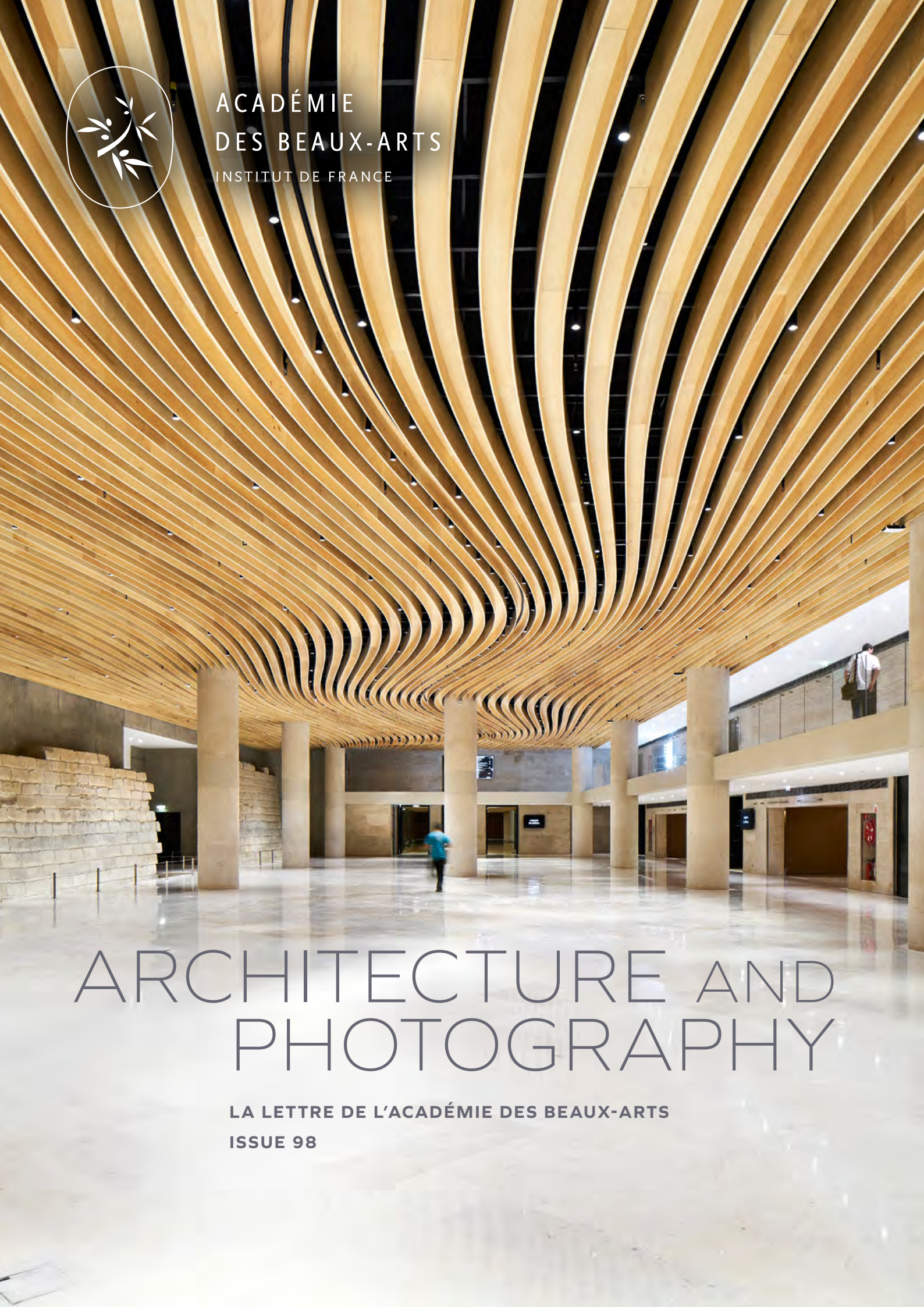

ACADÉMIE
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ARCHITECTURE AND PHOTOGRAPHY

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Opposite: Jean Gaumy, the Normandy Bridge construction site (detail), 1988-1994.

Editorial

The Académie des Beaux-Arts' "major projects"

Our Académie is undertaking major projects this decade to restore and adapt its heritage. These developments are due as much to the need to maintain and bring up to standard the magnificent properties that have been entrusted to us, as they are to our will to expand our capacity to host artists in residence, and our concern to present our collections in the best possible way.
In Chars, in the Val-d'Oise *département*, work is nearing completion at the Villa Dufraine, which will host scholarship awardee artists of all disciplines as residents –twelve in April, and then fifteen from September onwards – under the benevolent authority of Jean-Michel Othoniel.
The restoration of the Maison-atelier Lurçat, built by our late colleague Jean's brother André, in the Villa Seurat in Paris, is underway under the watchful eye of Jean-Michel Wilmotte. It will open in 2025 for the public to come and admire the masterpieces of its collection in the very place where they were designed.
Major restoration and embellishment work on the Bibliothèque Marmottan and the Villa Marmottan in Boulogne-Billancourt has begun under the aegis of Adrien Goetz. The first step was to create two artists' studios in the Pavillon des Estampes, along with a third one in the garden.

In the main house, where a Napoleonic library is already open to researchers, work will continue on the exhibition spaces and an auditorium. Each semester since 2022, two young scholars in art history have been awarded scholarships and residencies there.
The next five years should see the continuation and completion of the very delicate restoration work at the Villa Ephrussi de Rothschild and its gardens, under the direction of Muriel Mayette-Holtz.
In January, the Académie des Beaux-Arts took over the direct management of this unique property located in Saint-Jean-Cap-Ferrat, near Nice. However, we will make sure that the Villa, which houses an exceptional collection of porcelain, drawings, paintings and sculptures, remains open to the public, and it will keep hosting a rich cultural life in the meantime. We will also host resident fellows who will be able to study, for example, its magnificent gardens and those at the House and Gardens of Claude Monet in Giverny, a site run by Hugues R. Gall.
Finally, our colleague Érik Desmazières will tackle the huge task of steering major renovation, embellishment and extension work at the Marmottan Monet Museum, which will begin in 2025 and will eventually allow the public to rediscover the masterpieces exhibited in Paul Marmottan's mansion in better conditions.
At the same time, we will remain active on all major cultural fronts, keep up our essential social action and maintain our support for artists of all disciplines with, in addition to the residencies, the creation of 9 Académie des Beaux-Arts Grand Prizes. All the members, foreign associate members and correspondents of our Company thus have ahead.

Laurent Petitgirard
Composer and conductor, permanent Secretary of the Académie des Beaux-Arts

CATHERINE MEURISSE

On Wednesday 30 November 2022, comic book author Catherine Meurisse was officially installed at the Académie des Beaux-Arts by her colleague, member of the Académie's Unattached Members' section Adrien Goetz, under the Palais de l'Institut de France's Cupola.

Catherine Meurisse was elected on 15 January 2020 to the Seat previously occupied by Arnaud d'Hauterives (1933-2018) in the Painting Section. On 19 October 2022, the Académie voted to transfer her to the first of the two newly created Seats in the Engraving and Drawing Section.

After studying modern literature, Catherine Meurisse, born in 1980, went on to study at the École Estienne and then at the ENSAD in Paris. At the age of 25, she was hired by *Charlie Hebdo* and worked there for twelve years as a cartoonist and reporter. She was joined by some of the greatest names in cartooning: Cabu, Wolinski, Charb, Luz, Riss, Tignous, Honoré, Jul, and Willem. Her spontaneous style made her a favourite in many newspapers (*Le Monde, Libération, Les Echos, L'Obs, Télérama, etc.*) while she also worked as an illustrator for youth magazines (*Okapi, Astrapi, etc.*) and book publishers (*Bayard, Gallimard, Nathan, etc.*). In addition to her work as a caricaturist and illustrator, she soon became a comic book author.

In her albums, which often combine art and literature, there is no room for serious-mindedness. She published *Mes hommes de lettres, Le Pont des arts* and *Moderne Olympia,* in which famous painters and writers dance among muses and museums, *Savoir-vivre ou mourir*, the story of a young woman undergoing an integration course at Nadine de Rothschild's Academy of Good Manners, and *Drôles de femmes*, a series of portraits of actresses who have specialized in comedy. Then, in 2016, she signed *La Légèreté*, the story of her return to life and memory after the attack on *Charlie Hebdo,* of which she is a survivor. This is the point at which she stopped working as a caricaturist and decided to focus on comics. After the burlesque *Scènes de la vie hormonale*, she published *Les Grands Espaces*, an evocation of her childhood in the countryside, in 2018. In 2019, *Delacroix,* an illustrated adaptation of the memoirs of Alexandre Dumas, who was close friends with the painter, set her on the path to the Académie des Beaux-Arts. In January 2020, she introduced comics to the Académie des Beaux-Arts and became the youngest member of the Institut de France. In 2021, she published *La Jeune femme et la Mer*, an initiatory tale questioning our ability to resonate with nature. The Centre Pompidou's Bibliothèque Publique d'Information and the Cartoonmuseum in Basel have run retrospective exhibitions of her work. She has illustrated the *Fables of La Fontaine,* as well as *Humaine, trop humaine*, a comic that shakes up the codes of philosophical thought with humour.

Excerpt of Adrien Goetz's speech:

"After 2015 you broke away from the rhythm of the news, the frenzy of the press. The main character is now a narrator. She passes through walls. She leaves the real world to enter open spaces, those of your childhood, of the world where you transformed the family garden into the Palace of Versailles, with its thickets and ponds, with Latona and the characters of Ovid's Metamorphoses. *Le Clézio wrote a book that reminds me of you,* Voyages de l'autre côté. *Your reappearing characters were Balzac, who invented the process in* La Comédie humaine, *Delacroix, Proust and Montaigne. Now it will be this young girl with flat hair and big eyes, your likeness. The trees in the museums merge with those in your inner garden, trees by Poussin and Fragonard, Théodore Rousseau's avenue of chestnut trees. This world is as real to you as the other."* ■

Above: next to Catherine Meurisse, the members of the Engraving and Drawing Section, Astrid de La Forest, Pierre Colin and Érik Desmazières.
Below: Adrien Goetz and Catherine Meurisse.
Photo credit: Juliette Agnel

ANNE DÉMIANS

On Wednesday 18 January 2023, the architect Anne Démians, elected on 23 June 2021 to the Seat previously held by Roger Taillibert (1926-2019) in the Architecture Section, was installed at the Académie des Beaux-Arts by her colleague, member of the Photography Section, Sebastião Salgado.

Anne Démians, a graduate of the École Nationale Supérieure d'Architecture de Versailles, created her first agency in 1995. Ten years later she founded the agency *Architectures Anne Démians*, which now has 30 employees. Along with her teams of architects, engineers, and designers, she designs and creates works of various kinds and for different purposes. In 2016 they completed work on "les Dunes", the Société Générale's headquarters in Val de Fontenay, a fragment of the city composed of three parallel structures. In 2019 she designed the Black Swans in Strasbourg, a housing and offices complex, for which she patented the label *Immeubles à destination indéterminée* ("indeterminate use buildings"). In Paris, at Porte d'Auteuil, she signed a manifesto with the architects Francis Soler, Finn Geipel and Rudy Ricciotti to fill the construction gap between private and social housing. In the same year, her agency was asked to redevelop part of the Hôtel-Dieu in Paris into a medical research centre (a project that included a majestic and unusual Nave). She is currently finalizing the Nancy Thermal complex, which is exceptional in terms of its size, its historical and symbolic significance, and the dialogue between heritage and modernity. Anne Démians is also finishing work to restructure and extend the École Supérieure de Physique et de Chimie Industrielles in Paris. After winning the call for projects in 2022 to redefine the train station and the district around it in Vilnuis, Lithuania, she has been working on the Matrix, a reversible and duplicable industrial structure intended for the Post Office. She has taught at the School of Architecture in Rennes, in Paris (ESA) and in Berlin, and currently teaches at the University of Paris-Dauphine, within a course for a Master's degree in real estate management. Her book *Embarquement immédiat* analyses the environment from the point of view of energy. *Rêver-Civilité* is an endeavour to find solutions to improve construction in France, with a focus on the transversality of scientific and sensitive expertise.

Above: correspondent Francis Rambert and members of the architecture section Aymeric Zublena, Jean-Michel Wilmotte, Marc Barani, Dominique Perrault, Jacques Rougerie, Anne Démians, Alain Charles Perrot, Bernard Desmoulins, Pierre-Antoine Gatier.
Opposite: Anne Démians and photographer Sebastião Salgado.
Photo credit: Juliette Agnel

Excerpt from Sebastião Salgado's speech

How far should you go to defend your convictions? You know the answer, as you bear the title of master builder, another master-word for 'architect'. In the Middle Ages, this particular term referred to the master mason. This title perfectly fits with what you are: the master of your work. Because you fiercely oppose "ready-to-build" solutions. You are free in your commitments, and proud of it. And you defend tooth and nail the idea that, and I quote: "architecture must be part of a political act and move along with it as far as possible without ever giving anything up". This very committed conception of your discipline has led you to see the architecture of cities differently. With you, the conversation includes history, art, geometry, mathematics, climate, topography, sociology, economics, balances, concordances, and "useful components". Thus, you broaden the scope of architecture. You seek to install transversality wherever possible. An in this context, the particular issue of the environment becomes less of a goal to be achieved and more of a parameter to be adopted." ■

Currently running

"Monet – Fehr"

A bridge, a field, an endless country

The Musée Marmottan Monet, a property of the Académie des Beaux-Arts, invites contemporary painters to dialogue with its collections. The Swiss painter Marc-Antoine Fehr has thus produced a situated work based on two paintings by Claude Monet.

Marc-Antoine Fehr took Claude Monet's *The Europe Bridge* (1877) and *Field of Yellow Irises at Giverny* (1887) as his starting point. Of these two paintings, he retained the narrative potential created by the instantaneousness of Monet's vision, which set on canvas the ephemeral nature of the motif taken in the moment. Playing on this effect, he presents on three walls of the exhibition space a set of 240 7.5 x 101 cm gouaches, which are superimposed on the Impressionist's two works. This work, which Fehr started in 1999 and aptly named *Le Pays sans fin* (The Endless Country), is renewed with every new venue it is exhibited at and is bound to carry on with no scheduled end.
Here, the artist offers visitors a journey departing from the Gare Saint Lazare towards an unknown destination. The landscape rushes past the train window. Much like a traveller only capturing a continuous fragment of what they see, visitors to the exhibition cannot seize the whole work in a single glance. *Le Pays sans fin* is an invitation to physically and visually walk through the coloured matter to catch glimpses of fugitive silhouettes, deserted architectures, and a silent nature. ■

Curator: Érik Desmazières, engraver and director of the Musée Marmottan Monet

Until 25 June 2023

Top: Marc-Antoine Fehr in his workshop © Jean-François Marzloff.

"NEO-ROMANTICS, A FORGOTTEN MOMENT IN MODERN ART, 1926-1972"

Musée Marmottan Monet - Académie des beaux-arts

"NEO-ROMANTICS, A FORGOTTEN MOMENT IN MODERN ART, 1926-1972"

From 8 March to 18 June 2023, the Musée Marmottan Monet is running the exhibition "Neo-Romantics, a forgotten moment in modern art, 1926-1972". It brings together almost a hundred works from private and public collections to (re-)discover one of the first post-modern movements based on challenging abstraction and returning to figuration.

