

05. Javier Murat Agreda, "Axonometric section of the Royal Palace of Madrid." Watercolor, graphite pencil and red ink. 57x90, 70x100 cm. Drawing published in: Iglesias, Helena. *Arquitectura en el Palacio Real. Dibujos realizados en la Segunda Cátedra de Análisis de Formas Arquitectónicas de la E.T.S. de Arquitectura de Madrid bajo la dirección de Helena Iglesias.* Madrid: Reales sitios Españoles, 1991, pp. 78-79.

06. Yolanda Boto González, "Colonia Güell Church", fragment of the facade. Watercolor on paper, 100x70 cm, Graphic Archive of the ETSAB-UPC Library. Drawing published in: Universidad Politècnica de Catalunya. Càtedra de Dibuix II. *Gaudí dibuixat pels estudiants de l'Escola Tècnica Superior d'Arquitectura de Barcelona, dirigits pels professors: Santiago Roqueta Matías, José García Navas, Javier Monedero Isorna, Antonio Pérez Rodríguez, Ernest Redondo Domínguez i Monserrat Ribas Barba, de la Càtedra de Dibuix II, al llarg del curs 1983-84.* Barcelona: Ayuntamiento de Barcelona, Escola Tècnica Superior d'Arquitectura de Barcelona - Universitat Politècnica de Catalunya, 1985, lámina IX.

07. Josep Maria Fort Mir. Study of a pavement for a public place in Diagonal. Watercolor made in the subject of Drawing III in the 1983/84 course. Drawing published in: Soria Badía, Enric, ed. *Dibujos. Selección de ejercicios realizados en 6º curso de la ETSAB entre los años 1978-1991.* Barcelona: ETSAB, 1991, p. 53.

08. Héctor Conesa Hernández, "General View Platform and Cover," marker on paper 59x42 cm. Drawing published in: Universidad Politècnica de Valencia, E.T.S. de Arquitectura, Departamento de Expresión Gráfica. *Dibujar Valencia III, Estación del Norte.*

09. Original drawing by Germà Català Torras, "Maritime Museum, Facade on the Paseo de Colón de Drassanes." Watercolor on paper, 100x70 cm.

Graphic Archive of the ETSAB-UPC Library. Drawing published in: Universidad Politècnica de Catalunya. Càtedra de Dibuix II. *Arquitectura de la Diputació de Barcelona. Dibujat pels estudiants de l'Escola Tècnica Superior d'Arquitectura de Barcelona, dirigits pels professors Jordi Bertran i Castellví, Josep Bosch i Espelta, Modest Masides i Serracant, Ignasi Rivera i Buxareu i Jordi Vila i Robert, de la Càtedra de Dibuix II, al llarg del curs 1986-87.* Barcelona: Diputació de Barcelona, Escola Tècnica Superior d'Arquitectura de Barcelona - Universitat Politècnica de Catalunya, 1988, lámina I.

10. Joan Maria Barrufet, "Facade of the Rambla," Drawing II course 1984-85, watercolor on paper, 100x70 cm. Graphic Archive of the ETSAB-UPC Library. Drawing published in: Margarit, Joan. *Poema per un fris: Façana de la Rambla, dibuixada pels estudiants de l'Escola Tècnica Superior d'Arquitectura de Barcelona.* Barcelona: ETSAB, 1987.

06

Exhibited architecture. Artistic transitions on architectural photographic representation

Iñaki Bergera
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If we can state that certain architectural production currently finds its origin and explicit accommodation in the field of the exhibition, it is even more logical -considering the unavoidable visual culture- to assert that the images of architecture prevail autonomously over the architecture they represent, becoming independent of the strictly disciplinary and exhibited illuminated in the aura of the artistic on the walls of a museum. To explore this argument in line with the subject from the current Ra's issue, we will review eight exhibitions, and their corresponding catalogues, held in different museums and art galleries from 1982 to 2018, and focused on exploring architectural photographic representation and its translations to and from artistic practices. We aim not just to make an exhaustive review of this reality, but to extract from its analysis a contemporary critical reading of its potentialities and interpretations.



PHOTOGRAPHY AND ARCHITECTURE: 1839-1939

"Architectural photography is a closed system that refers strictly to its own canons of representation and only tangentially to the architecture in question".

Lewis Baltz¹

INTRODUCTION

Undeniably, it is through its images that architecture best presents and represents itself, where it is revealed and unveiled. Architecture, as object and space, *is there* but its images -when the actual and phenomenological experience does not obstruct it- become not only documents in themselves, but a reading and interpretation of it. Ever since the pop artist Ed Ruscha photographed some dull buildings in a Los Angeles street, and Bernd and Hilla Becher collected typologies of industrial buildings, tanks and granaries or, later, Andreas Gursky explored the architectural stages of the global consumer village, the photography of buildings has fed off the aura of the artistic imbued with a potential that the discipline of architecture, similarly subject to the rhythms of visual

culture, can no longer dismiss and ignore. This same complexity also attracted artist-photographers of the 'new topography', the urban voids or non-places and today continues to influence in some ways a new intense architectural awareness of its own rich periphery. Furthermore, today, artists such as Josef Schulz or Philipp Schaerer are digitally manipulating architecture or directly projecting a fictitious architecture through photomontage, intended exclusively to be appreciated and exhibited as art. The identity and appearance of architectural language, thus loses its primary imperative to become exclusively an object of artistic and critical interpretation.

