

Landscape Into Architecture

All of these photographs, taken from a wide ranging trajectory, spanning the Americas, Greece, Switzerland, Scandinavia and Japan, are strictly devoted either to a momentary record of spectacular landscapes and seascapes invariably under the play of changing light or, alternately, to the articulation of architecture in terms of landscape and vice versa. That is to say, either the architecture is heightened against the backdrop of the landscape or, less frequently, perhaps, the landscape is sharpened through the presence of the architecture. However, with the single exception of a close-up of Angelo Bucci's Ubatuba House in Sao Paulo, Brazil, we never get a shot of architecture acting in the frame alone. In certain remarkable photographs both building and landscape seem to be engaged in a narrative interaction as though the whole image is film still. I am thinking in particular of the twilight shot of Ubatuba, where the house looks out over a stormy sky and a windswept sea while in the foreground, we can just make out the shadowy, ominous image of a woman on the roof. Aside from the constant presence of an exceptionally sensitive, personal aesthetic in all of the panoramic images included in this anthology, there is a striking shift in mood as one passes from one rendering of the constant horizon to another. Thus a connoisseur may single out certain sublime landscape shots that have captured a special moment in a particular place where the fall of the land, the raw material underfoot, the vegetation, the sky, the sea, and the light come together to engender an unrepeatable, Heraclitan instant in the life of the earth. I have in mind such pieces as fog rising on the high ground in Jujuy, Argentina or the panorama of the multiple water falls in one single shot in the Foz do Iguaza, Brazil, or Coney Island seen in twilight across a ruined breakwater, or the photographer's beloved moonscape of the Atacama Desert in Chile. In many of the finest images included here architecture is heightened through landform, light, and material, from Takis Zenetos's Lycabettus Theatre in Athens to Auer + Weber + Associates's Eso Paranal Hotel in the Atacama Desert, and from Aurelio Galfetti's own house in Paros to German del Sol's Hotel Renovation in Patagonia. Attali's sweeping image of a house in Santa Monica, Uruguay designed by Mathias Klotz featuring turbulent, wind-swept brush in the foreground is surely one example where landscape and architecture break even with one sharpened by the other and vice versa. In other pieces the landscape overwhelms the built form and reduces architecture to the trace of a tectonic episode that could easily be dispensed, so that in the end the intent behind the juxtaposition borders on the obscure. On the other hand in many of Attali's most recent photos an exceptional level of metaphysical abstraction is attained, as in the foregrounded mass-form of a concrete vacation house built to the designs of Nikos Ktenas on the island of Samos. In a similar manner, certain interiors take on an uncannily abstract spatial character as in Marcos Acayaba's House in Jardin, Sao Paulo or the equally abstract interior of Klotz's Techos House in Villa la Angostura in Argentina. Then there are exceptional images in which dense architectonic cubic forms set off of massive land forms before the sea as in Attali's exceptionally dramatic image of Pezo von Ellrichshausen's cubic Poli House on the Peninsula de Coliumo in Chile or in her medium

ground shot of Agnes Couvelas's more vernacularly inflected house-form with battered, cement rendered walls on the island of Santorini. Surely the most magnificent shot of the entire collection is Attali's take on the so-called Lookout Point in Stegastein in Norway. Although for the absolute framing of a seascape through the agency of architecture it would be hard to surpass the classic power and calm of her vision of Kengo Kuma's Water/Glass House, set before the expanse of Atami Bay in Japan. Lastly, there are three images in this collection that somehow speak of a going to ground on the part of the photographer. The first is an uncanny, primordial shot of an overrun cemetery in Kamakura, Japan while the other two are different takes on the telluric sweep of Dimitri Pikionis's earthwork laid over the Philopappou hill in Athens which, although by no means the last shot in this book, brings this current collection of Attali's photographs to a fitting, momentary close. All of these photographs, taken from a wide ranging trajectory, spanning the Americas, Greece, Switzerland, Scandinavia and Japan, are strictly devoted either to a momentary record of spectacular landscapes and seascapes invariably under the play of changing light or, alternately, to the articulation of architecture in terms of landscape and vice versa. That is to say, either the architecture is heightened against the backdrop of the landscape or, less frequently, perhaps, the landscape is sharpened through the presence of the architecture. However, with the single exception of a close-up of Angelo Bucci's Ubatuba House in Sao Paulo, Brazil, we never get a shot of architecture acting in the frame alone. In certain remarkable photographs both building and landscape seem to be engaged in a narrative interaction as though the whole image is film still. I am thinking in particular of the twilight shot of Ubatuba, where the house looks out over a stormy sky and a windswept sea while in the foreground, we can just make out the shadowy, ominous image of a woman on the roof. Aside from the constant presence of an exceptionally sensitive, personal aesthetic in all of the panoramic images included in this anthology, there is a striking shift in mood as one passes from one rendering of the constant horizon to another. Thus a connoisseur may single out certain sublime landscape shots that have captured a special moment in a particular place where the fall of the land, the raw material underfoot, the vegetation, the sky, the sea, and the light come together to engender an unrepeatable, Heraclitan instant in the life of the earth. I have in mind such pieces as fog rising on the high ground in Jujuy, Argentina or the panorama of the multiple water falls in one single shot in the Foz do Iguaza, Brazil, or Coney Island seen in twilight across a ruined breakwater, or the photographer's beloved moonscape of the Atacama Desert in Chile. In many of the finest images included here architecture is heightened through landform, light, and material, from Takis Zenetos's Lycabettus Theatre in Athens to Auer + Weber + Associates's Eso Paranal Hotel in the Atacama Desert, and from Aurelio Galfetti's own house in Paros to German del Sol's Hotel Renovation in Patagonia. Attali's sweeping image of a house in Santa Monica, Uruguay designed by Mathias Klotz featuring turbulent, wind-swept brush in the foreground is surely one example where landscape and architecture break even with one sharpened by the other and vice versa. In other pieces the landscape overwhelms the built form and reduces architecture to the trace of a tectonic episode that could easily be dispensed, so that in the end the intent behind the juxtaposition borders on the obscure. On the other hand in many of Attali's most recent photos an exceptional level of metaphysical abstraction is attained, as in the foregrounded mass-form of a concrete vacation house built to the designs of Nikos Ktenas on the island of Samos. In a similar manner, certain interiors take on an uncannily abstract spatial character as in Marcos Acayaba's House in Jardin, Sao Paulo or

the equally abstract interior of Klotz's Techos House in Villa la Angostura in Argentina. Then there are exceptional images in which dense architectonic cubic forms set off of massive land forms before the sea as in Attali's exceptionally dramatic image of Pezo von Ellrichshausen's cubic Poli House on the Peninsula de Coliumo in Chile or in her medium ground shot of Agnes Couvelas's more vernacularly inflected house-form with battered, cement rendered walls on the island of Santorini. Surely the most magnificent shot of the entire collection is Attali's take on the so-called Lookout Point in Stegastein in Norway. Although for the absolute framing of a seascape through the agency of architecture it would be hard to surpass the classic power and calm of her vision of Kengo Kuma's Water/Glass House, set before the expanse of Atami Bay in Japan. Lastly, there are three images in this collection that somehow speak of a going to ground on the part of the photographer. The first is an uncanny, primordial shot of an overrun cemetery in Kamakura, Japan while the other two are different takes on the telluric sweep of Dimitri Pikionis's earthwork laid over the Philopappou hill in Athens which, although by no means the last shot in this book, brings this current collection of Attali's photographs to a fitting, momentary close.