The exhibition, curated by Patrick Mauriès, shines a spotlight on the artists who participated in this movement, such as Christian Bérard (1902-1949) from France, the Russians Pavel Tchelitchew (1898-1957) and Eugène (1899-1972) and Léonide Berman (1898-1976), and Kristians Tonny (1907-1977) from the Netherlands. They first met in Paris in the 1920s and participated in the American, English and Italian art scenes, creating bridges between Picasso, surrealism, the figurative artists of the 20th century and the performing arts, for which they created memorable shows.
In February 1926, the artistic and social event of the season was an exhibition held at the Galerie Druet in Paris. It presented a group of young painters who acknowledged that modernist abstraction had been exhausted, and proposed a return to a new form of figuration. In a way, it can be seen as the first post-modern movement in history. Those were the French artists Christian Bérard and Thérèse Debains, Pavel Tchelitchew and Eugène and Léonide Berman from Russia, and the Dutchman Kristians Tonny. The critic Waldemar George, who was immediately aware of the significance of this exhibition, called the painters gathered there "neo-romantics" or "neo-humanists".
These socially prominent painters at the time were in contact with such figures as Christian Dior (who organized their second exhibition), Marie Laure de Noailles, Marie Blanche de Polignac (Jeanne Lanvin's daughter), Elsa Schiaparelli and Helena Rubinstein (whose apartment on the Ile Saint-Louis was decorated by Tchelitchew).
This chapter in the history of modern art, which was marginal in appearance only, actually connected not only Picasso, Surrealism and the great figurative artists of the 20th century (as well as Balthus), but also the various forms of art: painting, opera, and ballet, in which they took an interest and for which they created memorable performances. ■

Until 18 June 2023

Centre: Eugene Berman, ***Sunset (Medusa)***, 1945, oil on canvas, 146.4 x 114.3 cm. Gift of the North Carolina Tate Art Society (Robert F. Phifer Bequest) in honour of Beth Cummings Paschal, G.74.8.2, Raleigh, North Carolina Museum of Art © Raleigh, North Carolina Museum of Art
Opposite: Christian Bérard, ***On the Beach (Double Self-Portrait)***, 1933, oil on canvas, 79 x 114 cm. Private collection. Studio Christian Baraja SLB

Pavillon Comtesse de Caen - Palais de l'Institut de France

CHRISTIAN DE PORTZAMPARC

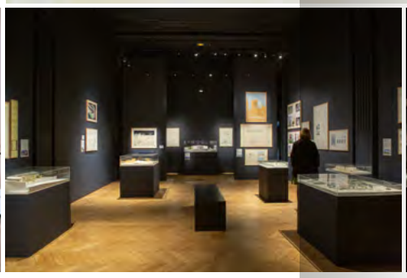
2022 ARCHITECTURE GRAND PRIX (CHARLES ABELLA PRIZE)

The Académie des Beaux-Arts awarded the 2022 Architecture Grand Prix (Charles Abella Prize) to Christian de Portzamparc and exhibited his works at the Pavillon Comtesse de Caen from 8 December 2022 to 25 January 2023. The selection of 31 emblematic projects from his career as well as some of his original drawings and sketches gave visitors an insight into his rich and diverse creative world.

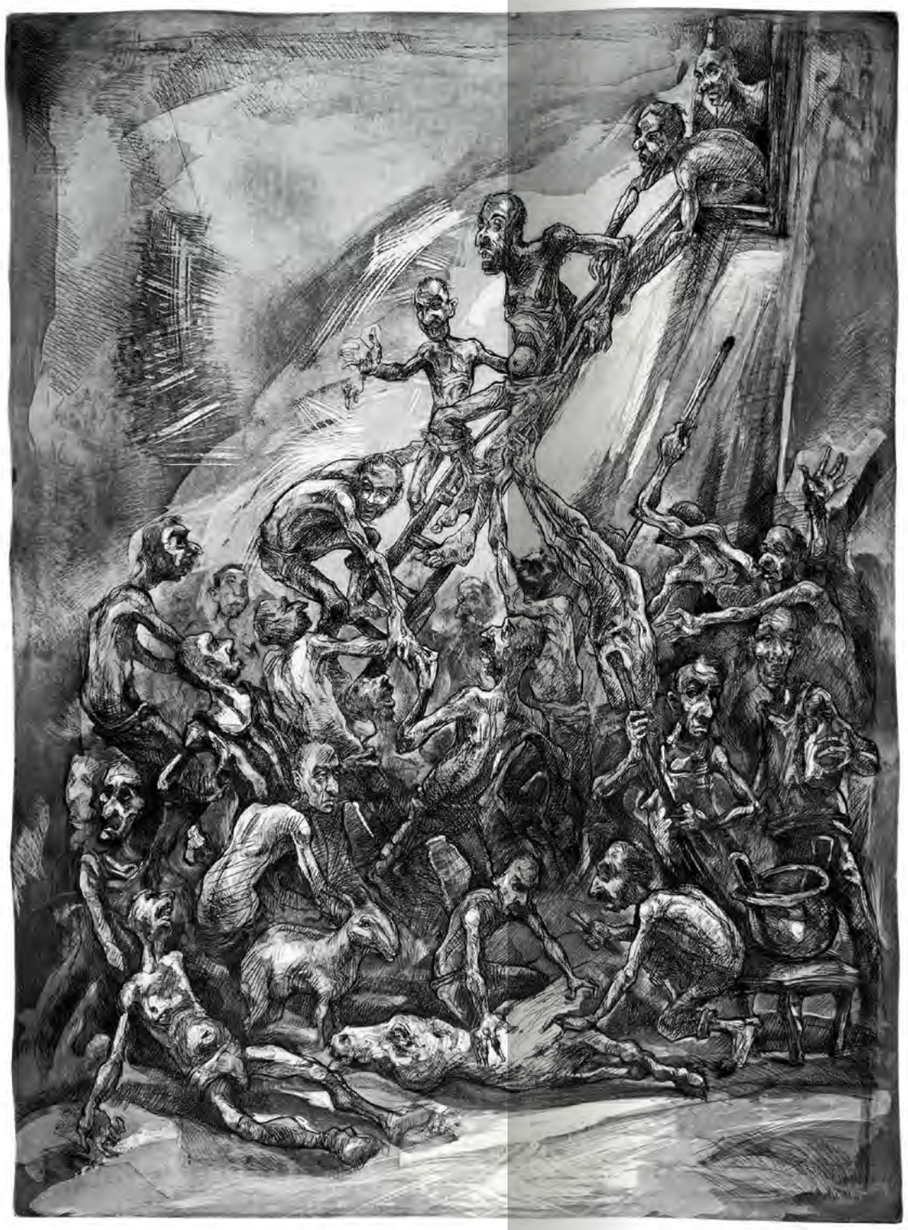
Christian de Portzamparc rose to prominence with the construction of the Cité de la Musique in 1995, a project which included concert halls of various capacities, a Music Museum, and housing units. In 1994, he was the first French architect to receive the Pritzker Prize. In 2004, he was awarded the Grand Prix d'Urbanisme and in 2018, the Japan Art Association awarded him the Praemium Imperiale in the architecture category for his artistic achievements and international influence. His work is recognized for its distinctive qualities, bold forms, artistic approach, and the creativity he brings to it as a watercolour painter. His oeuvre features a long series of domestic and foreign projects dedicated to music and dance, and a particular vision of urban planning. He attaches great importance to the interaction between urban spaces and human beings. While he does not minimize the importance of form, he emphasizes that his goal is more than just aesthetic success.

Christian de Portzamparc has never detached architecture from urban planning. To him, his mission is fundamentally to build neighbourhoods. He renewed the perception of urban structures through a design method that he calls "open block", which he has put into practice in the Masséna area, in Paris' 13th *arrondissement*.

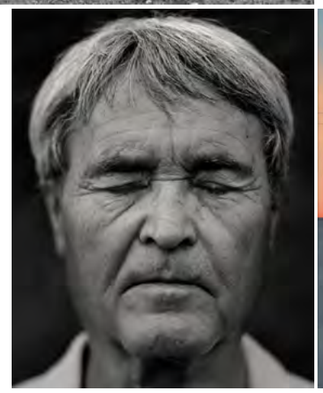
His major works include Nexus II, a residential complex in Fukuoka, Japan (1991), the LVMH Tower and two skyscrapers in New York (1999 and 2015), the Philharmonie Luxembourg (2005), the Cidade das Artes, a cultural complex in Rio de Janeiro (2013), the Paris La Défense Arena, a covered stadium in Nanterre, bordering on Paris (2017), as well as the Casablanca Great Theatre (2019) and the Shanghai Opera House in (2020). He has recently finished important projects both in China, with the Suzhou Cultural Centre (2021) and the Chinese National Convention Centre (2022), and in France, with the Cyber Security Tower in La Défense (2021) and the Sorbonne Nouvelle University Campus in Paris (2022). ■



Top: *Projet à Rio*, watercolour and pencil on paper, 60.5 x 50 cm, 1994. Adagp, Paris, 2023
Above and centre: Christian de Portzamparc and his colleague Dominique Perrault at the award ceremony, under the Palais de l'Institut de France's Cupola, and views of the exhibition in the Comtesse de Caen pavilion. Photo credit: Juliette Agnel
Campus of the Sorbonne-Nouvelle Paris-III University, view from the patio towards the sky, Paris, print on paper, 2014. Adagp, Paris, 2023



Above, from top to bottom:
Chloé Belloc (1983, France), ***Muscinea***, 2022, video proposal around her current film project. © Chloé Belloc
Mery Sales (1970, Spain), ***Tanto y más***, 2022, oil on linen, 130 x 195 cm. © Mery Sales
Alberto Martín Menacho (1986, Spain), ***Ensueño***, 2021, 35 mm silver film photograph. © Alberto Martín Menacho
Right: Lise Gaudaire (1983, France), ***Fernando***, 2022, 4 x 5', fine art print © Lise Gaudaire



Above: Najah Albukai (1970, Syria), ***Échelle (1)***, 2021, etching and aquatint, 100 x 73 cm. Photo: Cuauhtli Gutiérrez, © Adagp, Paris, 2023
Left: Mathilde Lestiboudois (1992, France), ***Fauteuils et drapés***, 2022, oil on canvas, 140 x 170 cm. Mathilde Lestiboudois

Pavillon Comtesse de Caen – Palais de l'Institut de France

"ITINÉRANCE"

EXHIBITION OF ARTISTS FROM CASA DE VELÁZQUEZ – ACADÉMIE DE FRANCE IN MADRID, 2021-2022 YEAR

The group exhibition Itinérance, presented at the Pavillon Comtesse de Caen from 2 February to 5 March, brought together the works of the 2021-2022 resident artists at the Académie de France in Madrid, the artistic section of the Casa de Velázquez.

Back from a year's residency in Spain (September 2021 – July 2022), the artists of the 92nd year of the Académie de France in Madrid took over the Pavillon Comtesse de Caen from 2 February to 5 March for an exhibition designed to be both a restitution and an extension of their immersion in the Iberian Peninsula – a stay that focused fully on creation, experimentation, and research. The Parisian call of *Itinérance* – which was inaugurated in Madrid in June 2022 – was an opportunity to introduce the public to the resident artists' contemporary creation, as well as a testimony to the living bonds that unite the Académie des Beaux-Arts and the Casa de Velázquez.
The Académie des Beaux-Arts has had tutorship over the Académie de France in Madrid for over a century and plays an active role in supporting resident artists, especially by participating in the selection of future residents and by monitoring projects throughout the year.
The thirteen artists presented thus embarked us on a journey through their disciplines, in which their individual perspectives mingled and conversed, inviting spectators to question our times and their shifting lines. They thus plunged us into the "vibrant lethargy" of our time. Walking through this exhibition, one had a sense of the isolation that leads one to rethink the role and place of the individual in the community; to take a straightforward look at the body as a tool of production or an object of confinement; to react to the ongoing devastation of the planet; to look for oases or ways to reconnect with wisdom by lending their ear to powerful eco-feminist voices.
The artists: **Najah Albukai** (1970), Syria, engraving - drawing - painting, **Carmen Ayala Marín** (1991), Spain, painting, **Chloé Belloc** (1983), France, visual art, **Maxime Biou** (1993), France, painting, **Lise Gaudaire** (1983), France, photography - visual arts, **Mathilde Lestiboudois** (1992), France, painting, **Anna López Luna** (1983), Spain, visual arts, **Eve Malherbe** (1987), France, visual arts, **Alberto Martín Menacho** (1986), Spain, cinema, **Adrien Menu** (1991), France, sculpture, **Pablo Pérez Palacio** (1983), Spain, visual arts, **Arnaud Rochard** (1986), France, engraving, **Mery Sales** (1970), Spain, visual arts. ■

ARCHITECTURE AND PHOTOGRAPHY

From its birth, photography has been the preferred medium for representing architecture. Did Le point de vue du Gras, the first photograph taken by Nicéphore Niepce, in 1827, not represent an architectural ensemble? The relationship between the two disciplines is complex. They are complementary, of course; the photographer's eye conveys the architect's ideas, or at least their materialization. Yet sometimes, in an architectural photograph, it is difficult to disentangle what comes from the photographed object, be it a building or a work of art, and what comes from the framing, the light, the moment captured. As an artist serving an artist, how can a photographer preserve their own creative freedom? And could their singular gaze perhaps present the architect with a new perception?

Brasilia, 1963, photo by Lucien Clergue (1934-2014), the first member elected to the Académie des Beaux-Arts' Photography Section, in 2006.

AN ELUSIVE IDEAL THAT NEVER DISAPPOINTS

By **BERNARD DESMOULIN**, member of the Architecture Section

It is commonly agreed that the photographer reveals what the eye overlooks. Similarly, photography condenses what movement – life, that is – conceals. This search for truth, for proof, probably constructs an illusion by neglecting what is outside of its frame.

More than a point of view, framing – the art of selection and choice – thus proposes, by omission, a fiction with touches of truth. When looking at architecture, the photographer often proceeds by subtraction to render a reductive assemblage made up of a sum of signs, which exfiltrates any form of nuance.

The particularity of architectural photography is that it seeks to freeze what seems to be already frozen. However, architecture is not so stable and permanent; it is made above all of uses, movements, complexities and slow evolutions. By taking away its movement, the photographer suggests or imposes a completely different idea, and it is precisely this rendering that interests us here.

Caught up in a realm of signs and symbols, we modern humans live in a world of abstraction which gradually clouds over our representation of a reality that we then grasp only through certain catastrophes. Architecture is no exception to this virtualization of the world. As it is reduced to a simple image, to a formal slogan, sometimes to a mere material, and stripped of its complexity, its power of attraction increases, and few of us can resist it.

To enter the world of iconography, where gravity no longer exists, where constraints, necessity, and banality are forgotten, is to reach an ideal that brings us closer to the original state of a sketch and further from the constructed truth.

This is what we architects ask our photographer friends to do: to represent the bride in her beautiful white dress, capturing the state of grace of the one-day queen before she returns to her real life; that is, to represent her as she will never be seen again. This means concentrating a sum of complexities, resolved constraints, lost or won battles, subtle conquests, rough patches, in a single image, a transmissible and shareable allegory. It is a holy image that we want to see, one that is based on faith and not on an inquisitive scientist's cold observation: "Believe me, the image does not lie!".

Photographers thus construct an ideal that eludes us and never disappoints. They finish the work, refine the object, and deliver its message in such a form that it is ready for distribution. They are the evangelists we must accept. Their mission? To poetically represent a miracle at best, or otherwise a mirage. By producing icons, they show us an exemplary imaginary through the spyglass. An object's representation is a better teacher than its reality. Photographers are there not to provide a testimony so much as false evidence.

Roaming contemporary architecture has now long been a task for the eyes rather than the feet, with all gazes desperately directed towards the small screen, positioned in line with walking trajectories.

By imposing its artificial – so-called augmented – reality on us, the digital world has left photography, moving in the opposite direction, to explore the more exciting field of a diminished reality. Diminished for sure, but not weakened. Freed from excess, redundancy, and artifice.

By capturing what it designates as essential and seeking meaning as much as sophistication in its framing, architectural photography is sometimes touched by grace and enters the universe of fictional space. From a simple detail revealed, or better yet from a few fragments, it transforms the enthusiast into an archaeologist working to reconstitute a whole. It reorients reality towards an imaginary world, and this is where its power of seduction lies: it confronts us with our capacity for interpretation. Computer-generated images, which represent a broken promise and an impoverished narrative, leave photography to reconstruct an enchanted past.

The architect, an accomplice to this duplicity, can skilfully subcontract the artistic dimension of their work to the photographer, as a substitute. The author of a photograph, who can sometimes be more recognizable than the author of an architecture, signs a statement, an atmosphere, or an obsession by setting the precise and fixed gaze of a lens that captures not what the architecture is but what it wanted to be, for whichever posterity it may have.

A few carefully authorized shots chosen from the prolix and magnificent legacy of the Mexican architect Luis Barragan were enough to definitively establish his universal reputation. Other images, such as those of a sunbeam revealing the imperfection of a concrete wall by Tadao Ando, sum up the whole of a work by endowing it with a spiritual dimension.

In its formal intent, modern architecture has largely accommodated this schematized representation that goes so far as to modify and orient architects' conception in an unavowed quest for photogenic works. Minimalism and "matterism" might find their origins there.

