urban landscape. Architects' use of photography to make montages is a practice that emerged under the Second Empire¹⁶. This is something that developed greater posterity within the European artistic avant-gardists at the beginning of the 20th century.

- 14 Arnauld François, for his part, is interested in the encounter of photography and architectural creation from an aesthetic perspective. He examines the work of architect Viollet-le-Duc, and architectural critic John Ruskin, showing that at the very beginning of photography, as soon as perspective is considered, it is viewed as a composition, a painting. Consequently, the architectural subject is understood through its perception and in its urban and landscape context. The photographic image thus renews the experience of 18th century landscape architects. Revealing moments from the past, it powerfully stimulates the imagination, going beyond mere openness to dreaming. It is this sensibility to photography that allows these two precursors of modernity to develop the intuition of a new sense of architecture, albeit each in their own way.
- 15 The landscape dimension is also essential when the scale of the urbanized territory comes into play. Andres Tellez analyses the fabrication of the overall urban form through aerial photography, which also shows the city's relationship to nature. The representation of nature signals the particularity of a site and therefore of a city, of its development process, despite the fact that architecture became international in the 1950s with modernity. The landscape becomes the sign of a particular urban culture, and photography plays a major role in the critical reception of these modern experiments. In Santiago de Chile, A. Tellez studies the aerial views of Gertsman, which attest to a visual research of the relations between built environment and nature, especially when compared to the more technical and fragmentary images of urban planner Brunner, who developed the master plan of the city. Subsequently, the images of Ladron de Guevara will focus on constructing the urban image of Santiago between 1958 and 1970. Beyond these two authors, the search for the idea of totality and inclusion in a natural environment through aerial photography will help to build the identity of the city of Santiago.

What projects are at work in the photographs?

- 16 Raphaële Bertho analyzes the photographic approach of Eric Tabuchi's "*L'Atlas des Régions naturelles*", which follows the path of a photographic inventory of ordinary architecture to transform it into a geographical portrait of peripheral regional territories. The implemented protocol does not respond to any particular order, but forms part of the artistic approach of the author, or rather of the authors, since cartographic preparation, like fieldwork, requires a partnership with artist Nelly Monnier. This complex and dense project inherited approaches and reflections on the ground, developed both by scenic travels and by the various photographic missions launched by the public commission. It is also in line with the photoconceptualism of the 1960s and its taste for typological series. Because it claims to be an outsider manifesto, this portrait image aims to stimulate development projects precisely where they do not exist. The photographic approach then makes a contribution to regional engineering, which explains the interest of the CAUE of Indre-et-Loire in this process, or their invitation to the architecture seminar in Pesmes. In these cases, the

photographic approach precedes the design projects, whether they be architectural or landscape.

- 17 The article by Pierre Enjelvin, Claire Planchat, Fanny Cassani, Pierre-Alain Heydel and Danielle Fournioux sheds light on the photographic commissions carried out by institutions. Using the example of the Dynamic Observatory of the landscapes of the chaîne des Puys-Faille de Limagne, it shows that the use of photographs within the framework of public commissions carried out by local authorities can go beyond functioning simply for documentary purposes, making it possible to renew a truly territorial project. By reviewing their approach, the authors testify to the way in which the photographic tool combined with participatory devices enables awareness and involvement of all audiences involved in the project. The approach of this photographic observatory thus proves to be capable of mediation and to be a bearer of a territorial project preserving remarkable spaces while enhancing everyday landscapes. By relying on technical and rigorous protocols that are at work in this renewal, this experiment, which is not isolated¹⁷, shifts the field of the design project from strictly development to aesthetics. The project is then situated in the cultural co-construction of the landscape.
- 18 The political construction of the landscape is at the heart of Matthieu Duperrex's article on the collaboration between photographer Richard Misrach and landscape designer Kate Orff throughout several exhibitions and the publication of the book *Petrochemical America*. This collaboration is quite unique because it reverses the typical relationship between these two professions, a relationship which most often takes the form of a landscape architect commissioning a photographer¹⁸. Here it's the opposite, as the photographer's desire for the project's prolongment that forms the foundation of the exchange with the landscape architect. Kate Orff takes on the photographic series of Misrach and displays its full complexity in an ecological and landscape atlas. She starts from photography, which she works to understand by mobilizing her knowledge and her landscaping tools. Thanks to fine graphic work, she shows the complexity of the industrial, ecological and human histories which led to these landscapes. It offers a sort of backward plan, which today serves as a cultural and touristic guide for visitors to the banks of the Mississippi.
- 19 By bringing together these seven articles, this issue does not claim to cover all the existing relationships between photography and project, but rather to show the richness, diversity as well as relevance. Studying the links between design project approach and photography inevitably leads to considering professional hybridizations. Today, both landscape agencies and urban planning agencies are increasingly calling for the sharing of skills.
- 20 Examining the uses of photography throughout history shows to what extent it involves cultural depth, a tension between technique and art capable of stimulating creation. As long as it constitutes a form of representation of the design project, photography testifies to the need for permanent renewal of these forms, thus contributing to the evolution of professional practices and configurations. We hypothesize that photography plays a fundamental role in design projects and that it cannot be understood through the sole sphere of communication, unless the complexity of collaborations and dissemination formats are reintroduced.

