

Editorial

Architecture, Photography and Dance project

It is with great satisfaction that we conclude the Workshop "Alternative Paths: Architecture and Dance", which took place on March 30th 2012.

Published by scopio Editions Architecture and Companhia Instável & scopio Editions is the result of this workshop and it intends to mark the collaboration of the research group CCRE integrated in FAUP research and Companhia Instável (CI).

Our research group jointly with scopio Editions is working hard to innovate its editorial strategy, of broadening its links to other editorial institutions with similar interests. We seek different perspectives about Photography, Architecture, from other research and art groups as well as this publication is an outcome of the theoretical and practical work.

The workshop has its origin in the Alternative Paths: Architecture, Photography and Dance project born from the integration of two projects that, through their research and interpret the urban public space and its uses. Spaces in Change (VSC), developed by CCRE and Architecture through Architecture, developed by CI.

Our research group understands Architecture and practice with an interest, on one side, in the experiences, exploring new spatial forms and on the other side, in how architecture operates in cultural, technical, and historical. We intend to promote the awareness and reflection about photography in regards to its conception and its relation with Architecture, City and Territory universes. We have a keen interest for the relation between Architecture and Art, Architecture and the Body, and how they influence the kinetic perceptions of our environment.

use photography as a mode of expression on architecture and urban space, as well as physically interact with space.

Thus, our interest in this workshop to Architecture Promenade (Le Corbusier) - the space in architecture through a path experience through a visual photographic approach approaching Francesco Careri's idea of walking and the importance of narrative in photography to the visual narratives that are possible of a photobook.

All this means we are very interested in, namely in what concerns spatial perception, important to have an experience and understand architecture/space through our body, which through all our senses besides the visual, in the saturated world of images, we believe which enables us to understand, analyze a perception so that the visuals of architecture foreground may be understood in more depth, other senses that support our perception.

Thus in this workshop, on the one hand, participate in unlikely spaces with the objective of being between space and body, as well as to develop about these themes. On the other hand, participate to the organization covered the event also implied the use of their cameras synchronously, moment, situation and people from different which enabled to explore through photography of the perception of space, leading the different possibilities of experiencing a same instant. This exploration of space, as reference the work of two authors: David Sections of a Happy Moment project, 126 a numerous series "Exposure".

Pedro Leão Neto

This proposal intends to highlight some Architecture, Photography and Dance, analyzing the processes and methodologies.

Using as a starting point, a choreographic analysis of the movement, according to L promote the construction of a territory of

The complexity of the proposal lies in the body and the built environment, adding project is situated at the interface between creative movement and the inorganic, stimulating meeting point for both body movement and and nature of its limits, associating the the viewer / photographer.

Body and space, common to the three areas different methodologies, seeking synergies the development of experimental work.

The field of the arts is, more and more, crosses between several artistic areas, and and new areas of knowledge.

Ana Figueira

1st Workshop

Alternative Paths: Architecture, Photography and Dance

CASE STUDY VISUAL SPACES OF CHANGE (VSC)

Collaboration between the research group CCRE - CEAU - FAUP and Companhia Instável

The first phase of the 1st Workshop "Alternative Paths: Architecture, Photography and Dance", part of Visual Spaces of Change study was held on March 30th.

The Alternative Paths: Architecture, Photography and Dance is an initiative of the research group CCRE-Instável (CI), and integrates AAI 2 Lab organization. Alternative Paths (Percurso) is the collaboration and integration of two forms, relate, question and interpret the transformations: the Visual Spaces in CCRE-CEAU-FAUP, and Paths through Architecture.

The first phase of the workshop included a guided visit to FAUP and (iii) two exercises and contemporary dance projects. The guide was architect Álvaro Siza Vieira (FAUP) was in FAUP's 5th year.

After the guided tour, Pedro Leão Neto, FAUP's Photography curricular units at FAUP and Center for Communication and Space carried out the first Master Class, presenting architecture in photography. Thus, themes like Promenade (Le Corbusier) - how the spectacle of architecture through a path - and how to tell a visual photographic narrative; Walksca Careri's idea of walking as an aesthetic narrative in photography, paying special attention to what are possible to achieve with the dev

After lunchtime, Ana Figueira, artistic proceeded to the second Master Class and the workshop that was intended to explore space, movement, contemporary dance and

Participants were invited to explore un presentation of small contemporary dance to better understand the relationship be to develop a greater critical thinking a

A guided tour and dance exercises were ac / researchers from the CCRE and AAI 2 Lab Silva and Rita Silva - who developed a a strategy of synchronised cameras to c diferent sequences points of view and ex interaction and space throughout the wor

The frst phase of the workshop thus ser the themes and exercise that are intend brainstorm and a basis for developing a by a set of visual narratives to be crea of tutoring, being our objective to crea later these works can be published eithe scopio Editions.