Having thus articulated these themes –the transfers of the architectural image to and from the artistic universe– which is increasingly attracting attention as a research field, it therefore seems exciting and worthwhile to conduct research based on a rigorous and symptomatic connecting thread. We will examine the catalogues of eight exhibitions that were held in various museums and art galleries between 1982 and 2018, focused on exploring this subject from two angles. Firstly, celebrating the fact that the exhibitions were themselves an example of 'exhibited architecture' by their physical presence in spaces intended for artistic and cultural dissemination. And secondly, by portraying the observable evolution of the relations and reciprocal influence of art and architecture through the unitary medium of its visual representation. By the use of this supporting documentation, we do not aim to review a set of catalogues but to weave together a series of critical and theoretical comments and thus assess the potential outcomes and interpretations of the disciplinary transition and convergence.

EIGHT EXHIBITIONS FOR ONE NARRATIVE

We will begin our account in 1982, with a catalogue from the first exhibition dedicated to the single theme of architectural photography, *Photography and Architecture: 1839-1939*² (fig. 01). Its curator Richard Pare³ had been appointed a few years earlier by Phyllis Lambert –founder of the Canadian Centre for Architecture (CCA)– to create the museum's own photographic collection, from which the exhibits were gathered. Until this point, the CCA's collection, and therefore the catalogue, mainly contained photographs from the 19th century. The first part of the exhibition covered chronologically the origins of photography in the United Kingdom and France, placing particular emphasis on the archaeological photography of the traveller. A second section took its theme from the pre-modern fascination for the city –including the perspective of classical authors that shifted between tradition and modernity, such as Eugène Atget, Alfred Stieglitz, Edward Steichen, Berenice Abbott and Walker Evans–, primarily a panoramic vision, but also focused on documenting the processes for building skyscrapers in the burgeoning metropolises of the United States. The documentation of this odyssey puts the accent for the first time on the narrative –and on the author's own gaze–, and not just on the object and the objective. The review of this personal history of architectural photography finishes by presenting the emergence of the *avant gardes*, with four photographs of various examples of modern architecture in Germany. The catalogue is certainly pioneering in uncovering the themes and tracing out a first roadmap to establish the canons and orthodox contents of the inter-disciplinary discourse⁴.

Almost ten years later, in 1991, the London gallery *The Photographers' Gallery*⁵ arranged a selective exhibition of items donated from museums and collectors (fig. 02). In some ways it picked up the baton left by the CCA exhibition, but placing the accent on modernity rather than preceding episodes from the nineteenth century. The authentic texts that accompany the catalogue made this exhibition the first serious attempt to trace the relations between photography and art and their derivatives in the contexts of art. It is worth highlighting the text from the keeper of the RIBA's photogra-

phic collection Robert Elwall –a foretaste of his influential publication *Building with Light* first printed in 2004⁶– where he sketched out the critical framework for analysing the extent of the relationship between buildings and their images. The catalogue progresses from European gothic, to classical ruins, the first iron-constructed architecture of the 19th century, the urban environment of the great Western capitals, Russian constructivism, the architecture of Bauhaus, the monumental and dynamic character of industry, the city as the theme for the photographic collage, artistic contributions to architecture, the periphery, the construction processes, deconstructivism and the architecture of the great American practitioners from the modern era. For the first time the artist's perspective on architecture and the city was presented –Lewis Baltz, Bernd y Hilla Becher, Jan Dibbets o Gordon Matta-Clark, among others–, for whom the urban landscape and its buildings were not just a subject but a means of exploration.

In 2002 interest in this topic moved to France⁷, where the Museum of Grenoble organized another monographic exhibition gathering items from a number of institutional lenders and individuals⁸ (fig. 03), chronologically linking the two previous events for the first time offering "an evolutionary perspective of all photographic production from the 19th century to the present"⁹. However, in contrast to its predecessors the main weight of the exhibition's narrative and catalogue was organized around names and the date of birth of the selected authors. The story starts with exhibits from the very hands of the medium's 'inventors', such as Louis-Jacques Madauge and William Henry Fox Talbot, and the famous authors of the *Mission héliographique* like Édouard Baldus, the Paris of Eugène Atget, who serve to inspire a firstly pictorialist, then modernist fascination for the great New York metropolis. The low-angle industrial scenes of Eugen Wiskovski opened the door to the 'new vision' of Man Ray, Aleksandr Ródchenko, László Moholy-Nagy, etc. In this succession of authors, whose works hint at certain thematic motifs such as the destruction of cities in war, begins a chronological exploration of the 20th century combining the main architects responsible for architectural modernity (Werner Mantz, Lucien Hervé, Julius Shulman o René Burri) with others contributing a more personal regard view on these "architectural vistas" (Ed Ruscha and the Bechers and their disciples from the Düsseldorf School). If the previous exhibitions were used to present the theme, this made another step towards the overwhelming rotundity of its categorization, which presents us with a legacy that indisputably demands attention and recognition.