In the end, what remains of a building after it has been subjected to the whims of time, to the taste and attentions of an era, a victim of its formal boldness or its symbolic restraint? In contrast, its architecture, summarized in a few signs to bear the traces of a bygone era, displays an eternal youthfulness that is at home in a constantly updated imaginary museum.

The photographer friend is the curator. Their work could almost encourage us architects to nonchalantly let our works be attacked and disfigured by new constraints and new destinies. Never mind; once archived, they remain immutable and perfect, available to be retrieved and consulted, and free of unwanted wrinkles.

The state of grace, that of the adulated ruin, a noble and final state, is no longer the fortune architects wish on their built work. More than a mere archive, photography tells a completely different story in a form of permanence that spares our memory the need to remain too sharp. ■

Above: lecture hall on the Étang des Brumes, Domaine du Moulin de la Forge in Le Vaumain (Oise *département*), 2016. Architect: Bernard Desmoulin. Photo credit: Celia Uhalde.

THE HARMONY OF A SPLIT SECOND IN THE EVER-SO-SMALL SPACE OF A VIEWFINDER

Questions to JEAN GAUMY, member of the Photography Section
An interview by Nadine Eghels

Nadine Eghels: Under what circumstances did you come to photograph architecture? Was it a deliberate choice, something you had long wished to do, or an opportunity you seized?
Jean Gaumy: Not quite one nor the other. It was in 1970. I was a literature student, a freelance writer for a regional daily newspaper and a novice photographer. I started a small photographic series (*Bétonville*) on the modern social housing buildings (HLMs) in the Sapins district of Rouen. It was a social photography project, but also and mostly a very personal return to the 1950s, when my father had chosen to take our family to live in Empalot, the first HLMs in the city of Toulouse. I was seven years old. I have never really understood the reasons for this choice. These low-cost housing units were a necessary and important form of social and urban progress in France after the war. Especially in old cities, as Toulouse was at the time. There, we were in "new" housing, but the quality of life in HLMs would soon be called into question and quickly took on a very pejorative connotation1. Twenty years later I went back to see this type of housing. To understand, perhaps?

N.E.: When did you start looking at architecture?
J.G.: I am deeply permeated with the post-war reconstruction effort. I'm from the "reinforced concrete generation"! My great-grandfather had founded a construction company in Toulouse and in the Pyrenees which specialized in public works in France and abroad – the SPE, Société d'Entreprises Pyrénéenne. His sons then took over this company in Royan, where it had had a great influence before the war. Three of their children and grandchildren were international engineers in public works. I had to cling to the pack.
But before that, I remember a decisive vision of architecture. I was eleven or twelve years old. I'd just climbed up the Eiffel Tower for the first time. The mosaic of hundreds of thousands of buildings seen from so high up made a very strong impression on me. I suddenly discovered the complexity, intelligence, and energy that it took to build and organize a city. I was amazed, stunned. That was an epiphany.
In 1974, I started my career as a photographer, I went on my own to photograph some works in progress at La Défense… I went back there in 2005.
In 2000, I photographed the city of Bordeaux. On that occasion, I was asked if man made the city or if the city changed man. I've always preferred the idea of the city changing man. It's a bit short, a bit paradoxical, but as a result very fertile.
And then there were the bridge construction sites. The Normandy bridge from 1988 to 1994, the Tsing Mai bridge in Hong Kong in 1995, the Trikoupis bridge in Greece in 2003.
Clearly, I'm attracted to sites of works at great heights. I love it, I loved documenting men working above the void. That should give you a sense of how spoiled I was by the Normandy Bridge.
I was onsite on and off for five years, on the lookout for what is both most fleeting and most eternal in this ballet of concrete, steel, and men2. In these moments, I was comforted in the idea that it is absolutely necessary to take time, to immerse oneself, to be a careful listener to sites and people. To be enthusiastic, sincere, and tenacious.

N.E.: How does the photographer approach a building or a work of art like the Normandy Bridge?
J.G.: With modesty, without preconceptions. Let yourself be surprised. Observe. Move as far as possible from ideas or images that are too conventional. Welcome situations. Transmute them, approach them visually, physically, in your own way. There are no instructions, nothing is ready-to-photograph.
Before the construction of the Pont de Normandie began, I had it all wrong. Very stupidly, I imagined myself on a pharaonic building site. I was naively hoping to find myself in situations like Cecil B. DeMille's *Ten Commandments*: cohorts of workers, machines, incessant movement… The site managers quickly put me back in my place.

2 The death warrant for the policy of large modern housing estates was issued in 1973 by the circular "relating to the forms of urbanization known as g*rands ensembles* and to the fight against social segregation through housing" by the Minister for Regional Planning, Equipment, Housing and Tourism, Olivier Guichard.

3 A quote from Didier Decoin, preface to the book ***Le Pont de Normandie***, Le Cherche Midi éditeur, 1994, designed by Xavier Barral.

Top: Jean Gaumy, the Normandy Bridge construction site, 1988-1994.

N.E.: What are the particular difficulties of architectural photography?
J.G.: Photographing an architectural project, whether it is in progress or completed, is a strange journey. To immerse yourself in it, to make it your own. To find your space, preserve yourself and dare to produce an artwork, to express your own creativity and at the same time to put yourself at the service of a work – of architecture, in this case.
I was given free range several times to follow film shootings. I learned how ambiguous and alienating it is to penetrate the dreams of others. Whether they are filmmakers or architects, you are in their projects, in their desires... It's up to the photographer to free themself, to assert their intimate self, to transcend what they see. How? It's in the movement that "creativity" manifests itself.
Often a craftsman, sometimes an artist.

N.E.: What do you strive to capture?
J.G.: I'm not the type to systematize, to foresee what I want to capture. I try to let myself be overwhelmed, to immerse myself, to press the button almost instinctively... which, sometimes, brings up things that are buried within me, very unexpected things. But photography has its limits. There are many moments and situations that I wish I could have filmed.

With bridges, I remember the technical teams had to make important decisions very quickly depending on the water in the river, the wind, the tide, the weather... So many elements that could have major consequences on deadlines and... disputes. There's so much exciting drama that photography struggles to capture.

N.E.: Should architectural photography represent empty buildings, in the purity of their forms, or do you prefer them to be inhabited by human presence?
J.G.: It's always a choice. It's a constant back and forth between living spaces and life in those spaces. It's a rather theatrical visual story – with its "sets", its "actors"... and its spectators.
I'm drawn to worksites and their activity. Sometimes I'm seduced by the mere aesthetics of the place with the lights, the weather conditions in the moment... However, the desire for human presence is stronger – actions, their synchronies, their concomitances, all the harmony of a split second in the tiny space of the viewfinder.

N.E.: Photographing architecture: in black and white or in colour?
J.G.: It's probably a question of generation, of visual, social, and cultural immersion. Black and white seems more sober to me, more effective in restoring forms and lines (without superfluous effects). I don't deny the importance of colour, but I don't have a good enough grasp of what it does to the architectural work and to the rendering of the photographic matter. I don't really dare to try. I don't feel up to doing something worthwhile with it.
An anecdote about colours: I remember that at the end of the construction of the Normandy Bridge, one of its main designers asked me very seriously what colour the elements that were to be painted should be. I was surprised, after all, he himself had also more or less ignored colour all those years. Nonetheless, he, I, and others agreed: the sides of the deck would be painted sky blue. The rest would remain naked steel and concrete.
I was planning on publishing a book of my images of the Pont de Normandie and I feared (rightly so, at the time) that I would have to work with a very limited palette of colours over the next five or six years of shooting: concrete grey and only the yellow or blue of work clothes. This promised to be repetitive and tiresome, although by the end of the 1970s, as everyday iconography began to be totally invaded by colour – sometimes *ad nauseam* – I should perhaps have taken it into account.
But frankly, managing to align, in a book and in a quasi-chronological way, a hundred colour photographs, you would have had to be a really good colourist to even consider it. I could probably have alternated between B&W and colour, as I'm preparing to do with a five-year work on the gardens of Giverny, but that would have involved a completely different editorial architecture.
In the 1990s, I took relief photographs of the Pont de Normandie with a prototype camera. The feeling of height and vertigo was reasonably heightened, without emphasis or campy exaggeration. Architecture is now served by even more effective and "immersive" imaging techniques. Virtual potentialities. Fully imagined photographic documents. Everything is changing, and it will transform the relationship between photography and architecture.

N.E.: This is not too pessimistic an assessment...
J.G.: No, there is nothing pessimistic about it. To the contrary, in fact. We're talking about new tools, a broader palette, new applications in design. Whatever these technologies are, the fact remains that we need, and will always need, to take notes, to record in order to document and "create". Photography and architecture will continue to go hand in hand for a long time to come, and the utilitarian or "artistic" aspect of photography in relation to architecture will of course remain a current issue. ■

Jean Gaumy

Left page: the Granite Tower construction site - La Défense, 2008.

Above: the Normandy Bridge construction site, 1988-1994.

Left: The Palais de l'Institut de France's Cupola "laid bare" during its renovation in 2020.

A PERSPECTIVE ON PERSPECTIVES

By **PATRICK FLANDRIN**, physicist, senior researcher at the CNRS and member of the Académie of Sciences

The Académie Française's dictionary defines the word perspective as a "*mode of representation of three-dimensional objects on a flat surface*". From its origins, perspective has been closely linked to architecture, through the wish to achieve the best rendering possible of the appearance of buildings or urban scenes. These scenes can be real, when they show existing buildings and endeavour to reproduce their perception, or fictitious in the context of scenography, when the aim is to create the illusion of a spatial organization and of its depth.

Perspective, or at least "linear" perspective, its most common form, is also related to photography. Its principle consists in constructing a "visual pyramid" whose apex is the observer's eye and whose base is the scene to be imaged. The resulting perspective representation is a plane intersecting into this pyramid between the eye and the scene. If we extend the pyramid across its apex and if the intersecting plane is no longer located between the scene and the eye but "behind" it, we obtain a "camera obscura": a closed box with a pinhole on one side, through which the perspective view of the scene is projected on the inside of the opposite side (albeit inverted). Cover this side with photosensitive paper and you have a rudimentary camera ("pinhole camera").

In architecture and photography alike, the aim is to "repeat" the scene that is offered to the eye, whether this is an observer's physical eye or the objective of a camera obscura.

Construction and perception are inextricably intertwined in our reading of any perspective view, drawing, or photograph of a scene. We have seen so many representations associated in this way with so many scenes that the use of linear construction has taught us to mentally reverse it in order to infer the spatial structure from which it is supposed to come – even though we are being deceived: by geometric principle, the same two-dimensional representation can result from the projection of an infinite number of different three-dimensional scenes. This aspect of non-uniqueness is put to good use in architectural trompe-l'oeil, such as that of the Palazzo Spada in Rome, where the combination of columns that are acceleratingly shortened with the use of an inclined floor gives the illusion of a colonnade that is more than 30 metres long when it is in fact less than 9!

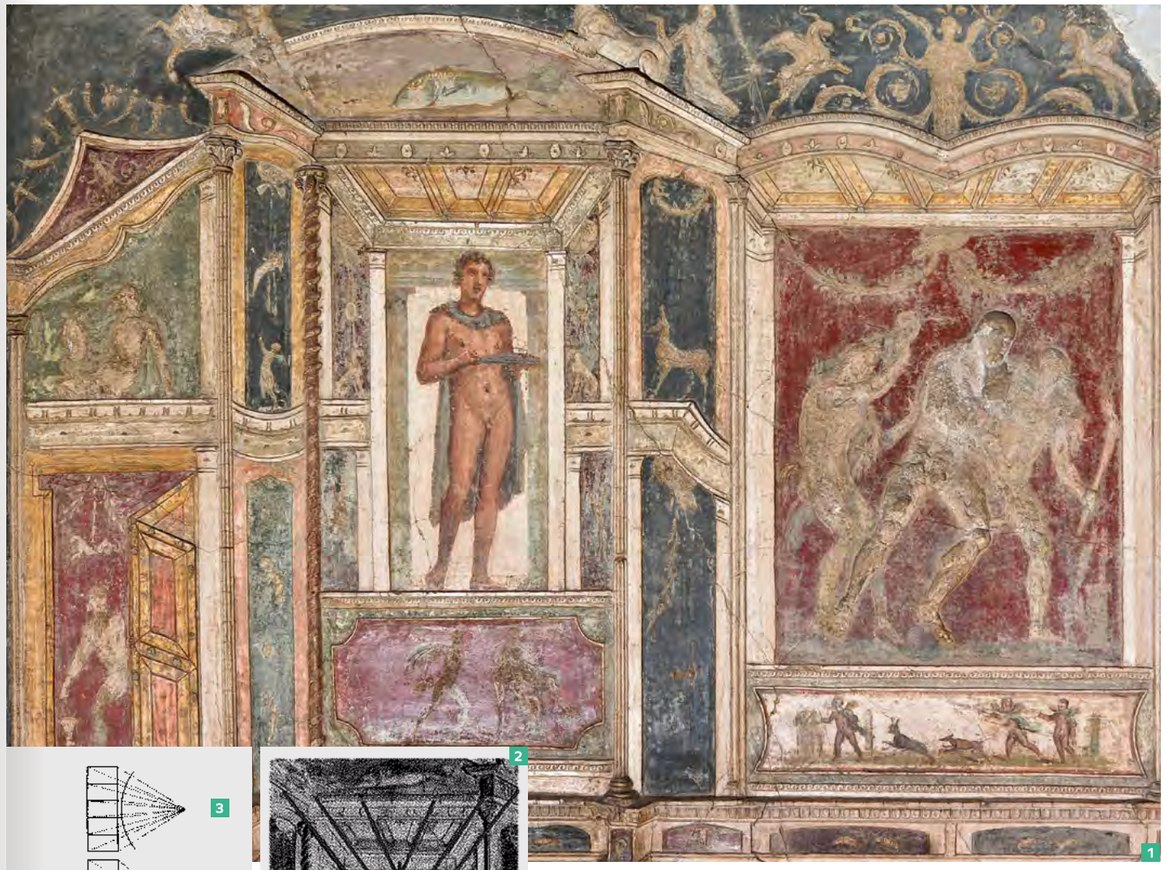
Because of its close relationship to photography, linear perspective may seem to be inherently *objective*. However, apart from the impossibility of it having only a single possible inverted image, at least two of its intrinsic characteristics limit its scope.

The first is related to the aperture of the field, which must be small in order not to induce excessive distortions outside of, and away from, the centre of the view. This is due to the projection being based on *distance* measurements. However, let us consider human vision, and see our eye as an enhanced pinhole: here, the image is formed not on a flat surface, but on the retina, which is a spherical cap. This points towards the idea of referring to *angles* instead, and suggests that an "angular" perspective is possible. To explain certain paintings from antiquity or the Middle Ages that seem to follow an effective and reasoned construction principle while being notoriously far from linear principles, Erwin Panofsky proposed a theory for such an angular perspective in his 1927 book *Perspective as Symbolic Form*. It is worth mentioning that no trace of such a scheme (in which the vanishing point is replaced by a vanishing line) has ever been found in writing, though. While this speculation is debated, other painted scenes, especially in Byzantine iconography, show even more counterintuitive representations, in which several vanishing points co-exist, with some of them located *in front* of the picture plane! Nevertheless, we can try to explain this too, as did the Orthodox theologian and mathematician Father Pavel Florensky in the early 20th century. He theorized the idea of an "inverted perspective" in which, rather than a geometric construction (which amounts to placing the scene to be imaged between the centre of projection and the plane of representation), there is a spiritual dimension in the enlargement with the resulting distance.

Bringing the question of perspective closer to that of vision, the second limitation of the linear approach is that it is restricted to monocular vision, while efforts to take into account the binocular nature of human vision have been undertaken since antiquity. As Euclid noted in *Optics*, one can for example be convinced that observing a small cube frontally through binocular vision allows one to perceive its lateral faces simultaneously. This provides an alternative framework to Panofsky and Florensky's schemes.

More generally, one can envisage rendering a volume on a plane through a multiplicity of points of view, which sets the question of perspective within the broader framework of an interpretable representation of space. Without going into exotic schemes such as angular, curvilinear or inverted perspectives, it is worth noting that freeing the representation from any attempt at realism out of a concern for interpretability is common in the world of technology, where another form of perspective is used: axonometric projection. Here, the different planes of a scene are rendered in an equal manner, simply shifted in relation to one another according to their distance, but without a vanishing point and without any modulation linked to depth.