Alternative Paths in AMP

Paths are an abstract representation that starts from a starting point for the understanding of architecture, aesthetic appropriation of knowledge. It is interesting to explain the path as a pedestrian approach and must also be identified and record the architecture and places of interest in a clear and critical manner, as a real permanent record. It's intended to have a singularized reading of the path through the spatial experience, through the visual narrative. This routes will be represented mostly through visual narratives might be created with drawing or video.

It must be structured and idealized taking into account the following principles and components:

- Start of path / space of AMP (outer space)
- Approximation to certain works, spaces (exploration of the AMP area) (outdoor space)
- Entry into certain works (interior space)
- Interior spaces (The architecture promotes the path)
- Output

It is also important to be aware that our perception of architecture and of space in general is not static. It involves movement and displacement, sometimes through the characteristics of the fixed image - as in the video and cinema, art capable of representing movement closer to the real. It is thus one of the potentialities of photography to capture a moment means "freeze time" and thus perform a much more thorough analysis of the image and the space. On the other hand, this fractionated moment implies that the location, direction and direction of the photographic image is created. This point will delimit what is shown and what is not shown.

consider that an image constructs a direction, and a set of images can construct a path, even if there is more than a set of moving images. Finally, it is important to create through the construction of a path that explores and is able to identify (infrastructures) more invisible, that paths that can generate new relationships and dynamics between people. On the other hand, the notions of space are integrated in a way. That is, representing the space through several fixed images and also fixed paths, and interactivity to the spaces and work.

Program

MORNING TIME
10h00- 13h00

Module I **FAUP Guided Visit Tour +** **The Architectural** **Promenade**

The participants will tour places previously defined, dancers-choreographers will their workers. The Architectural Promenade to the experience of walking a building, but at a deep refers to the complex web that explore architecture initiation.

MORNING TIME
10h00- 13h00

Module II **Walkscapes**

The presence of the human in an unmapped space and different perceptions that when crossing space itself a form of transformation of that, without having any v culturally modifies the me space itself. (Careri, 200

MORNING TIME
10h00- 13h00

Module III **Photography as Visual** **Narrative**

Walter Benjamin affirms that that where in what has been together in a flash with to form a constellation. In o image is dialectics at a st through this dialectics, w it necessary for viewers t past in relation to the p the photograph creates its portrait and elements of a

AFTERNOON TIME
14h00 - 17h00

Module IV
**Relations between space,
movement, contemporary
dance and architecture**

The participants will be experience improbable space, the creation and presentation of small contemporary dance. Critical thought about the relation between the body, space, movement and perspective will be promoted. The following subjects will be approached:

- build space and architecture: contributions from the architecture beyond the scenography;
- creating movement from space: contamination with the space as a movement change;
- architectural aspects of the choreographic creation;
- body, movement and dance: how to perceive and analyse the way how frames influence/constrain the performance appreciation;
- informal spaces for choreography: creation: potentials and limitations;
- the perspective importance in performance and space perception;
- contemporary dance as a tool to connect with the space: the potential of contemporary dance in participative art projects; an approach to edified heritage and urban regeneration;

AFTERNOON TIME
14h00 - 17h00

Module V
Final Thoughts, Debate

After each presentation, a talk/relection exercise will be promoted, between the body, space, movement and architecture, perspective and space.

Time, architecture, and the promenade architecturale

In 1942, Le Corbusier was the first to define the promenade:

Architecture is experienced as one roams about in it and walks through it....so true is this that architectural works can be divided into dead and living ones depending on whether the law of 'roaming through' has not been observed or whether on the contrary it has been brilliantly obeyed. The observer's path through the built space is a central element of Le Corbusier's architectural and city planning designs.

— LeCorbusier

Although being first to verbalize the concept, he did not fully invent the idea. We know that the promenade concept follows a sequence of spaces with directional movement. Le Corbusier's concept.

Similarly, the designs for English Garden include seemingly accidental views, vistas and circulation systems associated with spatial experience.

Le Corbusier's iconic Villa Savoye - from its grand processional ramp that bisects the living floor living rooms and the upper roof terrace.

A more expeditious circular stair runs parallel to the house and using either stairs or ramp, provides a circulation that reorient the visitors and their experiences about the house.

Savoir habiter

to know how to live

Our perception of the works of architect
linked to the sense of travel that invol
something that moves away from the chara
- the photography -, approaching much mor
capable of representing space in a time a

We should thus try to explore the potenti
split moment or instant. This means "freez
more time consuming and thorough analysis
represented in it.