We then come to 2011, a decade in which the research and publication potential of the material acquired exponential interest. The initiative came from the Museum of Architecture of the Munich TU in Germany. The exhibition and its catalogue¹⁰ (fig. 04) was selected from the museums own collection, displayed for the first time. The title, *Photography for Architects*, reflects a clear didactic focus rather than speculative. The exhibition sought to show useful and stimulating content for architects and students placing special emphasis on the instrumental value of architectural photography for analyzing and carryout out projects. With a greater concentration on the pre-modern era of the 19th century, the regard from and towards art is limited to the occasional –and then categorical– reference, such as the work of the Bechers. The first and longest thematic section of the publication "Photographs as a source of motifs and forms for architects", was mainly centred in the pre-modern 19th century and the early 20th century and was structured geographically. The second section "Photography as a support for design" reviews examples of the instrumental aspects of the medium. The third section "Photography for the documentation of buildings", gathered various building processes from architectural and engineering works. The last section "Architect and photographer", tackled the circumspet client relations between both professions with examples given of successful collaborations such as between Le Corbusier and Dr. Lossen, Egon Eiermann and Georg Pollich, Eero Saarinen and Ezra

Stoller or Mies van der Rohe and Hedrich-Blessing. It was therefore an exhibition of photography designed by and for architecture, of an endogamous nature and with hardly any echoes of the indispensable conceptual or artistic influences.

Continuing with the Central European focus, the next exhibition took place two years later in Switzerland, in the *Fotomuseum Winterthur* in Zurich, thanks to a series of institutional and private loans (fig. 05). It consisted of a curated project, with the same perspective as the previous events, that tackled the general theme of photography and architecture in depth – to which the 440 pages of the voluminous catalogue are testament¹¹ – with a transversal rather than linear approach, a complex narrative that seeks answers to the questions that the theme raises. The catalogue design is coherent and contemporary combining documentary rigor and a serious speculative assessment. Several headings for the eighteen sections in the catalogue – Grand tour: from Talbot to Koolhaas” or “Construction, decline and destruction” – clearly express the evident attraction of the peripheral influences – the aesthetics of the ordinary, ideology, power, destruction, etc. – in the canonical discourse of architectural photography.

The catalogue¹² (fig. 06) does not present any significant advances on the previous exhibitions, either in the selection of photographs or in the number and depth of its texts. The catalogue reproduces seventy-five photographs arranged chronologically from 1842 to 2004. Their selection and display is justified more from an historiographical and stylistic contribution – with regard to the evolution of architectural language – than from a critical objective. In other words, it is a question of the institutional contribution of the Californian museum to the current international dialogue.

In 2014 one of the most significant and synthetic exhibitions included in this account was held in the Barbican Centre in London. It was called *Constructing Worlds. Photography and Architecture in the Modern Age*¹³ (fig. 07). Similar to the exhibition held at the Museum of Grenoble in 2002, but this time centered around the modern and contemporary eras, the curator’s narrative was articulated around the names of the eighteen selected photographers, from Berenice Abbott to Iwan Baan. Both were given equal treatment and therefore a certain co-responsibility in the account. Following them, were authors that represented an explicit or personal artistic vision such as Ruscha, the Bechers and their disciples Struth and Gursky, those connected with instrumental photography such as Shulman and Hervé, or those that documented globalised contemporary societies contextually such as Guy Tillim, Bas Princen and Nadav Kander. The catalogue¹⁴ is a useful resource from a documentary perspective and should be reviewed in parallel with the book *Shooting Space. Architecture in Contemporary Photography*¹⁵, a complementary and coetaneous publication from one of the curators that continued the Barbican exhibition’s discourse but widening the range of authors, and grouping them thematically, with a discussion that hinged even more explicitly on photographic practices that were justified by architecture, as their pretext.

Although the Barbican show might be said to continue and close the connecting thread of this discourse, we will conclude this account in 2018, with the last exhibition, *Image Building*¹⁶, held in the Parrish Art Museum in New York state from loans from a total of twenty-five institutional donors and individuals (fig. 08). The exhibition ignored the pre-modern era to deliberately focus more on the images than the authors. Starting with Abbott, the number of photographs and artists represented is relatively reduced, as many of the catalogue’s photographs – inserted into the main text written by the curator – feature the same authors, such as Shulman and Stoller. As in previous catalogues, the book also includes photographs from the ‘new topography’ of the Düsseldorf School, as well as photographers representing the new sensibility (Hélène Binet) or critical realism (Iwan Baan), with whom they lay out the visual discourse of contemporary architecture.

NOTES AND CONCEPTS FOR A REVIEW

Having related these experiences of exhibitions, we now move on to review them in order to extract certain conclusions, starting from the realization that the positioning of architectural photography in an artistic context is evidence of the identity and potentialities of this photographic sub-genre. The image of architecture transcends architecture itself and its endogamous intermediation. The key to exploring its potential reach derives simply from the uses that can be made of it, and artistic use in particular. The primal neutrality of the visual representation of architecture is specified by the characteristic rhetoric of its operative and media contexts and, initially, by the nuances implicit in its authorship, more profiled if possible in the case of the artistic gaze. The images that explore the latent potential and tensions of architectural space provide their own narrative that eventually endow these photographs with the aura of the artistic. The visual ‘contaminations’ humanize the readings we make of constructed space, making it more believable, questioning and seducing us more by what they do not say than by what they show.