By putting representation at the forefront, perspective can thus be seen as what Jack Goody called a "technology of the intellect", or an illustration of what Michel Foucault said in *The Order of Things*: "*There must be, in the things represented, the insistent murmur of resemblance; there must be, in the representation, the perpetual possibility of imaginative recall*" ■



Left page: the Institut de France "in perspective" in the special issue devoted to it by the magazine *Connaissance des arts* in 2021. Photo credit: PF

Top centre: "The vanishing point replaced by a vanishing line", a theory of angular perspective described by Erwin Panofsky (1892-1968) in his book *Perspective as Symbolic Form* (1927):

[1] *Drunken Dionysus*, fresco from the House of Meleager, Pompeii, 166 x 267 cm, 1st century CE, and its perspective [2].

[3] [4] [5] Construction of an orthogonal interior space (inner box, *Raumkasten*) in ancient "angular perspective": plans, elevation, and perspective drawing obtained by combining the sections of the "projection circle".

Above: David Hockney, *Chair, Jardin du Luxembourg, Paris, 10 August 1985*, photocollage, 110.5 x 80 cm. David Hockney Collection

THE SPIRIT OF THE SITE OR THE RIGHT VIEW AT THE RIGHT TIME

An interview with **MICHEL DENANCÉ**, photographer
by Nadine Eghels

Michel Denancé, Krause Gateway Center, Desmoines, Iowa, USA, 2018,
Renzo Piano Building Workshop, architects.

Nadine Eghels: How did you come to photograph architecture?
Michel Denancé: I was trained as an architect, but I've never worked in an agency. From the third year I got a sense that I would not go on to build anything, I continued because architecture and the questions it raised interested me, and it seemed to me that training as an architect would not necessarily lead me to a career in construction. As I was also a part-time journalist at *Ouest-France* during my studies, the next logical step should have been the specialized press.

N.E.: How did photography come about?
M.D.: By chance! I was passionate about photography and my favourite subjects were architecture and cities, but I never imagined that I'd make it my profession. One day, a friend who worked at Renzo Piano's agency asked me to come and photograph a model. I lived in Nantes, I rented a studio in Paris, my work was appreciated, I also enjoyed doing it, so I decided to carry on.

My first reference was prestigious and encouraging but I'm not good at selling my services. I'm grateful to the model makers who recommended me, they allowed me to hold on for the first two years, until the architects who trusted me to document their models started to entrust me with their creations as well. Today, I'm even fortunate to work for two architects who are members of the Académie: Dominique Perrault and Bernard Desmoulin.

N.E.: Do you also have a "long-term" relationship with them, like with Renzo Piano, for whom you still work?
M.D.: The agencies I work for vary widely in size and reputation. Some of my relationships with architects last – I've been working with Bernard Desmoulin for thirty years. Others don't want to systematically use the same photographer for each of their projects, or they simply delegate the choice of a photographer to their communication agency. I adapt, but I do like it when a relationship is established over time, when we can build mutual trust, both on a professional and a human level.

N.E.: How has your work evolved?
M.D.: At the beginning of the 1990s, communication around a project used to be based on photographs of models, especially at the Piano agency. Model photography went from being the preferred method to eventually having to cohabit with computer-generated images. Those are richer in information so, despite being arguably too realistic, too definitive, and less appealing to the imagination, they finally took over its role. Nowadays, I only occasionally get orders for those, most often I photograph buildings upon their completion.

N.E.: How do you proceed?
M.D.: I worked exclusively with a 4 x 5-inch film camera for twenty years, until digital technology offered the same quality. Nowadays it allows one to do more than film did, especially – and this is very valuable for representing architecture – because it can save more information in both very dark and very light areas. However, I still approach a building as if I were using film. I walk around looking for good viewpoints and only once I've settled on one do I set up the camera; so I choose the frame before I find it in the viewfinder. I also don't take that many pictures; it seems to me that a photographer should select angles from the shooting stage rather than postponing this choice until the computer editing work, or delegating it to the architect. I prefer to limit the number of photos and give myself more time for each of the angles I've selected, in the hope of having exploited it at the best moment.

N.E: Is it the same thing photographing a model or a building?
M.D.: The way of looking at the subject and the image that is hoped for are very similar, but the contexts are totally different. In front of a model, the photographer is a deity. I can make my own light and set up where I want, and I'm free of most of the constraints of real life, of a real city. Conversely, in front of a building, one must accept the position of the sun and unwanted clouds, make do with short distances, try to find a vantage point, try to escape parasitic volumes and shadows cast by neighbouring buildings, wait for a stopped truck to leave, move the bins, and so on.
Whether one is shooting a model or a building, it's not simply a matter of photographing an object in its most beautiful light. A building is at the same time a volume defined by its walls, a place of life installed on a site, and the sum of its architect's intentions. Reportage should strive to capture all of these data. ▸

Architectural photography is at the crossroads of several families of photography: documentary or scientific photography, advertising photography and, why not, street photography. It must allow someone who has not seen the building to know what it looks like and how it's organized; it must also make it compelling, and it's even better if a singular atmosphere emerges from the whole.

N.E.: Do you also photograph construction sites, ongoing construction?

M.D.: This is a request that has become quite rare, but it does happen: a few months or a few weeks before the building is finished, for communication purposes, or at a key or spectacular moment in the construction. Some construction site photos, taken at extraordinary moments, allow viewers to understand the structure, the distribution of volumes. These photos can remain part of the project's advertising material long after it is finished. The photos of the Kansai terminal building site, for example, show a magnificent and complex skeleton, a structure made up of multiple parts and joints, justified both by the final shape and seismic constraints. This skeleton is only partially visible in the completed building.

N.E.: Do you prefer to photograph empty buildings, or do you wish for a human presence? Do you defer to the wishes of the architect, for example Renzo Piano, who builds all over the world?

M.D.: I think he's the most demanding architect in terms of human presence, and has always been. "*La gente, Michel, la gente!*", he would say. Architectural photos were much emptier fifteen or twenty years ago, partly because technically, in film and with a camera, it was more difficult to catch passers-by, especially indoors, but also because most magazines and many architects did not necessarily ask for a human presence in the photos. This is no longer the case. If the context allows it, I prefer to include pedestrians, cyclists, dogs and strollers in exterior shots, and inhabitants or users for interiors. As an indication of scale, but also to force the eye to move around the image. If by chance there is someone on the footbridge, on the terrace, in a corridor, behind a window, on a staircase, the architecture will be more legible. The eye will move around the image, perhaps go on a little architectural walk. But sometimes there are few passers-by, or they might disappoint one when they fail to go to the right place. I sometimes ask people to make a small detour or to walk slowly when the light is not as bright, but it doesn't work every time. If the architect is with me, I will also ask them, and I sometimes even use the timer and run to pose if there's no one passing by. That's when I regret not having an assistant.

Michel Denancé:

Above: Conversion of the Citadelle site into a university, Le Signal, Amiens, 2018, Renzo Piano Building Workshop, architects.

Right: Stravros Niarchos Foundation Cultural Centre, Athens, 2017, Renzo Piano Building Workshop, architects.

Right page: The Paris Court seen from the tower's façade cleaning gondola, 2017, Renzo Piano Building Workshop architects.

N.E.: What is specific about photographing engineering structures?

M.D.: In the case of bridges, it's even more difficult to find a place to set up than for a building. If there's another bridge not too far from the new one, it will give you an overall facing view, but it will probably require a telephoto lens. Closer up, you'll have to make do with the quays or the banks, and opt for a wide-angle lens where a quieter lens would have been preferable. A short walkway and a long bridge obviously do not pose the same problems. A few years ago, I photographed the last bridge over the Bosphorus, where it meets the Black Sea. It's over two kilometres long and its pylons are 320m tall. You have to locate all the potential sites on a map and try all the possible routes. Eventually you find good viewpoints, but they're determined by the site's geography. I was later able to add two series of photos to this first collection: one taken from a boat and another from a helicopter. I eventually submitted a complete report, but it was the only time I had such means at my disposal.

N.E.: In the end, whether it's a bridge or a building, what's important is where you stand. The origin of the gaze.

M.D.: The right point of view at the right time, as with reporting in general, and this is also true for family photos. The right place to set up can be very accessible and you can walk directly into it, but sometimes you have to look for it elsewhere than in the street and try to be let into a flat or an office, gain access to a roof or take advantage of a crane or a cleaning cradle.

N.E.: If architectural photography is guided first and foremost by documentary or even educational imperatives, how do you preserve your creative side? How do you make a work about the work?

M.D.: To work for architects, you need a reasonable ego. When I accept a commission, I put myself at the service of the commissioning architect and their work. I wouldn't say that I'm selling my labour power, but that I'm renting my eye and my technique. This mercenary contract suits me perfectly. When I want to emancipate myself and free myself from these constraints, I produce personal work.

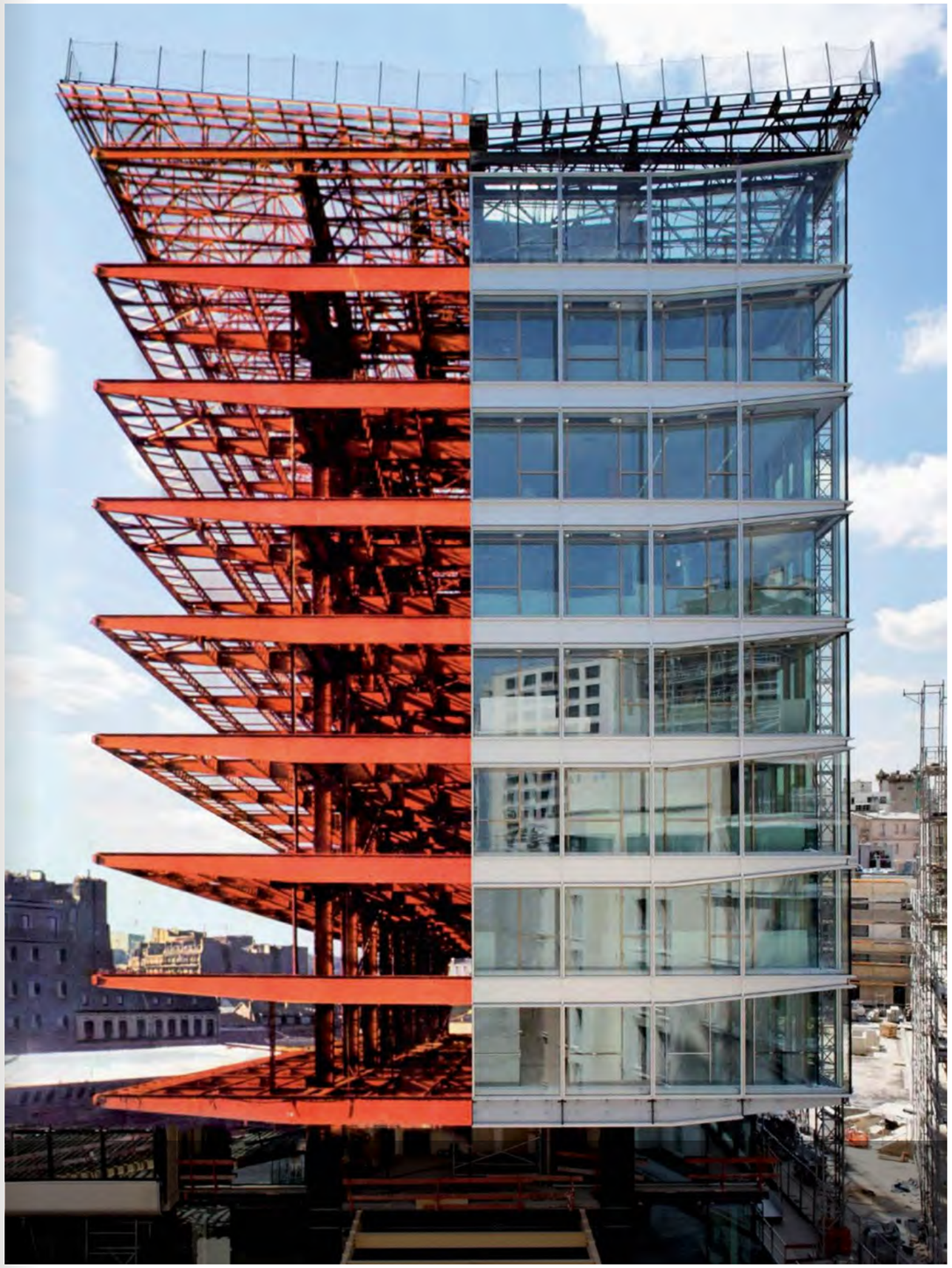
Architectural photography obeys very rigid codes, and yet two photographers obeying them will produce different reportages, each with their own sensibility, their own priorities. Through one's choice of a point of view, of a moment, one's search for certain lights, attention to the context, patience, preferences in terms of lenses, and post-production work, one distinguishes oneself. Nevertheless, my intention is not to sign each photo, which would mean systematically repeating myself, but to provide a body of images that documents the project and simultaneously strives to associate a kind of spirit of the site with it. ■

TEACHING AND PHOTOGRAPHING ARCHITECTURE

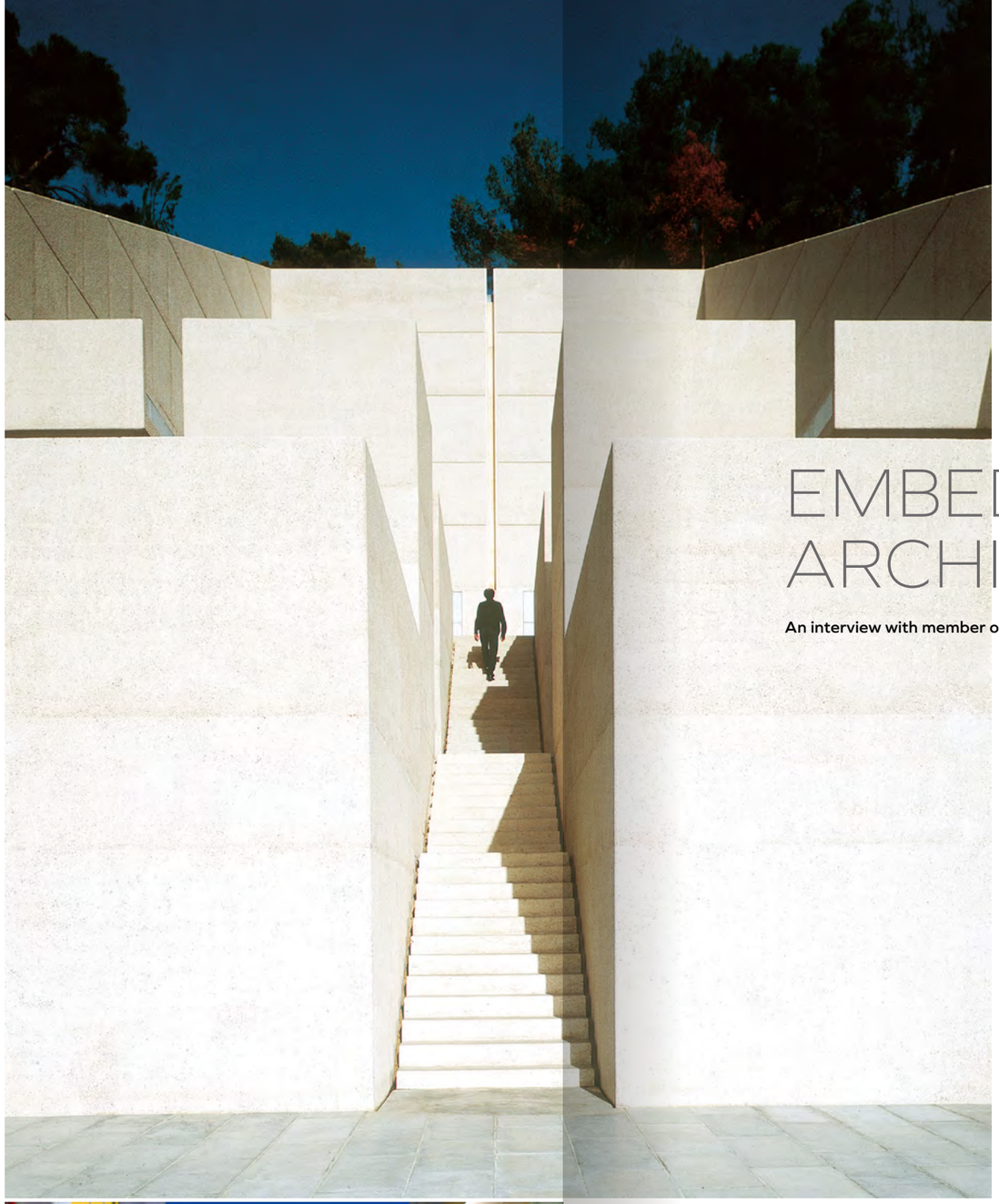
By AYMERIC ZUBLENA, member of the architecture section

In his 1948 book *Saper vedere l'architettura,* Bruno Zevi examined the methods and means of showing and understanding architecture.
He criticized the works that represent it in sketches, plans, sections, facades and photographs. He wrote: "A photograph records a building statically, as seen from a single standpoint, and excludes the dynamic, almost musical, succession of points of view... Each photograph is like a single phrase taken out of the context of a symphony or of a poem, a single frozen gesture of an intricate ballet, where the essential value must be sought in the movement and totality of the work."