NOTES

1. Cf. Frédéric Pousin, Sonia Keravel, Marie-Hélène Loze, *Les temps du projet au prisme de la photographie*, 2017, [on ligne] <http://photopaysage.huma-num.fr/wp-content/uploads/2017/12/lestempsduprojetweb2.pdf>
2. J. L. M. Daguerre, *Des procédés du daguerréotype et du diorama*, Paris, Lerebours et Susse Frères, 1839.
3. Dominique de Font-Réaulx, “Les dispositifs du paysage photographique au XIX^e siècle”, in Monique Sicard, Aurèle Crasson, Gabrielle Andriès (dir.), *La fabrique photographique des paysages*, Hermann, Paris, 2018, pp. 23-31.
4. Difficulties due to the significance and complexity of the apparatus as well as the situations, which the excursionists, commissioned by Noël Paymal Lerebourg to take shots of the curiosities and landscapes of Eastern Europe and the Southern Mediterranean, then had to face and solve with inventiveness and talent. The same was true of Frédéric Goupil-Fesquet or Girault de Prangey, who embarked for the Middle East and were confronted with light intensity and various hazards on the ground, cf. Thierry Gervais, Gaëlle Morel, “La photographie d’exploration et de voyage”, in *La photographie. Histoire, techniques, art, presse*, Larousse, Paris, 2008, pp. 90-103.
5. François Arago, *Discours devant la chambre des députés*, 1839, cité par André Rouillé, repris par Dominique de Font-Réaulx, *op. cit.*
6. Cf. Giovanni Fanelli, chap. 7 “Les architectes et la photographie”, *Histoire de la photographie d’architecture*, Presses Polytechniques et universitaires romandes, Lausanne, 2016.
7. Cf. Michel Frizot (dir.), “Un dessin automatique. La vérité du calotype”, in Michel Frizot (dir.), *Nouvelle histoire de la photographie*, Bordas, Adam Biro, Paris, 1995, pp. 59-88.
8. Cf. Françoise Heilbrun, “Le tour du monde. Explorateurs, voyageurs et touristes”, in Michel Frizot (dir.), *Nouvelle histoire de la photographie*, *op. cit.*, pp. 149-173.
9. Cf. Michael Jakob, *Le jardin et les arts. Les enjeux de la représentation*, Hepia/Infolio, Genève, 2009, p. 32.
10. Cf. Michel Frizot, *Nouvelle histoire de la photographie*, *op. cit.*; Thierry Gervais, Gaëlle Morel, *La photographie. Histoire, techniques, art, presse*, *op. cit.*; Giovanni Fanelli, *Histoire de la photographie d’architecture*, *op. cit.*
11. Cf. Anne de Mondenard, *La Mission héliographique : cinq photographes parcourent la France en 1851*, Monum, Éditions du patrimoine, Paris, 2002.
12. Cf. Dominique Gauthey, “Les archives de la reconstruction (1945-1975)”, *Études photographiques*, n°3, 1997, pp. 103-117.
13. Cf. Raphaële Bertho, *La Mission photographique de la Datar, un laboratoire du paysage contemporain*, Paris, La Documentation française, Paris, 2013.
14. Cf. l’exposition de la Bibliothèque nationale de France, *Paysages français. Une aventure photographique 1984-2017*, catalogue sous la direction de Éloïse Gonessa et Raphaële Bertho, BNF éditions, Paris, 2017; Frédéric Pousin, “Photographie, projet de paysage et culture professionnelle”, in *La Mission photographique de la Datar. Nouvelles perspectives critiques*, La Documentation française, Paris, 2014, pp. 11-127.
15. Raphaële Bertho, “L’année 1994. Une décennie de missions photographiques au sein des institutions de l’aménagement du territoire”, in Frédéric Pousin (dir.), *Photopaysage. Débattre du projet de paysage par la photographie*, Les productions du Effa, Paris, 2018, pp. 36-51
16. Cf. Giovanni Fanelli, *Histoire de la photographie d’architecture*, *op. cit.*
17. Cf. Especially used landscapes. Observatoire photographique du paysage depuis le GR 2013, [on line] [<https://www.gr2013.fr/paysages-usages-observatoire-photographique-paysage-gr2013/>], as well as issue 15 of the review *Projets de paysage*, “L’observation et les observatoires de

paysage : quelles pratiques et quels dispositifs pour mettre en débat les relations entre les sociétés et leur environnement”, 2017, [on line] <https://www.projetsdepaysage.fr/accueil>

18. On the collaborations between landscape architects and photographers, cf. Sonia Keravel, “Quand la photographie se mêle du projet de paysage. Gérard Dufresne et Alain Marguerit, trente années de collaboration”, in F. Pousin (dir.), *Photopaysage...*, op. cit., pp. 136-153; in his *Histoire de la photographie d'architecture*, Giovanni Fanelli (op. cit.) comes back to several famous duos of photographers and architects: Hélène Binet and Zaha Hadid, Richard Pare and Tadao Ando, Herman Hertzberger and Johann Van der Keuken, see chapter 7 “Les architectes et la photographie”.

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from above: the aerial view in visual culture, IBTauris, 2013; “Photographie, projet de paysage et culture professionnelle”, in *La Mission photographique de la DATAR. Nouvelles perspectives critiques*, La Documentation française, 2014; *Photoscapes. The nexus between Photography and Landscape Design*, Birkhäuser, 2019.