Of all the possible graphic representations of architecture without doubt, photography captures its formal and spatial reality more directly and truly. It is symptomatic that most architectural exhibitions that have taken place and take place in galleries and museums base their discursive thread on the primordial role of the photographs (to the detriment of plans and mock-ups) to the point of claiming that an exhibition of architecture has in reality, come to be seen as an exhibition of architectural photography. On top of this realization and acknowledgment that photography does not guarantee the verisimilitude of the photographed object, we must contextualize our critical reflection on the theme from the hermeneutics of the image, for example, the theories of Gadamer, who liberates the image from the icon or reflection of what it represents, granting it its own autonomy. The image is polarized between what is seen in it and what it represents, between the strictly visual and the contents of the visible. Viewed from the perspective of art, an architectural photograph, endowed with the aura of the artistic would for Gadamer be imbued with a kind of ontological ‘increment’ of the represented thing, in this case architecture: “The content from the image is determined ontologically as an emanation of the original image”¹⁷. A good photograph for Gadamer – with aesthetic and conceptual values – is not a copy of the original, but adds to and presents additional content to the represented thing.

However, with various meanings and nuances, as we have seen in this review, certain photographer-artists – or artist-photographers – have approached architecture from its meaning as an object (notably the Bechers and their disciples). In furtherance of the ‘new objectivity’ originating in Germany in the 1920s, this practice of photographers towards architecture is an expression of ‘straight photography’, a useful photography that disassociates itself from the distinction between image and object. Yet this *modus operandi* was so artistic that in its straining to revise the interpretive scope of the architectural object it finished by erasing and dissolving it, really and metaphorically, as occurs in the photographs that Hiroshi Sugimoto takes of the icons of 20th century architectural modernity (fig. 09) or with Thomas Ruff’s project *l.m.v.d.r.* in which he visually re-elaborates the legacy of Mies Van der Rohe.

Previously we have written about the ethical aspects that have compromised and compromise the uses and abuses of architectural photography in their professional contexts, defending as a valid possible alternative a support in the discourses and strategies arising from this other architectural photography generated from within the universe of the artistic¹⁸. An example of this transformation has been explored by Phillip Ursprung analysing the collaboration between Peter Zumthor and the photographer Hans Danuser¹⁹.

Ursprung explains this collaboration as stemming from the contamination, within architecture and by way of the photographed object, of the so-called 'ironic turn'²⁰, "a transition born out of the notion of architecture as a system of signs, like a text or a language that can be read, which understands architecture as an experienced image that affects the observer"²¹. Walter Niedermayr, who had done similar work to Danuser and Zumthor in this case with SANAA²², also faithfully represents this desire to search for, in the visual representation of architecture, a revelation of something hidden in the simple documentation of the visible. Niedermayr in his work looked to "make a photograph of something that allowed something to appear in the photograph that was not visible itself, in the sense of being recognized as the original image of the representation"²³.

ARTISTIC IMPREGNACION OF THE VISUAL REPRESENTATION OF ARCHITECTURE: POTENTIALITIES AND INTERPRETATIONS

"Architecture tell us as much about the historical state of photography as photography about the historical status of architecture"²⁴. The instrumental roles of both disciplines are interchanged and overlapped by means of their representation.

And this relation is further enriched by competition between influences and artistic strategies. The fact that architectural photography was used for instrumental and documentary purposes – as exemplified best by the *Mission héliographique* of 1851 in France – constricted it within the bounds of the purely imitative and it had to adorn itself with a pictorialist approach to reach a higher and nobler plane and to construct an artistic dialogue with painting. The review of exhibitions that gave special attention to 19th century architecture reveals this clearly.

A century later, notably from the 1970s and 1980s, the role of photography in the world of contemporary art and its means of dissemination achieved an importance that reached, if not surpassed the level of painting. Henceforth embedded in the discourses of post-modernism and conceptual art, both photography and architecture were inspired to explore the potential of their social roles as mediums of representation. Architectural photography thus remained definitively atomized – with its logical spaces of confluence and interchange – between professional and artistic practice²⁵.

To the extent that the overlapping of photography and architecture transcends mere visual reproduction of an object enabling its sought-for alienation and the corresponding polysemiotic interpretation by the photographer as author, yet also the observer as receiver, we can affirm the logical placement of this photographic sub-genre within an artistic development rather than among aseptic technical procedures. Photographs are not taken, they are made; the photographer constructs the photograph visually, as the architects materially shapes the building. Therefore, the review of these exhibitions' contents could be in itself a review of the history of the photograph, from the pictorialist and documentary photograph of the 19th century, on to the new objectivity and experimentation of the modern avant gardes and the fascination for the ordinary and generic of the 1970s.

It is symptomatic that the exhibition *New Topographics: Photographs of a Man-altered Landscape*²⁶ occupies a central place in the transformation of artistic photography of the second half of the 20th century, as demonstrated by the repeated presence of the participating artists in the exhibitions we have reviewed. The reference to the Bechers, along with Stephen Shore, Lewis Baltz and Robert Adams connects us back to the idea of the critical conceptualization of the gaze on the building. For the artists of the 'new topographics' architecture was not a self-contained autonomous subject, but rather a discourse to transmit ideas by adhering to aesthetic codes, a formalist sub-strata and aesthetic verging on minimalism. The abstraction of the delineated architectonic mass brings us back to a poetics that transcends the simple documentation and recording of architecture and urban spaces.