In spite of this interesting, if perhaps excessive, reflection, I propose we examine the influence that photos published in architectural magazines or websites have on the training of future architects.
Obviously, these documents are major sources of information, and we cannot do without them. But what are the consequences of the profusion of photos, the low content of factual data, what are the effects of this "juxtaposition of images, sounds and concepts" of which the architect Alberto Campo Baeza speaks? Is this prolific information not, in part, a distraction and a cause for young students to err?
Teachers, who are well aware of this risk, often ask their students to avoid feverishly and thoughtlessly browsing through architecture magazines and websites in the hope of finding inspiration for their end-of term project's design. "Don't forget," they tell them, "to think by yourselves and for yourselves".
How are buildings photographed in magazines or on specialized websites? How can the "informative" value of these photos be assessed? The photographer's view of the architectural work is inherently subjective and unconventional. Is there an objective, "scientific" way of photographing a work? Should we wish for one?
Do these – often beautiful – photographs convey the whole of the work or do they magnify some aspects of it and erase others?
It is true that the photographer's subjective vision responds to the wish the painter Sam Szafran shared with the writer and art historian Jean Clair: "We should ask people to wear magnifying glasses to see the world differently, to force them to look differently. From what can we escape? From the convention of gaze".
When the architect demands that the photographer shoot their work from certain angles, they are naturally expressing a personal vision, which will orient the gaze of future visitors to the building. After looking at these perfectly controlled photos, a student or enthusiast may be surprised by the actual size of the work and be somewhat disappointed when they see it in the cold boring light of everyday life.
Time is a fundamental fact of architecture. Photography is the best tool for capturing the various moments in the construction and life of a building. I have in mind all those photos that show the work's slow progress, foundational moments that will never be seen again. There is as much to learn from these photos as from those of the finished work.
I'm thinking of the photo of the magnificent metal "cantilever" structure of the Caisse d'allocations familiales on rue Viala in Paris (1953/59 arch. Raymond Lopez, 2009 Arte Charpentier / Dominique Hertenberger), before it was covered by a curtain wall suspended from the last floor. I'm thinking of the photos of the Eiffel Tower under construction, and of the Millau viaduct (2001/04 arch. Norman Foster, ing. Michel Virlogeux) whose vertiginous suspended decks were waiting to meet in mid-air.
There are also other moments that warrant a photographer's gaze – when the passing years, bad weather, a disorderly environment, indifference, and the evolution of uses have transformed, degraded and sometimes denatured a construction.
It would indeed be instructive for future architects, building owners and successive occupants if architectural magazines, with users' consent, were to publish reports every five or ten years showing the state of the buildings after they were first put into service.
To be meaningful, these shots should be taken from the same angles as the first photography campaigns. The objective comparison of the various states of a work over time would be a source of information for those who designed it, those who decided to construct it, and those who used it.
Most architects, myself included, have often had our work photographed in such a way that no human presence disturbed the clear geometry of the spaces we had designed. The architecture was thus freed from any anecdote that might have detracted from its essence. This demand for purity perhaps reflected an unconscious need to reconnect with the rigour and precision of the old books on monumental architecture, whose admirable lines expressed only volumes, shadows and light.
Now, while respecting rights to people's image, some of our younger colleagues want groups of people or isolated individuals to appear in their reportages to bring the work to life and to reflect its true scale. This is an evolution in the art of photographing and publicizing architectural works. ■



Photographic montage of the two construction sites of the "Lopez Tower", headquarters of the Caisse centrale d'allocations familiales de la Région parisienne, designed by Raymond Lopez (1904-1966).
On the left, the construction in 1959 and, on the right, its renovation in 2009, Agence Arte Charpentier / Dominique Hertenberger, architects.



EMBEDDING TIME IN ARCHITECTURE

An interview with member of the Architecture Section, MARC BARANI, by Nadine Eghels

Nadine Eghels: How would you define your relationship to architectural photography?
Marc Barani: Let's begin with my relationship with photography! When I was a second-year architecture student, I met Jacques-Henri Lartigue. I was passionate about photography at the time, and his influence was foundational for me. We became friends, but he was a master to me. I learned from him that to photograph was to capture the living. He wasn't interested in American minimalist photography, which was closer to abstract painting. He anticipated movement, calculated speed, light moving across space. That fascinated me. I even hesitated between photography and architecture.

N.E.: By definition, architectural photography is static, as buildings are generally immobile...
M.B.: Yes, but time is central. We must embed architecture in time, and photography must embed time into architecture. Only great photographers can do this. I've been working with the same photographer, Serge Demailly, since 1992. I've grown accustomed to his approach, which suits me, no doubt because it matches and extends my intentions as an architect. He taught me things about my work, my vocabulary as an architect, my obsessions as a builder. But ultimately, almost all architectural photographs respect a kind of code.

N.E.: What does it involve?
M.B.: There's way of framing, a way of depicting space, which doesn't vary much. This also has to do with the fact that one has to represent a building faithfully with a selection of four or five photos; that's about as many as a magazine will publish. They always use iterations of the same images, which are often edited in post-production, after the shooting, using increasingly sophisticated software.

N.E.: Isn't video now replacing architectural photography?
M.B.: Yes, it's only a short step from manipulated images to animated images and then to films, as digital technology makes all of this possible. But these are very different things to me.

N.E.: Does photography play a role in your work as an architect, do you use photographs taken on building sites?
M.B.: Not much, I show them in talks to explain projects, but I don't use them to modify my design work. I'm interested in the image of the finished building, and then the way time will affect it, as rendered by photography.

Atelier Marc Barani, Photo credit: Serge Demailly.

Above: extension of the Saint-Pancrace cemetery in Roquebrune Cap-Martin, Alpes-Maritimes (06).

Right: Parking lot, Nice-Côte d'Azur Airport (06).

N.E.: So, the buildings you have photographed are empty?
M.B.: Yes, both inside and outside. I believe that architectural photography must render volumes, vanishing lines, shadows, perspectives. Sometimes with a human presence, just as an indication of scale. On the other hand, if I want to see the place inhabited, walked across, animated, then I prefer video because it will also convey the noise of life, its agitation or its serenity. In these cases, I work with my brother, Christian Barani.

N.E.: Do you find it disturbing when other photographers capture your buildings and present you with other gazes? Does it make you approach them from a new angle?
M.B.: There are so many trash photos on the internet anyway... you just get used to it. Sometimes it's disturbing. But there's a multitude of possible views, and once the building is finished, everyone will look at it however they want to. The way I want to render the building is through Serge Demailly's and my brother's work, because they extend my intention, their work corresponds to my architectural design. Beyond that, every user perceives it according to their own sensitivity, and that's fine.

N.E.: Do you consider architectural photography to be an artistic achievement in its own right, or can this practice exist only in service of the architecture it portrays?
M.B.: There is of course an artistic dimension, but it's oriented towards the architectural project.

N.E.: So then how much leeway does the photographer have?
M.B.: At first I wanted to control everything... and that's exactly what I do. On the first day. I walk around the building in all directions, in front of it, behind it, inside it, I note all the possible angles, I fix the perspectives that seem most relevant to me. The photographer, or videographer, follows me obediently, taking note of the images I'm planning on having. Then they go back, without me. The next day or the days thereafter. Under grey skies or in bright sunshine. They shoot their images. In total freedom, but informed by my intentions, as they perceived them during the first visit. And when they show me the result of their work, I'm always surprised. Pleasantly so. I recognize my project, but it's different. it's augmented through their gaze; better than I imagined... I guess it's unsurprising, they're images experts!

N.E.: After the shooting, are the photos heavily edited?
M.B.: Serge and I try to edit them as little as possible. The dross, the little defects in the concrete, the traces of rain or dust... that's precisely what makes a photo interesting! Editing dulls the image, strips it from its depth.

N.E.: Do you ever photograph your buildings after several years, to see how they age?
M.B.: Yes, and it's very informative. The incrustation of time is what makes a construction come alive. ■

GIVING A PERCEPTION OF THE UNIQUE THROUGH A REPRODUCTION

By **MARC MIMRAM**, engineer and architect

Architecture represented.
It is represented through different media, often in the virtual world. Computer-generated images are not that synthetic, they allow for the construction of an "alternative truth" where the sun rises in the west, where materiality and the Metaverse are one, where there is no tactile pleasure but there is reflexivity in all shapes and sizes, where perspectives would be as vanishing as their projector's virtuosity. Here, there are no bad ways to escape reality... This travesty is now affecting another medium: photography.
Magazines seem to find it absolutely necessary to rejuvenate their celebrities, as if to prevent all forms of aging. They would have time removed from the lives of humans as it is from the texture of dematerialized buildings. *Photoshop* precipitates us into a virtual world where time slides on the surface of constructed works, leaving no trace on them, just as the hands that shaped them are instantly forgotten, leaving instead the glassy reflections of pellicular skins. Wrinkles are erased, giving way to skins so taut they threaten to snap. Cracks in masonry and rust in metal structures disappear; both are now indifferent to the weather and the wear and tear of time.

Architectural photography must make room for this to be rendered; it must let it be known that architecture is alive, constructed, that it is not a virtual image but the fruit of multiple skills, of human or industrial work that is always imperfect. It is even the constructed memory of this work, which is sometimes hard and exhausting and which the project reflects in its materiality: architecture as an expression of this attention to the world in its transformation.
This is why architectural photography is only a snapshot of a long process which exposes a situated view with sensitivity, from the construction site to the life of the building.

The construction site, a factory of thought
Architecture is not the construction of a virtual image by a builder who is absent from the design stage. It aggregates thought and construction into a project.
And if we are to reflect on production, why not consider the construction site as a tool for manufacturing thought.
Architectural photography is a formidable medium for capturing this wonderful condition, these moments of production that prepare a thought. There we find events, methods, means of lifting, scaffolding, pieces of a whole to come. These ephemeral moments are all conditions of the project, often linked to local conditions. The place, the environment, the society, the time are engraved on the film. Atget's photographs show us these moments of silence in the awakening city, from which humans are absent.

Opposite: unknown author, Alexandre III Bridge, Paris (7th and 8th *arrondissement*), installation of steel voussoirs, around 1898. École Nationale des Ponts et Chaussées, Bibliothèque Nationale de France

The technique conditions the photographic work. The images of the Paris metro construction site report on those incredible moments when the city was gutted, when the Seine was frozen to submerge the passages under the river at Saint Michel station, when the Tower was swarming with these acrobatic workers – painters, riveters, and so on.
Of course, construction is no longer carried out as it was in the 19th century; nor is it carried out in the same way in Shenzhen and in Paris.
All of this is worth far more than a historical account. It gives these remembered moments, these ephemeral constructions, a meaning that is embedded in the memory of the construction site, which the built project eventually signifies. This can sometimes even allow one to imagine project other than the one that is shown being built.
The photos of the construction site for the Pont Alexandre III, where you can see the workers laying down the arch's metal voussoirs on their centring, might have helped me to come up with the system for the Solferino footbridge, I don't know. I don't know either if they strengthened my conviction that it was possible. Whatever the case may be, I remember them precisely, clearly and permanently. Walking through the structure's empty parts, like the workers walking through the bridge's girders, is an ephemeral reality that photography has made tangible, inspiring, constructive... in a future project. ▸

One day in 1999, I asked Willy Ronis if it would be possible for him to come and photograph the Solferino footbridge. To my great surprise, he agreed and seemed happy with the proposal. He came, we walked along the quay and talked. Suddenly, while walking, he took his camera out of his pocket. As we continued walking, he took three pictures. Not one more. We walked for a few more minutes, and then went back to his place. That was all.
This instantaneous look produced something very different from all the other images. What fascinates me in this photo is the way the footbridge stands out from the building on the other side of the river, with this tongue of sky that creeps in, like a thread, and goes down to the water. This tension shows that the structure, which is urban, is autonomous in its relationship to the sky and the water. That was two or three days before the end of the construction. How did he manage to capture this? In a second. The anchoring. And above all, I remember the gesture. Unique. Precise. I can't imagine that it was a coincidence. Twenty-four years later, I still think about it. M.M.

Willy Ronis, *The Léopold-Sédar-Senghor footbridge, formerly the Solférino footbridge*, 1997-1999. Marc Mimram architect.

Left: *The Passerelle des deux rives*, between Strasbourg and Kehl, on the Rhine, 2004. Marc Mimram architect. Photo Gabriele Basilico.

Bottom: Zhong Sheng Da Dao Bridge, Sino Singapour, China, 2012. Marc Mimram architect. Photo credit: Erieta Attali.

Life after

Architectural photography is often presented as a promotional tool for architectural production at the precise moment when the building is finished.

Yet, while this snapshot most often sheds light on the ground covered between computer-generated images, 3D perspectives of the virtual project, and its built reality – and this ground is strewn with surprises and infamies – it seems like a frozen instant, a sort of culmination before the project is born to the life of its inhabitants. This is the project's life after construction, when it really expresses its reason, its habitability, and sets up its dialogue with the environment, the landscape that hosts it. And, of course, it is a confrontation with not only the real but also with the reality of time. Preparing for it to be ruins, beautiful ruins, as we used to say, but above all accepting the metamorphosis that matter will undergo through time. And not letting the project die as it is brought to life by those for whom it was designed: inhabitants and citizens, domestic or public space, infrastructure or building. It's a matter of bringing out these images that have entered the dark room to leave the "aura" that Walter Benjamin described in his *Short History of Photography*.

Architectural photos can thus allow projects to age, to make these constructions live through and with those who live in them. It makes the situated nature of the project explicit.

Since every infrastructural project is the expression of a situation, of a dialogue with the landscape in which it takes place, which shapes it and which it shapes in return, photography is the most appropriate tool to authentically illuminate this founding hypothesis.

Thus, for engineering structures, the light must be sharp, without the emphasis of heavily overcast skies and, whether it is urban or rural, wild or developed, the horizon must set the structure between heaven and earth.

This is about gravity.

The horizon line marks this limit that the work formalizes between the path of forces, tensions, and anchoring. The photograph must therefore avoid chatter and focus on the material under constraint, on the geometric product, on the span covered, on the path of the men who seem to levitate on this fragile structure stretched between two banks.

My benchmarks are two photographers who embed their work within a broad vision of the environment, within an open view of the landscape.

When Gabriele Basilico photographed the Passerelle footbridge between Strasbourg and Kehl, he proceeded as usual, not doing anything picturesque. It was something of a report on the ongoing urban transformation. His photos are tense and contrasted like the transformation of the landscape that is taking place with the installation of this crossing structure. The footbridge, the subject of the photo, is not isolated. Instead, it is broadly embedded in the landscape that hosts it and which it radically transforms.

Erieta Attali is a photographer of the periphery, of extreme territories, of grand landscapes subjected to the most intense conditions. When she photographed the Solferino footbridge in the flooded Seine, she told the story of the relationship with the river. Of course, she told it through a situation that was exceptional, but it revealed the structure's attachment to its specific limits, the forces that run through it, its resistance. The beauty of this ephemeral moment gives meaning to this constantly renewed dialogue with the landscape.

When she photographed the Zhong Sheng Bridge in Tianjin, she gave us a glimpse of both the extraordinary nature of these massive concrete hulls that seem to float on the waters of the lake and the transformation of the Chinese territory amid an uncontrolled urban explosion. The apparent calm, the gentleness of this matriarchal construction in the face of the social and urban explosion.

