

*Landscapes of Care: Photography, Film, Modern Architecture
and Landscape Heritage*



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Processes

The Act of Doing

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There is a big gap between the abstraction of an idea and its concrete implementation. This gap is filled with processes that imply the taking of actions to help achieve a tangible result, and there is a myriad of ways these actions can follow through. Photographic and filmic methodologies shape work through the processes of doing informed by gestures in the photographic and filmic operations on site and in the later editing phase¹ by which an understanding is changed into a story, an idea in a final visual and/or sequential form.

The need for good ideas due to the growing challenges presented by climate changes, imposes serious thinking around actual ways of doing relevant contributions to help 'heal a broken world'. Photographic and filmic work processes can support that purpose embedding specific site experience methodologies open to the passage of time and the changes it encompasses associated with the landscape we have inherited. Exploring a place or a landscape and working with what is found through movement: walking, driving, flying, the editing of footage, the study of photographs, films, or selected material, reveal changes to specific landscapes and possible readings, interpretations, and understandings of those changes. Such actions and processes have a long tradition in artistic practices transecting land art, landscape architecture and environmental studies.²

In this regard, photographs and film can reveal often hidden or invisible sensorial and experiential qualities of complex changes and approaches to a site, that otherwise would not be present and aware of notions and attunement³ regarding the site's past, present, and future potentials. The processes of photographic and filmic actions to read and understand a site, embed a possible projection of new knowledge that is closely linked to sensorial and experiential aspects of exploring and analysing a place and its spatial, sensory-aesthetic, and historical connotations brought forward through the footage.⁴

1 Maurice Merleau-Ponty, *Sense and Non-Sense*, (Evanston, IL: Northwestern University Press, 1964).

2 Richard Long, *Walking the Line*, (Oakland: University of California Press, 2002); Robert Smithson, "*Robert Smithson: The Collective Writings*", ed. Jack D. Flam (Oakland: University of California Press, 1996); David Borthwick, Pippa Marland, Anna Stenning, *Walking, Landscape and Environment*, (Abingdon, Oxon/Neew York: Routledge 2020).

3 Albert Péres-Gómez: *Attunement. Architectural Meaning after the Crisis of Modern Science*, (Cambridge, MA: The MIT Press, 2016).

4 Fred Truniger, *Filmic mapping* (Berlin: Jovis, 2013); Rikke Munck Petersen and Mads Farso, "Resonance and Transcendence of a Bodily Presence: How a filmic mapping of non-visual, aural and bodily relations in space can strengthen the sensory dimension in landscape architectural design", in *Architecture Filmmaking* (1 ed) eds. Igea Troiani and Hugh Campbell (Bristol: Intellect Ltd, 2020), 299–321.

This panel focused on such hidden or unseen aspects as the red dust in Brasilia, Brazil, a constant reminder of the mistreatment of the natural environment, where the modernist capital was built; nutrient sensitive plants elucidating the slippage from secured greenhouses in the Netherlands; plants projected on a moving drawing table emphasizing attentiveness towards valuable landscapes in Australia; or houses literal being moved from one site to the next in Sweden, with its former place and context being projected to their walls. These are all processes and actions that transport stories and culture from one site to the next, drawing attention and care to the subtitled interrelationships and knowledge emerging.

In the theoretical essay *Ektachrome Color: White buildings, Red Dust* Ciro Miguel discusses how dust tainted the representation of Brasilia, and how the introduction of the newest colour film Ektachrome by photojournalists made earthworks and dust visible. It argues how these fine particles and their accidental reproduction, operated as visual dissonances that confuse the modern distinction between nature and culture and constantly remind us about the importance of not neglecting the specific environment, knowledge and culture of nature-landscape practices of a given site.

Through filmmaking, Corne Strootmann addresses the unseen or that which is normally disregarded. In the theoretical essay *Filmmaking as a tool for landscape architecture: Analysing and mediating the spatial impact of agricultural techniques* he discusses film, as an eidetic image, that mediates multivalent, open-ended, and non-linear narratives for an Anthropocenic greenhouse landscape in the Netherlands. Using his latest film project 'Tussen de Kassen', he illustrates how filmmaking can strengthen imagination and spatial considerations of the unseen or unnoticed in the transition to sustainable agricultural landscapes, since filmmaking operations give spatial designers a glimpse of and operative actions for working with the aesthetic impact of a future where these agricultural techniques are applied more broadly.

Methodologies that strengthen researchers' close engagement with a site through walking, making the researcher a participant of the landscape, is the anchor point of Millicent Gunner's approach in her visual essay *Walking the Table: Caring-with landscape*. Photography is used to capture the process of a dialogue emerging between the walker and the landscape, between a movable drawing table and the projection of plant shadows upon it. Landscape, table, and plants intermingle – an action that the projected shadows make present. The camera, capturing only the shadow, aligns differences in color and texture of plants and terrain, which emphasizes their subtle interrelationship and supports an ongoing dialog of attentiveness and care.

In *Unsettling in Norrlands* Tonia Carless captures and projects a dialog across time, site, distances, and local cultures in Northern Sweden, through photographic and filmic documentation of houses being moved out of their original places. Projections of houses in the places where they once were, to the interior walls of newly installed houses or ones that stand nearby, or filmic projections of houses on the road being moved to new locations create careful threads between what is, where it was, where it went, and where and how it is now. These projections emphasize not only how culture travels but at the same time how a reuse of stories and materials forms sustainable cultural processes.

These essays are four very different proposals, from distinct geographies, discussing processes and ideas in different contexts contributing to an ongoing and rhizomatic ecology discussion embedded in methodological photographic and filmic actions.