If the concept and identity of what we call architectural photography is broad and diverse, so also is the profile and nature of the agents responsible for its particular artistic expression, including artists, photographers and architects who use photography. The success and popularity of architectural themes in the world of contemporary artistic photography to some extent lies in their fascination for exploring, conceptually and documenting the critical aspects of the ordinary lives of city-dwellers and citizens. And life evolves in urban spaces, places for work and leisure, and especially the domestic domain. Yet why is this artistic exploration of the ordinary conducted through the medium of photography? Because it is the medium of the every day. "The photographic has achieved its greatest significance for art in its adaptability. This has been the source of its radical potential, of its fascination for artists and its extraordinary capacity for renewal"²⁷. In particular, it is when photography delves into and dwells on the city, through reporting, that architecture serves as something more than simple background scene. The architecture is expressed as urban space and in it is encountered the life that gives the architecture meaning. As Gloria Moure writes "the current interactive, experimental and semiotic concept of artistic creation, places architecture and urbanism in a fundamental aesthetic place, as it is within the urban landscape that this conception finds its best application"²⁸.

We have seen in these exhibitions that architectural photography – and on occasions architecture itself – becomes "artistic" when it directly incorporates an unequivocal critical and conceptual dimension. The regular presence of the work produced by the artist Ed Ruscha in the 1970s is significant. His photographic work is artistic without appearing so, not for technical or aesthetic reasons but for the message it conveys. We venture to compare its importance to that of Deschamps role in the modern era's *avant garde*. The transformation of a urinal into a "Source", to extract an ordinary object from the sterile contexts of everyday normality to endow it with artistic value through authorship could be similar to the consecrating effect of Ruscha's casual photographs on the architecture and urban spaces that he portrays as an *objet trouvé*, rather than car parks, petrol stations and the strip developments of the Californian boulevard. Ruscha's amateurism eschewed an interest in the architecture and the photography. "I am not really a photographer. Photography is a pastime for me" His architectural photographs are simply a conceptual artistic activity that paradoxically subsequently influenced the way of making and viewing architecture²⁹.

If orthodox architectural photography experienced its moment of apogee in post-war modernity with the Shulmans, Stoller, etc. as primary exponents of that brilliant and mutable capacity – and Ruscha's oeuvre mentioned above – or that of Dan Graham³⁰ – transforming it by imbuing it with a clear conceptual and critical dimension, the work of the Düsseldorf School's photographers, firstly, Bernd and Hilla Becher and then their disciples, Candida Höfer, Thomas Struth, Andreas Gursky, etc., in contrast turned into the definitive artistic apogee of the relational scope of images and architecture. From the 1990s their grand-scale pristine photographs reappraised of the contemporary art market and its commercial and exhibition spaces. Architecture, through their photography, entered the museum – literally and metaphorically – through the front door.

The neutrality and technical preciosity of the pieces explore rather the urban complexity of industrialization: "the contemporary city can be understood as a kind of palimpsest: while its surfaces may be potentially photogenic, underneath are hidden complex social and political relations"³¹. Urban photography thus finds a clear accommodation with the artistic sphere when in the wake of the definition of non-places or *terrain vague* the photographers explore the peripheries, the places in transition or ruined and abandoned places. Thus, a professional practice that consecrates the aesthetics of decontextualized architectural forms is replaced by – in continuity with the critical re-evaluation of modernity – an emancipatory pro-

fessional practice of an artistic nature firstly virtuoso then focused on the complex dynamics of the contemporary city and its undefined spaces, latent, peripheral and also abandoned. Photography explores the temporal tensions and contradictions between the new and the old, development and decline. And this architectural-other also becomes, through the images, an architecture for museums.

Architectural photography has been able to evolve from its role of documenter and witness to finish illuminating not only the narration of architecture's progress but its embodiment of the economic, cultural, social and artistic contexts which it serves. The fact that architecture is influential as a carrier of visual narrative in the spheres of art and culture is symptomatic of the processes of transformation that the discipline has undergone at certain critical moments. As Ursprung states, "the research into the relations between photography and architecture appears convincing because it reveals processes that appear hidden when the histories of architecture and photography are examined separately"³². An intersectional analysis of the relations between photography and architecture in the light of their artistic interactions throws an even more disinhibiting regard on both, if no other necessities intervene.

CONCLUSIONS

This journey through the discourse of almost four decades between the first and last of the eight exhibitions, linking the end of the 20th century with the strictly contemporary, suggests a clear interpretive map. The first conclusion is that instrumental

architectural photography does not only document but also interprets and manipulates its appreciation. Beyond professional orthodoxy and through the artist's intentional prism, the architect's representation is used to explore and reveal through multiple aesthetic strategies the cultural, social, economic and political conditions that underlie the collective experience and understanding of the constructed fabric. As Alberto Martín has written, up until the 1980s architectural photography evolved through "its search for autonomy as a creative practice, its broadening out and opening of its thematic field to anonymous and vernacular architectures, town planning, topography, peripheries, typologies or the rereading of modernity and its icons"³³. In the later decades architectural photography has revisited these aspects more deeply, richly and intensively, as the globalized complexity of contemporary society has grown.