These photographs must be as powerful as the upheaval these built structures' installation brings about in the landscape. Each structure is particular, nothing is generic, movable, or reproducible.

To paraphrase Walter Benjamin, architectural photography allows one "to give a perception of the unique (that of the architectural object) by means of reproduction…". ■

THE EYE OF THE PRINCE

An interview with architect, filmmaker, and photographer JEAN-CHRISTOPHE BALLOT, by Nadine Eghels

Nadine Eghels: What is the place of architectural photography in your work as a photographer?
Jean-Christophe Ballot: I started off by studying architecture. I graduated after seven years in architecture school, but I was more interested in scenography. That was in 1986, three years before the bicentenary of the French Revolution in 1989, and prefiguration projects were being floated around. The subject of my architecture degree was the design of a staging of Jean Genet's *The Balcony* in the Louvre's square courtyard, which raised a whole lot of questions regarding representation and theatricality. Later, the question of theatre would come up in my photographic approach again.

Jean-Christophe Ballot:
Left: ***Urban Landscapes***, New York, 2004.
Above: ***Urban Landscapes***, Berlin, 2003.

After graduating, I became more interested in the urban landscape than in construction; in what makes a city.
I feel like I'm a professional, providing solutions for my clients' needs, and at the same time like I'm expressing myself as an artist. These two positions often merge, I fulfil the order with my own sensitivity.

N.E.: When you work as a photographer, the question arises of "making a work about a work".
J.-C. B.: It starts with an architect developing a thought, and then I make a photographic work on a thought that already exists. I endeavour to understand the original thought, to appropriate it, but then to do something else with it – otherwise it is just a recording of reality. Isn't one of the definitions of photography that it's "a mechanical recording of a fragment of reality"?

N.E.: What principles guide your practice?
J.-C. B.: I have a theory based on the "eye of the prince", in reference to Palladio's theatre in Vicenza. It's the exact place where everything is ordered correctly; any deviation from it will result in a loss. For me, photographing an urban landscape is a search for this point of view, from this eye of the prince. When I photograph a building, I move around until I find the best viewpoint. As for theatricality, Sartre points out that theatre appeared at the same time as the notion of *civitas* in the Greek city. Here, it's a matter of social representation. The city is a vast theatre.

N.E.: Do you also photograph sculpture?
J.-C. B.: Yes, the approach is the same. Le Corbusier defined architecture as "the skilful play of volumes under light". From sculpture to architecture, the scale changes, but we're still working with volumes. Once again, it's a matter of making a work on the work. Without betraying it.

N.E.: How can you be sure that you're not betraying it?
J.-C. B.: You have to be able to transcend: understand, accompany, sublimate. I face this same challenge in my work on Gilgamesh (*L'épopée de Gilgamesh*, published by Diane de Selliers). I don't photograph Mesopotamian sculptures, I draw their portraits; here, Gilgamesh, Enkidu, Humbaba or Ishtar at different moments in the epic's narrative, with the emotion they bathed in.

N.E.: How do you work specifically for architecture?
J.-C. B.: I do very few commissions from architectural agencies, as the market has completely changed. In the 1980s, good architectural photography was done on 4'x5' film. It was techni-

cally complicated, and only within reach of certain experienced professionals. Architectural photography was a highly specific niche, only a handful of photographers were specialized in it and equipped for it. Everything changed with the advent of digital photography in the '90s and 2000s. This technology has now reached maturity, and I myself like to use it because it has many advantages. Then came Photoshop, Ligthroom, etc., and now there's at least one person in every agency who can do decent reportages if the bar isn't too high!

N.E.: These are useful photos to document the projects, not "artistic" photos.
J.-C. B.: Sure, but that's often enough for the use that the agency will make of them. Fortunately, there are still architects who see things differently and recognize the value of a professional photographer's eye. Tonight, for example, I'm going to take a series of night-time photographs of a landscape project in Orsay. The idea is to create pathways through the forest so that students and researchers can reach the campuses on the plateau from the stations located in the valley. We've already done the daytime reportage.

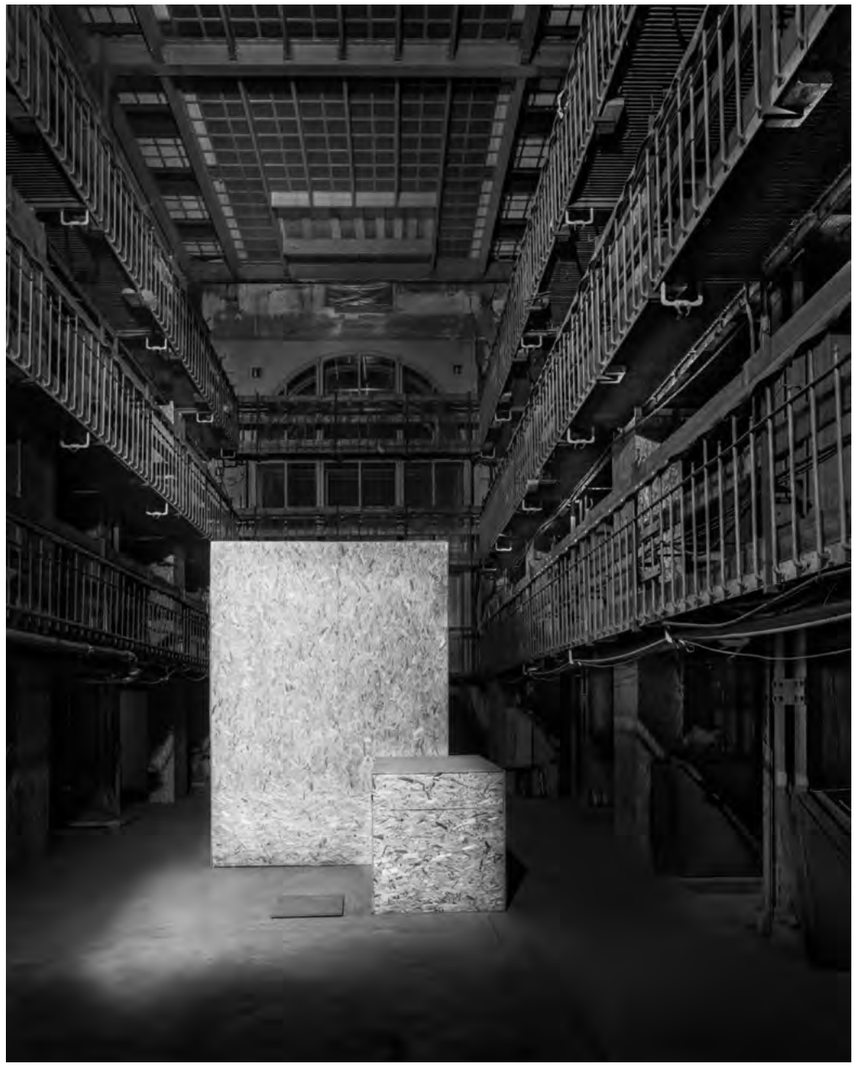
N.E.: This is documentary photography, not interpretative photography?
J.-C. B.: Indeed, but you can flatly document a site, or you can try to give a breath of fresh air, to imprint an aesthetic on it. In the last century, I worked for twelve years on the construction site of the Louvre Museum. I made four books out of that work, and an exhibition at the Louvre in 2002. The sponsor of the courtyard's illumination work, EDF, had had a company photographer take pictures of the Louvre by night. And that is indeed what those photos represented, but they were in no way the stuff of dreams. They then asked me to come in and bring something else. A poetic look. My imagination.

N.E.: Is it very different for you to photograph buildings or gardens, or even landscapes?
J.-C. B.: With buildings, one remains within a framework of functionality. It's important to know the architect's intentions and to reproduce them as well as possible. I'm free to make a few extra images that will complete the work, but the architect doesn't need them in the first place. Whereas a garden, by definition, is supposed to be poetic, a plain rendering cannot suffice, and landscape designers are very sensitive to this. The photographer enjoys greater freedom of interpretation, and I now receive more commissions for landscape photography.

N.E.: What about institutional commissions?
J.-C. B.: After the Grand Louvre project, I worked on the Musée de l'Orangerie, and I've just supervised the Richelieu quadrilateral project for the BNF and the OPPIC for twelve years. While architecture is the matter, it's not about rendering the beauty of it. It's about the poetry of the in-between, of a metamorphosis.

N.E.: A poetics of time?
J.-C. B.: Yes, which evokes the fundamental question of photography: this stopping of time, which at the same time immortalizes it. I've been fortunate to have these vast, long-term commissions, and to me there is a very real poetics of the work site. Of course, the photographs are necessary from a documentary point of view, to show the before and after, and even as proof in the event of a legal dispute. But they also tell the story of a fantastic twelve-year adventure, from an artistic point of view, and a mission to bear witness for future generations: "it was like that". It's a sensitive journey that involves issues specific to my work, such as the question of plastic sheeting, or concrete, materials that are deemed poor, but that we find in Italian Arte povera. Most people see plastic sheeting as packaging, I see it as part of the tradition of draping in statuary art. It's shiny, it plays with the light that falls on it – all at once a reflection, a material and a transparency. It's an example of modernity and of a singular approach to the subject.

N.E.: Are you ever struck by a building or an urban landscape?
J.-C. B.: Yes, often. I've grown very attached to some cities. I've led six photographic campaigns on Berlin, of which the first two were before the wall fell. And then Rome, the eternal city. I'm currently working on a history and art project on the urban landscapes of Rome, a mix of photographs and engravings... In the history of Western art, Piranesi was the first to work on the urban landscape, which represents 80% of his oeuvre. I happen to own 27 engravings of his that represent Rome, and I would like to place them face to face with the urban landscapes and sites of today. I also have a collection of engravings from the eighteenth century, photographs from the nineteenth century, and a collection of photographs I took in 1991 when I was a resident at the Villa Medici. I frequently travel back to Rome, to work on the contemporary face of the city and the evolution of its iconic buildings and their environment. What transpires through four centuries of representations of the eternal city is also the history of a way of thinking about urban planning. ■



Jean-Christophe Ballot:
Left: *Urban Landscapes*, Shanghai, 2006.
Above: the *Magasin Central* of the Bibliothèque Nationale de France, 2012.

FULL FRAME ARCHITECTURE

By **FRANCIS RAMBERT**, correspondent of the Architecture Section

Left: High Court, Chandigarh, India, 1955.
Architect: Le Corbusier. Photo credit: Lucien Hervé,

Below: Atrium, Rennes (Ille-et-Vilaine *département*, France), 2019. Architects: Barré Lambot. Photo credit: Philippe Ruault.

Everything is a matter of gaze. Whatever the medium, be it film or digital, space is the underlying subject. And depth of field invites us to go beyond the sole aspect of construction, and to open to the aesthetic field without obscuring the social field. The links between architecture and photography are cemented by this exploration which is a dive into reality.

Be it the Sagrada Familia, the Agbar Tower in Barcelona, the Sydney Opera House, the Elbphilharmonie in Hamburg, the Centre Pompidou or the Bibliothèque Nationale de France, the production of architectural icons, renewed by the erection of the Bilbao Guggenheim in 1997, makes for some beautiful magazine covers. But we must be careful not to reduce architecture to the production of objects in the city, lest we forget that housing is the main matter of our contemporary cities. Architecture magazines bear that in mind.

With *Architectural Review* as their elder (1896), the two publications born from the impetus of modernity in Europe are *Domus* (founded by Gio Ponti in 1928) and *Architecture d'Aujourd'hui* (founded by André Bloc in 1930). Around forty years later, in Japan, *GA* (for *Global Architecture*) was created. It was an initiative of the photographer Yokio Fugatawa who, starting from vernacular sources in the Japanese archipelago, would take an interest in the most contemporary buildings.

It is well known that black and white is particularly suited to architecture, for light is its raw material. Artists make no mistakes about that – especially the Bechers, who undertook an in-depth project to document the industrial world's typologies, monsters of the steel industry, and the typologies of water towers. It should also be kept in mind that, in the midst of the New Deal and in the grand American landscape, Margaret Bourke-White captured the image of a mighty dam that would adorn the cover of the brand new *Life* magazine in 1936. At the end of the 20th century, Hiroshi Sugimoto also chose black and white, this time to offer an impressionist reading. Thus, the Villa Savoye, the Guggenheim in New York, or the Chapel of Light in Osaka, among others, appeared blurred. The power of these icons can do without hyper-pixelization.

Black and white, still: "You have the soul of an architect", said Le Corbusier to Lucien Hervé, a passionate student of the master's work. And the photographic campaign Paul Virilio conducted, well after the war, along the entire length of the Atlantic Wall, would lead to the publication of *Bunker archéologie* in 1991.

Apart from their mass, brutalist works are good at catching light. Prime examples are the Sainte Bernadette church in Nevers, and Terminal 1 of the Roissy-Charles De Gaulle airport: celebrations of the marriage of materiality and spatiality. And when an artist like Valérie Jouve takes on the Vitrolles Stadium, her work (in colour) gives Rudy Ricciotti's work an even more contextual character, with the black concrete block seeming to emerge from a bauxite flow.

In magazines, architectural photography has always been at its best when it appears disembodied, with hardly any human presence, at most a single person to give the scale. Space reigns supreme, as if modernity were self-sufficient – something Tati poked at in his films.

Julius Schulman's work in the United States stands out as an exception. The sites are "inhabited", beyond aesthetics; they express the use value of the architecture. And Martine Franck also took a memorable photo in 1965, of beaming children in the circular central area of the Atelier de Montrouge's children's library in Clamart.

Today, of course, colour is photographers' mode of expression. Emmanuel Fessy, who comes from the world of advertising photography and has become a master of architectural photography, immediately took to it. And even though Hélène Binet oscillates between the two chromatic styles, all the others (Laure Vasconi, Julien Lanoo, Leonardo Finotti, Iwan Baan, etc.) operate in this way, even Candida Höfer, whom Arte dubbed "the photographer of void".

Note that for the past twenty years, *Le magazine d'A*, which is recognized for its critique work, has maintained a section on architectural photography – a sign that it an indispensable graphic document for understanding a space. For its part, the Spanish magazine *El Croquis*, which endeavours to make each issue a monograph, has made it a rule to publish architectural photos only under a grey sky. There can be no postcard skies, not even on the Mediterranean coast.

Without necessarily having a contract with them, some photographers follow the work of architects over decades. Gilles Ehrmann immortalized the work of Claude Parent, in particular, and Daniel Osso never ceased to capture Pierre-Louis Faloci's projects, as did Serge Demailly those of Marc Barani. As for Philippe Ruault, based in Nantes, he relentlessly pursues the work of Rem Koolhaas and Lacaton Vassal.

From architecture to the city, and then to the metropolis, there is more than one logic. It is easy to imagine the pleasure René Burri derived from working for Magnum on the birth of Brasilia in the early 1960s. From Milan to Beirut and Cherbourg, Gabriele Basilico, who was engaged on several other fronts, would remain the great chronicler of the mutation of cities.

Whether it is the work of a specialist or an artist's œuvre, this relationship between photography and architecture has taken on a new dimension in recent times with the development of websites dedicated to architecture, which agencies constantly feed with their latest work or competition-winning projects. Yet, simultaneously, Instagram allows us to discover buildings, details, pieces of the city in a continuous flow... To the point of becoming perhaps the world's new architecture magazine – without any critical dimension. Is authorial architecture now a self-published art? ■

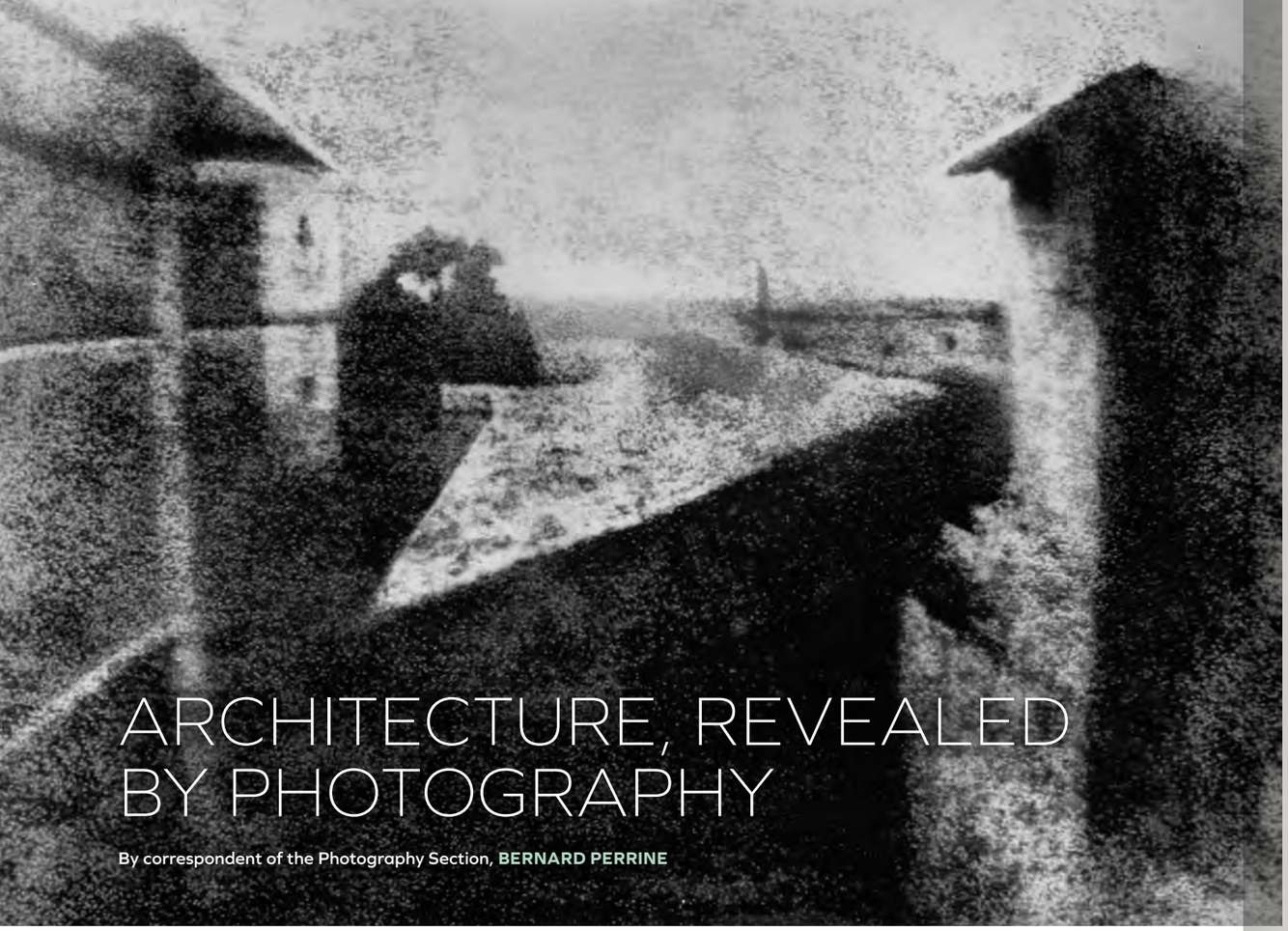
"ARCHISABLE"

By **TINA BLOCH**, creator and artistic director of the Archisable project

The Archisable project, between architecture and photography, has been developing since 2017. It is a work in ephemeral architecture, as these sand constructions will be destroyed by the rising tide, and only photography will keep a trace of their existence.

" If I had to describe Archisable in three words, not in order of importance but in the order of their entrance on stage (and I chose this last term carefully), I'd say:
Architects: alone or in twos, under the open sky, in the wind, on the sand, the beach is their stage. Made only of sand, in the time between two tides, they come to imagine, and to *make*.
Laboratory: unlimited, out of scale, the beach becomes a laboratory, a place to reflect and create, where questions of sustainability, climate, vernacularity and environment are raised as though they were self-evident; questions of modesty, humility and above all humanity.
Photography: a photographic project of ephemeral architecture where the photographer's watchful eye captures every stage of the work, from birth to dilution. From sketch to ruin.
Between the three or four hours dictated by the tide's ebb and flow, photography renders the hourglass' temporality obsolete, gives the project a chance, stretches the time afterwards and, in capturing gestures, exhibits the imaginary and poetry, while also opening up reflection where it was probably not expected.
Clearly, Archisable is neither a game nor a sandcastle competition, but a project of reflection, an implementation by and for architects, one that may even precede something else.
After the beach, each experience will contain the soft and rough memory of the grain, of the sand's scritch, of the sea's violent and iodized chords, of the wind and the sun, and also of the ineffable elation of exhaustion.
As evidence and witness, photography introduces another story, or the continuation of the story, and gives the project meaning.
Choosing black and white is always a profession of faith. On paper, without hesitation, Archisable is ink, like a sketch, a drawing, or a plan. Like a thought. Black and white applies its system of ambiguities: its unfolding, plan, volume, height are *out of bounds*, its law is lawless, except perhaps the law of fragility and rapidity. Uprush and backwash convey action and destruction until, as if drawn from Hugo's poetry, comes an ultimate, gigantic, swallowing sigh – from dream to reality: it's over!
Archisable, a collection of 68 architects' projects to date, thus unfolds as an open-air workshop session each time, and should overall be viewed and read as a manuscript; actually, as though it were *handwritten*. It is a sum of reflection and attempts on matter – the possible, the impossible and the imponderable.
In black and white, like an emerging thought, an abstraction in the making. In black and white, like the hypnotic sound of the regenerating and dangerous mother sea, like a reality in the making, endlessly irrigating it in water and salt to enable the project's chemical birth in coagulated sand. In black and white, like the intimate and immense breath of the shell that you were so fascinated to hear as a child.
Archisable is an endless project and a chain of talents and wills that exist only in relation to one another. On this beach, two people play their score. One builds, the other looks and captures the image. The architect, the photographer. Later, when it comes to showing, to rendering these images, the scenographer come into play, and finally the editor.
While Archisable is an architectural project, the photographic eye gives shape to the project.
As is often the case, chance preceded intention, when I began to photograph a pretty sandcastle on the beach with my iPhone and, through closer and closer shots, the focus revealed another story, like a hidden plan that I was not expecting.
One more click, and a switch had happened, I was looking at the black version of this sandcastle. It was no longer a child's castle, but a world of alleys, moats, walkways – secrets, potential dangers, mysteries. Something fantastic was happening, like a story to be built. The project was born. The castle was no more.
Serendipity – a buzzword, these days – is the art of discovering something we were not looking for. Or a tribute to chance and the recognition of fortuity.
Build me an architectural project... in sand. Let's photograph the sand project. From its birth to its disappearance; the strange destiny of a project born to die in three dimensions but designed to live its real life in two dimensions, on canvas or on paper.
Early on in the project, photographs were mainly taken from the ground; only sometimes did we use a pole to gain some distance. Aerial photography has enriched its vision. The drone reveals: another darkroom demonstrating the evidence of the plan, making the idea more accessible, without however losing focus or the necessary view from the ground. Season 1 was photographed by Michel Trehet, Season 2 by Michel Denancé. Season 3 is currently being photographed by Dominique Châtelet.
Several architects from the Académie des Beaux-Arts have agreed to join the experiment.
Jacques Rougerie defines himself as a *sea-ling*. He studies the processes that allow nature to survive and endeavours to apply them to man, imitating the living. On the sand, he gathers forces, water energy, atmospheric pressure, and creates a biomimetic structure, in the shape of a jellyfish – a lakeside city.
Bernard Desmoulins has love and respect for heritage. On the sand, he built a long bar with notches that looks like an arcuate rack – transforming the linear into rotary, and also the revolution of tides. That day, however, the tide did not come in. We returned at night. The moon wasn't there. The black sky disproved destruction, made a pact with what existed, preferring ruin to annihilation.
Marc Barani had decided to carve speed into the sand, as a challenge, or an echo to the rising tide. All that remained to do was to find the forbidden machine! By luck or chance, the beach cleaning vehicle was making its rounds at that precise moment, and the deal was done – just before the surf came in.
Paul Andreu was one of the very first to believe in the idea, in June 2017. With emotion, I share his words: "Acting in waterlogged territory, alternately yielded and recaptured, eventually abandoned. Shovel loads don't come apart, they can be thrown far, even farther, the water must come back at least three times to break them up. It becomes a game of sonorous falls and splashes, less and less contrived, increasingly physical and joyful. Water and sun cooperate. The photographer's eye discovers abstract landscapes."

Top: Paul Andreu for Archisable, 2017. Photo Michel Trehet.



ARCHITECTURE, REVEALED BY PHOTOGRAPHY

By correspondent of the Photography Section, **BERNARD PERRINE**

In days gone by, only handwritten descriptions could give an account of architecture. One of the earliest authoritative studies is by Marcus Vitruvius Pollio[1], dated from the first century BCE. In 1511, this document was illustrated with woodcuts by Fra Giovanni Giocondo and published in Venice.

In 1827, the first ever photograph, Nicéphore Niépce's *Point de vue du Gras*[2], showed an architectural ensemble in Saint-loup-de-Varennes. So did Louis Jacques Mandé Daguerre's daguerreotypes of Parisian architecture, which allowed Arago[3] to offer the world the invention of photography – the first "open source" invention. In England, William Henry Fox Talbot's[4] talbotypes (calotypes) representing the architecture of Lacock Abbey were the first negative-positives he invented. As Arago pointed out at the 19 August 1839 session: "what an advantage for architects…"

Thus began a long *History of Architectural Photography* [5] which experts and enthusiasts can discover in the 440 pages and four parts of Giovanni Fanelli's book published in 2016. Or through the catalogue of the exhibition *Photography and Architecture 1839*-1939.[6] And Eugène Atget's early 20th century non-commissioned work which immortalized the old Paris…

Aside from history and illustrations, interactions between architecture and photography have however revealed, above all, the evolution of techniques, representations, and interpretations. To such an extent that one could write a history of photography through architecture, and vice versa.

While Charles Baudelaire termed photography the "note-keeper" (of architecture), Walter Benjamin thought, on the contrary, that "architecture is more easily grasped in photographs than in reality"[7]. In this debate between visual form and photographic vision, "photography always prioritizes an analytical variety of points of view over the synthesis of natural perception". Giving up on the artwork "as an end" means suspending all efforts at synthesis. In Husserl's phenomenology, this is similar to a suspension of judgement, as it produces a radical analytical fragmentation. In the 1920s, Laslo Moholy-Nagy also pointed out this fragmentary and analytical distortion of vision, which would later form the foundation of one of the Bauhaus' fields, "the recording apparatus then becoming a new organ of perception".

Photography as documentation, the photographer as translator or interpreter

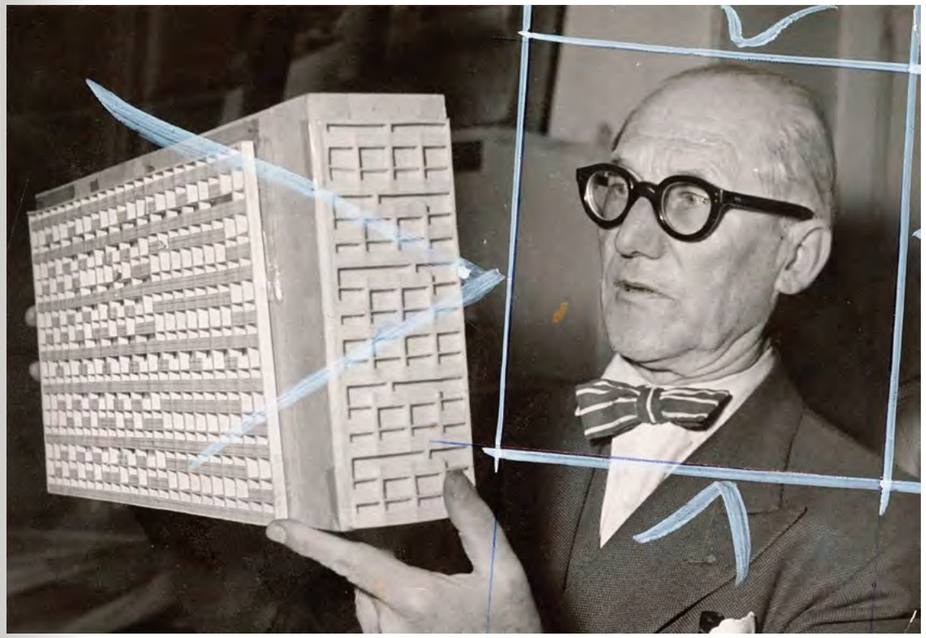
In a materialization of Arago's prophecies, photography began to reveal architecture through documentations that were both scientific and popular. Between 1841 and 1843, the daguerreotypist Noël-Marie Paymal Lerebours[8] published *Excursions daguerriennes,* a collection of a hundred views of the world's most remarkable monuments and architectures (in Europe, Africa, America, and Middle East); "Daguerreotype prints transformed into engraved plates by Frédéric Goupil-Fresquet according to the process developed by Armand-Hippolyte-Louis Fizeau". Shortly afterwards, in 1851, the Mission héliographique, directed by Prosper Mérimée, would task five photographers with drawing up an inventory of France's monuments.

After recording information on architecture, photography became a tool for architects by disseminating technical innovations in construction and making it possible to visualize and verify progress on a construction site, for instance during the construction of the Eiffel Tower, the Paris underground, and skyscrapers in the United States. It gained legal authority when Viollet-le-Duc required that everything be photographed "in order to be able to repair or rebuild the ruin".

Initially, photographers were seen as mere contractors and expected to provide an illustration that conformed to the architect's point of view[9]. However, since the 1980s, several studies and exhibitions have shown[10] that there is a lot to learn from their photographs. They put forward the photographers' gaze; for instance, Édouard Denis Baldus summed up a building in a single image and, before photoshop existed, erased a telegraph pole that would have spoilt it. Meanwhile, Henri Le Secq was working on light and shadows. The quality of their works has contributed towards tying together the research of historians of architecture and of photography. "The more the photographer proposed an original point of view or an interesting composition, the more compelled I was to pay attention to the subject represented. I lingered on those works that invited me to see a subject. I would spend far less time on photographs that are said to be documentary, but that one looks at without seeing"[11].

Architecture magazines, exhibitions and books are all clues to figure out the complex dialogue between photographers, architects, historians, and curators in the transformation of space through the photographic image. As both translators or interpreters, at what point did photographers begin to question space, at what point did photography begin to construct representations of space, or in space, or to reconstruct in two dimensions the spaces deciphered in reality? At what point did photography begin to influence architects and/or architecture – if ever it has?

Using Charles Pierre Gourlier[12] and Félix Narjoux's[13] publications



Architect Le Corbusier (1887-1965) presenting a model, 1957 © F.L.C. / Adagp, Paris, 2023

Top: Nicéphore Niépce (1765-1833), *Point de vue du Gras*, 1826-1827. BnF, Department of Prints and Photography. Bibliothèque Nationale de France

1- Vitruvius, *De Architectura*, 27 BCE.

2- Joseph Nicéphore Niépce (1765 Chalon-sur-Saône - 1833 Saint-Loup-de-Varennes).

3- François Arago (1786-1853), Permanent Secretary of the Académie des Sciences. On 19 August 1839, under the presidency of the chemist Michel-Eugène Chevreul, he shared the process. "France bought the daguerreotype in order to liberally provide the whole world with it."

4- William Henry Fox Talbot (1800-1877). Patented the calotype in 1841.

5- Giovanni Fanelli, *History of architectural photography*, PPUR 2016.

6- Richard Pare, *Photography and Architecture 1839-1939*, New York, NY: Calaway. 1984, exhibition at the Centre Pompidou.

7- Walter Benjamin, *On photography*, 1931 (2015). London, Reaktion Books

8- *Excursions daguerriennes, vues et monuments les plus remarquables du globe*. Noël-Marie Paymal Lerebours, 1842.

9- *Architectes et photographes au XIX*e, INHA publications.

10- Le Secq, Baldus, Marville, Durandelle Atget, *La photographie comme modèle*. Exhibition, École des Beaux-Arts, Paris, 1982.