Therefore, our progress through these eight exhibition catalogues, enables us to construct a kind of historiography of the artistic movements of architectural photography and finally to confirm and justify the logical accommodation made between architectural photography and the ecosystem of museum and gallery exhibitions. Photography is the ideal means of communication for architecture but it has also been transformed in the hands of artists into an efficient and coherent means to critically analyze the constructed space. Pictures of unbuilt or projected architecture are also useful for enriching architectural criticism through certain curatorial practices. Thus, the exhibited image of architecture, becomes the filter to understand and analyze the societies and cultures in which it is erected. Reviewing the progression that these exhibitions lay out up to present times we can affirm that architectural photography no longer documents to conserve or construct an account of what exists but to explore all the potential facets of our permanent transformation. It is symptomatic that the last exhibition was entitled "How photography transforms architecture" inverting the original process of simple documentation completely into the transformation of the discipline itself (fig. 10).

Architectural photography should, said Ursprung, "provide an orientation within the spatial order that is no longer capable of giving reliable reference points"³⁴. In and from the sphere of exhibition spaces, architectural photography is vested with the objectives

of conceptual art: photography does not record but rather abstracts or appropriates through its own language the interpretative essence of architecture. The representation of architecture abandons its accommodation to be imbued with the characteristic transformations of a new geopolitical and globalized time and space. And, from this representation, architecture itself is readapted and configured in accordance with the new demands that its image generates. It is not its photograph exhibited in a museum, but architecture itself, which is the lens through which we can look upon the world "Architectural photographs in any of their facets (professional or artistic) has contributed to changing the view of actual architecture, as they have infused like a fine rain the diffuse and scattered aesthetic perceptions of the relevant works in their collective reception as an artistic and cultural fact"³⁵.

Note: At the time of the final proofreading of this text for its publication on *Ra Journal*, the exhibition "Fiction and Fabrication" is taking place at the Museum of Art, Architecture and Technology (MAAT) in Lisbon (March 20 to August 19, 2019). This exhibition and its catalogue (GADANHO, Pedro (ed.), *Fiction and Fabrication, Photography of Architecture after the Digital Turn*, Hirmer Verlag, Munich, 2019) would constitute the ninth, and almost definitive, contribution to this particular account: photography no more documents the architectural object, but transcends it being photography what digitally generates it in an unequivocally critical and artistic context.

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Notes

01. GREFF, Jean-Pierre; MILON, Elisabeth, "Interview with Lewis Baltz - Photography is a Political Technology of the Gaze (1993)", in *American Suburb X*, March 2011. <https://www.americansuburbx.com/2011/03/interview-interview-with-lewis-baltz.html> [9.10.2018]

02. PARE, Richard; LAMBERT, Phyllis; EVANS, Catherine; MUNSTERBERG, Marjorie, *Photography and Architecture: 1839-1939*, Canadian Centre for Architecture, Callaway Editions, Montreal, 1982. Country: Canada. Language: English. Format: 310x255mm, 284 pages. 147 photographs. Other contents: introduction by Phyllis Lambert; text by Richard Pare; biographies of photographers, cataloged following the same order as their 147 photographs; selected bibliography; index to locate the photographs by different criteria: photographers, places, architects, etc.

03. On Richard Pare and the details of this curatorial assignment see: BERGERA, Iñaki, "Conversation with Richard Pare", in *ZARCH*, n. 9, December 2017, pp. 178-193.

04. Before the second monographic exhibition takes place, this road map to which we refer has a new notable episode for the purposes of selective bibliography on the subject. In 1987, five years after the exhibition and catalogue of the CCA, *Architecture Transformed* was published in the United States, a book that aspired to narrate the "history of building photography" from its origins. A book, in short, that complements the catalogue of the CCA. It is a publication of architecture photography with little affection in relation to the artistic solicitations of the genre. See: ROBINSON, Cervin; HERSCHMAN, Joel, *Architecture Transformed: a History of the Photography of Buildings from 1839 to Present*, MIT Press, London, 1987.

05. CAIGER-SMITH, Martin; CHANDLER, David (eds.), *Site Work. Architecture in Photography since Early Modernism*, The Photographers' Gallery, London, 1991. Country: Reino

Unido. Language: English. Format: 210x297mm, 93 pages. 74 photographs. Other contents: preface by Sue Grayson Ford (director of *The Photographers' Gallery*); texts by Martin Caiger-Smith, Ian Jeffrey, Robert Elwall, Janet Abrams y Peter Greenaway; List of photographs, in alphabetical order of their photographers.

06. ELWALL, Robert, *Building with Light. The International History of Architectural Photography*, Merrell, London, New York, 2004.

07. As a foretaste the CCA's itinerant show "Photography and Architecture: 1839-1939" was exhibited in the Pompidou Centre in Paris in February 1984.

08. The items came from institutions and museums like the Museum d'Orsay, the Canadian Centre of Architecture, the National Library of France, the Pompidou Centre and elsewhere.

09. AA.VV., *Vues d'Architectures. Photographies des XIX^e et XX^e Siècles*, Musée de Grenoble, Réunion des Musées Nationaux, Grenoble, Paris, 2002, p. 5. Country: France. Language: French. Format: 215x270mm, 232 pages. 176 photographs. Other content: introductory text by Serge Lemoine (director of the Grenoble Museum); texts by Anne de Mondenard, Michaël Jakob, Dominique Baqué and Olivier Tomasini; biographies of the photographers, accompanied by the files of their photographs in the catalogue and a short bibliography of each of them.