11- *Photographier l'architecture*, Fonds des Monuments français, Anne de Mondenard, RMN 1994. Exhibition at the Louvre, *Le photographe et l'architecte : Édouard Baldus, Hector-Martin Lefuel et le chantier du nouveau Louvre de Napoléon III*, Paris, Musée du Louvre / Réunion des musées nationaux, 1995.

as a point of reference, we can see perspective emerging after 1870 against the geometrical approach – which the Académie Royale des Beaux-Arts deemed ideal[14] –, under the influence of photography. In 1853, César Daly published in his *Revue Générale* an engraving of the Bibliothèque Ste Geneviève. This engraving, by Joseph Huguenet, is known to have been drawn by Labrouste based on a photograph by the Bisson brothers. It is the first known example of a published "architectural drawing" based on a photograph taken for this purpose. Could the photographer then be considered the translator or interpreter of a graphic construction, and with what degree of creativity? Would this be a literal, free, literary translation, or as Cicero put it: *ut orator* or *ut interpres*?

Architecture as object, subject or pretext

The International Society of Architecture defined architectural photography as a specific genre so that it would no longer be confused with urban landscape photography, which views the building as a mere setting. It oscillates between documentary work and artistic creation. For, as Joël Herschman put it[15], "the photographer is not a passive eye that looks at architecture, but a gaze that chooses the document's angle of representation. He is the interpreter of the monument he photographs". This interpretation is inevitable and often goes against the public's expectation, as photographic images are often believed to be essentially objective. However, due to technical and societal constraints, most images are shot frontally, they document the façade in an informative and descriptive way. Delmaet & Durandelle's 1870 photograph of the *Opéra Garnier* is a perfect example of this. These obsolete expectations would shift in the 1920s and 1930s under the impetus of avant-gardes from Central Europe and the United States. The Russian constructivists, among others belonging to the *Neues Sehen* and the Bauhaus, made the representation of architecture a creative concept. Alexandre Rodtchenko, El Lissitzky and Moholy-Nagy introduced high and low angle photography and, above all, subjectively integrated the effect produced on the "viewer" in order to render buildings' atmosphere and spirit. After the Second World War, Lucien Hervé would focus on the importance that Le Corbusier[16] had given to light in his buildings. He said of Chandigarh: "Architecture is the skilful, correct and magnificent play of volumes under the light". In contrast, as his numerous architectural sketches show, Oscar Niemeyer found inspiration in the shapes in Lucien Clergue's triple nude for the shapes of his buildings, especially in Brasilia. And, when shooting the architect's buildings in Brasilia, the photographer would also give precedence to these shapes[17]. While Baudelaire, writing about the 1859 Exhibition, assigned photography to the role of "a humble servant of the sciences and the arts" and Walter Benjamin[18] saw therein a loss ("In even the most perfect reproduction of a work of art, one thing is lacking: the hic et nunc – its unique existence in a particular place"), other authors saw it as an enrichment. Malraux[19] perceived it as the revelation of a "creative act", and François Soulage[20] described it as "art squared" because it created upon a creation that already existed. According to Julie Noirot[21], these interpretations introduce a new way to challenge the traditional dichotomy between documentary photography and art photography. On the other hand, they highlight the allographic and creative dimension of these two disciplines, located at the crossroads of reproduction and interpretation. As Henri Loyrette wrote (*Monuments historiques*, 1980): "These are not two types of photographs, but both, with different means, successively express a truth of architecture".

Critique of architecture would come from the United States. After the Second World War, Moholy-Nagy set up the New Bauhaus in Chicago and, in 1947, he took up his manifesto on architecture, *Von material zu Architekture,* under the title *New Vision Bauhaus*. In this text, he critiqued architecture and urbanization through photographic publications[22] that experts and architects used as references. Another critique came from the West with Ed Ruscha's anti-photographs (see Dryansky Larisa, *La photographie d'Ed Ruscha et les sources de l'architecture postmoderne aux États-Unis*, 2006). John Kenneth Galbraith saw the 1963 collection *Twenty-six Gasoline Stations* as "the most repellent piece of architecture of the past two thousand years". Another yet, was the vernacular documentations of Walker Evans: *Some Los Angeles apartments* (1965) or *Every building on the sunset strip* (1966). In *Complexity and Contradiction in architecture*[23], Robert Ventury & Denise Scott Brown emphasize the pitfalls of "modernism" and advocated for an architecture inspired by ugly and ordinary forms; an architecture of façade – an architecture-image modelled on photography – "à la Ruscha"! Others, like Dan Graham (*Home of America*, 1966) and later Jeff Wall and Ian Wallace would adopt similar perspectives.

On this side of the Atlantic, Berndt and Hilla Becher's conceptual approach redefined the intention to document when they catalogued the German industrial architectural heritage with an almost obsessive frontality – same framing, neutral light. This documentary work would tip into the realm of art when it was awarded a prize for sculpture at the 1990 Venice Biennale. Later on, Thomas Demand[24] would draw inspiration from the strategies used by modernist architects such as Le Corbusier, Mies van der Rohe, or Peter Smithson, to construct wallpaper or cardboard models that he photographed. A conceptual relationship that draws on architectural use to create an immersive environment "based on the collision of the world and images".

Instant photography, and especially digital photography, have deleted the aspect of time between the shot and the result. And then computers and, soon enough, Artificial Intelligence (AI) came in and performed a complete paradigm shift – and 3D printers started constructing buildings. But that's another story! ■

Top: Jan Kamman (1898-1983), ***Exterior view of the Van Nelle factory showing a footbridge,*** Rotterdam, The Netherlands, circa 1930.

Right: Paris, Grand Palais. "Moi, Auguste, Empereur de Rome " exhibition, 2014. © Bernard Perrine

12- Charles Pierre Gourlier, ***Le choix des édifices publics***, Paris, Louis Colas 1825-50.

13- ***Paris, Monuments élevés par la ville***, Félix Narjoux, Paris, A. Morelet Cie 1880-83. Thus, Narjoux's four volumes arguably represent a tipping point in the establishment of a new visual regime after 1880. Note that they were published between 1881 and 1883 – at the beginning of this decisive decade in which photography was definitively integrated into architecture publications.

14- ***L'architecture recadrée: la photographie et le nouveau régime visuel dans la presse architecturale après 1870,*** Martin Bressani and Peter Sealy, Publications of the National Institute of Art History, 2016. http://books.openedition.org/inha/7092.

15- Joël Herschman, ***L'Œil du photographe***. Monuments historiques, 1980.

16- Le Corbusier, ***Toward an architecture***, 1923 (1946), Flammarion, 2008.

17- ***Brasilia,*** photographs by Lucien Clergue, preface by Paul Andreu, texts by Lucien Clergue and Eva-Monica Turck, Hazan, 2013.

18- Walter Benjamin, ***The Work of Art in the Age of Mechanical Reproduction,*** 1935, Penguin, UK, 2008.

19- ***Le Musée imaginaire***, 1947, Paris, Gallimard.

20- ***Esthétique de la Photographie : la perte et le reste***, Paris, Nathan, 1998.

21- Julie Noirot, ***La photographie d'architecture, un art de la traduction ?*** https://doi.org/10.7202/045691ar.

22- ***The Hand of Man on America***, Chatam Press Inc., 1971.

23- ***De l'ambiguïté en architecture***, Dunot, 1971.

24- Thomas Demand, ***Le bégaiement de l'histoire,*** exhibition at the Jeu de Paume Museum, Paris, 14 February to 28 May 2023.

Elections

During its Wednesday 11 January 2023 session, the Académie des Beaux-Arts elected Emmanuel Guibert to Seat no. II of the Engraving and Drawing Section, previously held by Pierre-Yves Trémois (1921-2020). During its Wednesday 25 January 2023 session, it elected Christophe Leribault to Seat no. VIII of the Free Members' Section, previously held by Pierre Cardin (1922-2020), and Françoise Huguier to the newly created Seat no. V of the photography section.

Emmanuel Guibert was born in 1964. He studied at the Hourdé school and later at the École Nationale Supérieure des Arts Décoratifs in Paris. He began his career as a comics author, publishing *Brune*, a work about the rise of Nazism. He would go on to publish *La fille du professeur* (1998), which won the Alph'art Coup de Coeur and the René Goscinny Prize at the Angoulême Festival, *Le Capitaine écarlate* (2000), the children's series *Sardine de l'espace* (1997) and the series *Les Olives noires* (2001). In 1996, he began publishing a series of albums, *La Guerre d'Alan* (three volumes from 2000 to 2008), *L'enfance d'Alan* (2012) and *Martha et Alan* (2016). This work continues in *Le Photographe* (three volumes from 2003 to 2006). In recognition of his oeuvre, Emmanuel Guibert was awarded the René Goscinny Prize in 2017 and, in 2020, the Grand Prize of the 47th Angoulême International Comics Festival. That same year, he presented the exhibition "Biographies dessinées" at the Académie des Beaux-Arts' Pavillon Comtesse de Caen as a *"BD 2020"* ("Comics Year") event. © Juliette Agnel

Christophe Leribault, born in 1963, is a graduate of the École du Louvre and of the Université Paris IV-Sorbonne. He was awarded a PhD in art history in 1999, with a thesis on the painter Jean-François de Troy (1679-1752). In 1990 he began working at the Musée Carnavalet – Histoire de Paris, first as curator in charge of paintings and drawings, then as chief curator until 2006. From 2006 to 2012 he was Deputy Director of the Department of Graphic Arts at the Louvre Museum and Director of the Eugène Delacroix National Museum, and from 2012 to 2022 he held the position of Director of the Petit Palais – Musée des Beaux-Arts de la Ville de Paris. In October 2021 he became President of the Musée d'Orsay and the Musée de l'Orangerie – Valéry Giscard d'Estaing. He also has international experience as a grant holder at the J. Paul Getty Museum in Los Angeles (1988), a Focillon Fellow at Yale University (1999), and a resident at the Villa Médicis, Académie de France, in Rome from 1995 to 1996. He has curated some thirty exhibitions, including "Les Anglais à Paris" (1994) and "Au temps de Marcel Proust" (2001) at the Carnavalet Museum, "Gabriel de Saint-Aubin" (2007), "L'Antiquité rêvée" (2010) and "Eugène Isabey" (2012), at the Louvre Museum, "Delacroix et la Photographie" (2008-2009), "Delacroix / Othoniel / Creten, des fleurs en hiver" (2012) at the Eugène Delacroix National Museum, and "Paris 1900, la ville spectacle" (2014), "Carl Larsson" (2014), "Le Baroque des Lumières" (2017), "Paris romantique" (2019), and "Luca Giordano" (2019) at the Petit Palais. Photo credit: DR

Françoise Huguier was born in 1942 and grew up in Cambodia (then part of French Indochina). She began working as a freelance photographer in 1976. She started working for the newspaper *Libération* in 1983, and would later work for *Marie-Claire*, the *New York Times Magazine* and *Vogue*. After winning the Kodak Prize (1986) and then the Arles International Photography Festival Prize (1987), she began personal work on Africa, Siberia, Japan, Russia and India. Her first book, *Sur les traces de l'Afrique fantôme* (1990), won her the Villa Médicis *hors les murs*. In 1991 she photographed the coup d'état against Moussa Traoré in Bamako. From 1996 to 1998, she travelled to Durban, South Africa, to document the shanty towns and workers' hostels. With her book *En route pour Behring, journal d'un voyage solitaire en Sibérie* (1993), she was awarded the Villa Médicis *hors les murs* for the second time and won a World Press Photo prize. In 1994, with Bernard Descamps, she created the first Biennale of African Photography in Bamako (Mali). In 2001, she went to Saint Petersburg to work on communal flats, resulting in a book and a film in 2008. In 2004, she returned to Cambodia for the first time; the book *J'avais huit ans* ("I was eight years old") tells the story of her childhood as a prisoner of the Viet Minh. She was awarded the Marc Ladreit de Lacharrière – Académie des Beaux-Arts Photography Prize in 2011. In 2014, *Pince-moi je rêve*, a retrospective exhibition of her work, was held at the Maison Européenne de la Photographie in Paris. The same year, she published her autobiography. In 2017, she worked on a social housing project in Deauville. Since 2018 she has been photographing factories in Belarus and continuing her research on Brittany. © Cyril Zannettacci ■

During its 14 December 2022 and 15 February 2023 sessions, the Académie des Beaux-Arts elected **Françoise Docquiert** and **Catherine Francblin** as correspondents of the Sculpture Section.

2023 Bureau of the Académie des Beaux-Arts

During its first plenary session of 2023, on Wednesday 11 January, the Académie des Beaux-Arts proceeded to elect its Permanent Secretary, in accordance with its statutes which, in 2015, set the term of office at six years, renewable. Member of the music Composition Section **Laurent Petitgirard**, who was first elected to this position on 1 February 2017, was re-elected as the Académie des Beaux-Arts' Permanent Secretary for a new six-year term. The vote was unanimous, with 45 votes out of 45 voting members.
During the same session, the Académie des Beaux-Arts elected the members of its executive committee for the year 2023. Member of the Music Composition Section **Michaël Levinas** and **Adrien Goetz**, of the Free Members' Section, were elected respectively as President and Vice-President of the Académie des Beaux-Arts. ■

Top: Permanent Secretary Laurent Petitgirard © Yann Arthus-Bertrand

Above: 2023 President Michaël Levinas and Vice President Adrien Goetz. © Juliette Agnel and Yann Arthus-Bertrand

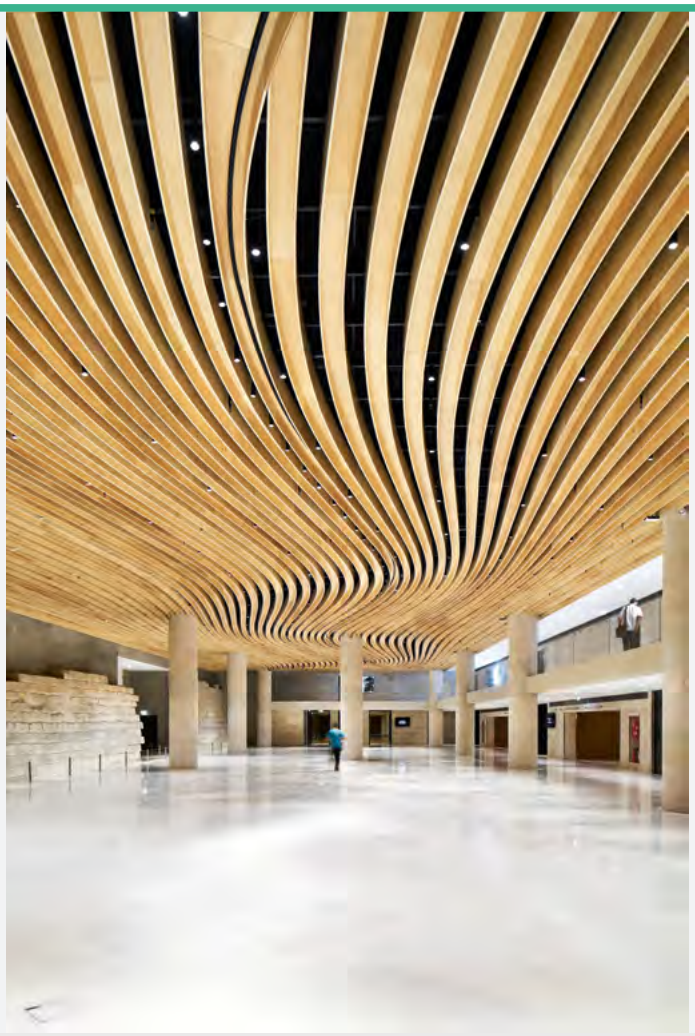
Bernard Grau – Académie des Beaux-Arts Foundation

The Bernard Grau – Académie des Beaux-Arts Foundation, created in 2022, aims to support the Cuban art scene, promote its vitality and encourage exchanges between Cuba and France.

It has partnered with the Cité Internationale des Arts to set up a unique artist residency programme. Every year, this programme supports Cuban creators practising two disciplines represented at the Académie des Beaux-Arts. The 2023 edition focuses on the Painting and Architecture Sections. Following a call for applications, Gabriela Ruiz Pez was chosen for the painting programme, along with member of the Ad Urbis collective Samuel Puentes Fernandez, for the architecture programme. The two artists will develop a project during a six-month residency at the Cité Internationale des Arts in the Marais. ■

Top: Samuel Puentes Fernandez, member of the Ad Urbis collective, *House of Pedro y María*. © Nestor Kim Enríquez

Opposite: Gabriela Ruiz Pez, *Travail 2* © Robin Pedraja



Page 1 and opposite: refurbishing of the rooms in the Foyer du Carrousel du Louvre, 2016, Dubuisson Architecture. Photo credit: Michel Denancé.

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