10. NERDINGER, Winfried (ed.), *Fotografie für Architekten*, Die Fotosammlung des Architekturmuseums der TU München, München, 2011. Country: Germany. Language: German, English. Format: 240x310mm, 240 pages. 253 photographs. Other contents: introduction and 5 short texts by Winfried Nerdinger (director of the Museum of Architecture of the TU of Munich between 1989 and 2012); biographies and agencies of the photographers whose works appear in the catalogue; index of all the identifiable photographers present

in the photographic collection of the *Architekturmuseum TU München*.

11. AA.VV., *Concrete. Fotografie und Architektur*, Fotomuseum Winterthur, Scheidegger & Spiess, Zürich, 2013. Country: Switzerland. Languages: German, English. Format: 215x285mm, 440 pages. 233 photographs. Other contents: the catalogue contains several texts with a clear transverse nature, which do not follow a certain order and are signed by different authors; its final part includes the credits of the images and texts, as well as the biographies of the 12 authors that contribute to the publication.

12. BALDWIN, Gordon, *Architecture in Photographs*, The J. Paul Getty Museum, Los Angeles, 2013. Country: United States. Language: English. Format: 190x225mm, 112 pages. 75 photographs. Other contents: before the catalog with the 75 photographs, the publication introduces a text by Gordon Baldwin, entitled "Points of view: photographers and architecture"; after the photographs a list of them is presented, with their corresponding technical data (photographer, title, date, origin, printing information, dimensions and catalog number).

13. The exhibition took place at the Barbican Art Gallery in London from September 25, 2014 to January 11, 2015; later it traveled to the Swedish Center for Architecture and Design in Stockholm, from February 20 to May 17, 2015; and, finally, an adjusted version could be seen at the ICO Museum in Madrid between June 3 and September 6, 2015.

14. PARDO, Alona; REDSTONE, Elias (eds.), *Constructing Worlds. Photography and Architecture in the Modern Age*, Prestel, München, London, New York, 2014. The Spanish edition is PARDO, Alona; REDSTONE, Elias (eds.), *Construyendo Mundos. Fotografía y Arquitectura en la Era Moderna*, Fundación ICO, La Fábrica, Madrid, 2015. Country: United Kingdom. Language: English. Format: 215x265mm, 280 pages. 139 photographs. Other contents: preface by Jane Alison, director of the Visual Arts Department at the Barbican Center in London;

introduction by Alona Pardo and Elias Redstone, curators of the exhibition; text by David Company; notes; selected bibliography; biographies of the authors of the catalogue and the exhibition.

15. REDSTONE, Elias (ed.), *Shooting Space. Architecture in Contemporary Photography*, Phaidon, London, 2014.

16. LICHTENSTEIN, Therese, *Image Building. How Photography Transforms Architecture*, Parrish Art Museum, New York, 2018. Country: United States. Language: English. Format: 220x310mm, 144 pages. 57 photographs. Other contents: prologue and acknowledgments by Terrie Sultan, director of the Parrish Art Museum; list of the 25 donors of the exhibition; Marvin Heiferman's essay; text by Therese Lichtenstein; list of the 57 photographs in the catalogue, arranged according to the alphabetical order of their corresponding photographers; acknowledgments of the author and photo credits.

17. GADAMER, Hans Georg, *Verdad y Método. Fundamentos de una Hermenéutica Filosófica*, Ed. Sígueme, Salamanca, 1977, p. 189.

18. See: BERGERA, Iñaki, "Photography and architecture. From technical vision to art and phenomenological (re) vision", in CAIRNS, Graham (ed.), *Visioning Technologies. The Architectures of Sight*, Routledge, London, 2017, pp. 105-118.

19. AA.VV., *Seeing Zumthor: Images by Hans Danuser*, Scheidegger & Spiess, Zürich, 2009.

20. The German professor Gottfried Boehm and the professor of the University of Chicago WJ Thomas Mitchell diagnosed simultaneously in the 90s what they denominated as "iconic turn" and "pictorial turn" respectively, the origin of the "science of the image" in the context German and "visual studies" in the Anglo-Saxon area. See: GARCÍA VARAS, Ana (ed.), *Filosofía de la Imagen*, Ediciones de la Universidad de Salamanca, Salamanca, 2011.

21. URSPRUNG, Philip, "Surface tension: Peter Zumthor and Photography", in CAPETI-

LLO, Christina; TOFT, Anne Elisabeth (eds.), *Questions of Representation in Architecture*, Arkitektkolens Forlag, Aarhus, 2015, p. 87.

22. On the artistic relationship between architects and photographers, see: VASSALLO, Jesús, *Seamless: Digital Collage and Dirty Realism in Contemporary Architecture*, Park Books, Zürich, 2016.

23. BÖHNE, Gernot, *Theories des Bildes*, Wilhelm Fink Verlag, München, 1999, p. 108. See also: KÜNG, Moritz (ed.), *Walter Niedermayr / Kazuo Sejima + Ryue Nishizawa / SANAA*, Hatje Cantz Verlag, Ostfildern, 2007.

24. LEE, Pamela M., "The Austerlitz Effect: Architecture, Time, Photoconceptualism", in FOGLE, Douglas (ed.), *The Last Picture Show: Artists Using Photography, 1960-1982*, Walker Art Center, Minneapolis, 2003, p. 186.

25. A clear case of this separation in the analysis of the nature and scope of "professional" and "artistic" architectural photography can be seen in the two consecutive monographic issues that Rosa Olivares devoted to the subject, with that double meaning respectively, in *Exit* magazine. See: "Arquitectura I. La mirada profesional", in *Exit*, n. 36, November-December 2009 - January 2010 y "Arquitectura II. La mirada del artista", in *Exit*, n. 37, February-April 2010.

26. The exhibition was held at the George Eastman House in Rochester, New York, in 1975. Selected artists were the following: Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore y Henry Wessel. See: AA.VV., *New Topographics: Photographs of a Man-altered Landscape*, Steidl, Göttingen, 2013.

27. CAMPANY, David (ed.), *Art and Photography*, Phaidon, London, 2003, p. 11.

28. MOURE, Gloria (ed.), *La Arquitectura sin Sombra*, Ediciones Polígrafa, Barcelona, 2000, pp. 14-15.

29. COLEMAN, A. D., "I am not really a photographer", in FOGLE, Douglas (ed.), *The Last Picture Show: Artists Using Photography, 1960-1982*, Walker Art Center, Minneapolis, 2003, p. 22.

30. The work of Dan Graham, *Homes for America* (1966), collected in some of the exhibitions presented in this text, is the maximum expression of the photo-essay, where images and texts dialogue in the construction of a critical as well as artistic discourse about the new suburbs of the American city.

31. CAMPANY, David (ed.), *Art and Photography*, Phaidon, London, 2003, p. 110.

32. URSPRUNG, Philip, "On the use and abuse of photography of architecture", in FITZ, Angelika; LENZ, Gabriele (eds.), *Architectural Photography and its Uses*, Birkhäuser Verlag, Basel, 2015, p. 13.

33. MARTÍN, Alberto, "Fotógrafo y arquitecto no miran igual", in *Babelia*, suplemento cultural de *El País*, 22.8.2015, p. 11.

34. URSPRUNG, Philip, "On the use and abuse of photography of architecture", in FITZ, Angelika; LENZ, Gabriele (eds.), *Architectural Photography and its Uses*, Birkhäuser Verlag, Basel, 2015, p. 19.

35. MARCHÁN FIZ, Simón, "La percepción estética de las arquitecturas a través de la fotografía", in *Exit*, n. 37, February-April 2010, p. 33.

Images

01. Cover of the catalogue *Photography and Architecture: 1839-1939*, 1982.

Source: PARE, Richard; LAMBERT, Phyllis; EVANS, Catherine; MUNSTERBERG, Marjorie, *Photography and Architecture: 1839-1939*, Canadian Centre for Architecture, Callaway Editions, Montreal, 1982.

02. Cover of the catalogue *Site Work. Architecture in Photography since Early Modernism*, 1991.

Source: CAIGER-SMITH, Martin; CHANDLER, David (eds.), *Site Work. Architecture in Photography since Early Modernism*, The Photographers' Gallery, London, 1991.

03. Cover of the catalogue *Vues d'Architectures. Photographies des XIX^e et XX^e Siècles*, 2002.

Source: AA.VV., *Vues d'Architectures. Photographies des XIX^e et XX^e Siècles*, Musée de Grenoble, Réunion des Musées Nationaux, Grenoble, Paris, 2002.

04. Cover of the catalogue *Fotografie für Architekten*, 2011.

Source: NERDINGER, Winfried (ed.), *Fotografie für Architekten*, Die Fotosammlung des Architekturmuseums der TU München, München, 2011.

05. Cover of the catalogue *Concrete. Fotografie und Architektur*, 2013.

Source: AA.VV., *Concrete. Fotografie und Architektur*, Fotomuseum Winterthur, Scheidegger & Spiess, Zürich, 2013.

06. Cover of the catalogue *Architecture in Photographs*, 2013.

Source: BALDWIN, Gordon, *Architecture in Photographs*, The J. Paul Getty Museum, Los Angeles, 2013.

07. Cover of the catalogue *Constructing Worlds. Photography and Architecture in the Modern Age*, 2014.

Source: PARDO, Alona; REDSTONE, Elias (eds.), *Constructing Worlds. Photography and Architecture in the Modern Age*, Prestel, München, London, New York, 2014.

08. Cover of the catalogue *Image Building. How Photography Transforms Architecture*, 2018.

Source: LICHTENSTEIN, Therese, *Image Building. How Photography Transforms Architecture*, Parrish Art Museum, New York, 2018.

09. Hiroshi Sugimoto, *Villa Savoye - Le Corbusier*, 1998.

Source: LICHTENSTEIN, Therese, *Image Building. How Photography Transforms Architecture*, Parrish Art Museum, New York, 2018, p. 136.

10. Iwan Baan, *Torre David*, 2011

Source: PARDO, Alona; REDSTONE, Elias (eds.), *Constructing Worlds. Photography and Architecture in the Modern Age*, Prestel, München, London, New York, 2014, p. 259.

10. Cover of the catalogue *Fiction and Fabrication.*

Photography of Architecture after the Digital Turn. Source: GADANHO, Pedro (ed.), *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Hirmer Verlag, Munich, 2019.