On the other hand, this fractional instan
point from whcih the photographic image i
implies a selection that will delimit wha
in this way we can consider that an image
and a series of images can construct a p
more abstract than a set of moving images



Casa de Chá Boa Nova
Hélder Sousa



David Claerbout

The works of David Claerbout explore the confront the viewer with photographs. According to Barthes, "pensive" refers to "someone who is... full of a specific mode of the image that arouses thought by "a certain passivity". The concept of "pensive" in Barthes's reflection on the temporal ontology of the photograph and on the viewer's perceptual sensitivity is based on an affective contemplation of its pastness. Barthes's concept of "pensive" is based on photography's capturing of a permanent form - "stasis of arrest" that allows the image to emerge.

Bellour expands on Barthes's concept of "pensive" by twisting it by reflecting on the moment in the film slower without losing its perceptual figure. In the flow of film, such techniques as the freeze frame, movement, and the rephotographing and enlargement sequence serve not simply to reveal the hidden in the cinema, but also to offer the film viewer a "unfolding of images in time, a time the spectator who is capable of distancing himself from the filmic image.

Sections of a Happy Moment depicts a singing Chinese family on a sunlit square, surrounded by figures - grouped in a circular composition - mid-air - have been caught in an intimate space of photo cameras, placed all around the square. In the format, the succession of images that circulate around the expectations of movement. As the slideshow of the moment becomes like heavy, cast metal, it is in its momentary lightness for a feeling of



The Algiers' Sections of a Happy Moment, 2008
David Claerbout



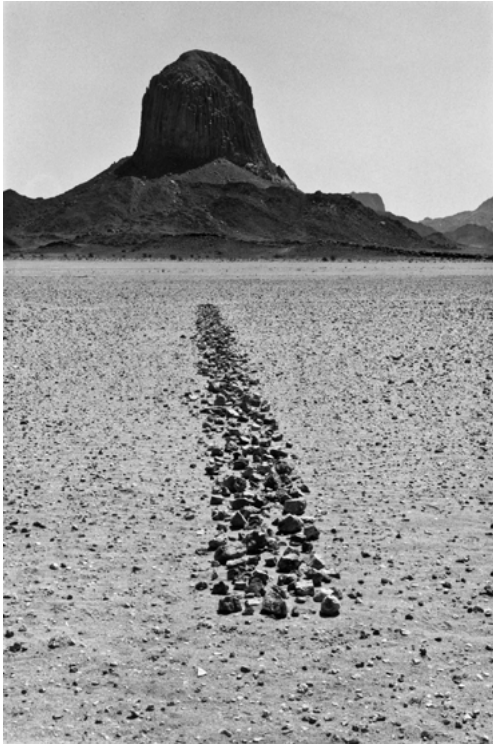
Momento. Percepção - Representação
Sofia F. Augusto





FAUP guided visit on 30th March
Photos by Ana Miriam, Edu Silva and





Richard Long
Sahara Line, 1988

Walkscapes

Walking as an aesthetic

))))))))))
perceptions that it receives when crossing space itself constitute a form of transformation of the place that, without having any visible signs, culturally
))))))))))

— Francesco Careri, Walkscapes

To travel, to go out, to cross or to wander, the voyage is an experience that tests and challenges the traveller. (Careri, 2002)
Francesco Careri talks about travel as an experience. He approaches it as a test, a challenge that measures the true dimensions and nature of the territory that undergoes it.

The only architecture in the Palaeolithic and pre-historic anthropic sign capable of imposing an order on natural chaos. What seemed like an irrational concrete material experience slowly began to take on geometric space generated by the abstract and mystical and sacred meanings to physical space.

Walking is an action that is simultaneous with observation, creativity, of reading and writing of the territory around us. In primitive cultures, "if someone walks, he discovers up". (Careri, 2002)
Land artists rediscovered walking as a primary way of knowing of the territory.

Photography as Visual Narrative

An insight into Photobooks

Walter Benjamin affirms that "image is that comes together in a flash with the now to form words, image is dialectics at a standstill which makes it necessary for viewers to re-present, that the photograph creates its n

In his *It's All Fiction: Narrative and the Photobook*, Gerry Badger says "the book is the natural home and the best because of the nature of the medium itself selection and sequencing of a number of photos to the photographers work. The photobook also has the potential to tell a story, the possibility. But Photographs do not narrate in the same way, however, as in painting, literary devices are pertinent. As Walker Evans observed, photos can be about structure and coherence, but also oxymoron".

Badger also compares the process of making a photobook to the one of making music "when putting a sequence it is useful to think of musical counterpoint, harmony and contrast, exposures should be an ebb and flow to a photobook "softer" here, "louder" there, "quicken up" and it should build naturally, if not to a

There are not many narrative schema from which structured... linear, montage, or serial structures. Literary devices such as the diary, the journal, and the travelogue models frequently overlapping and seriality. In the conceptual photobook, journal and diary models, documentary photography became more inward-looking - personal.

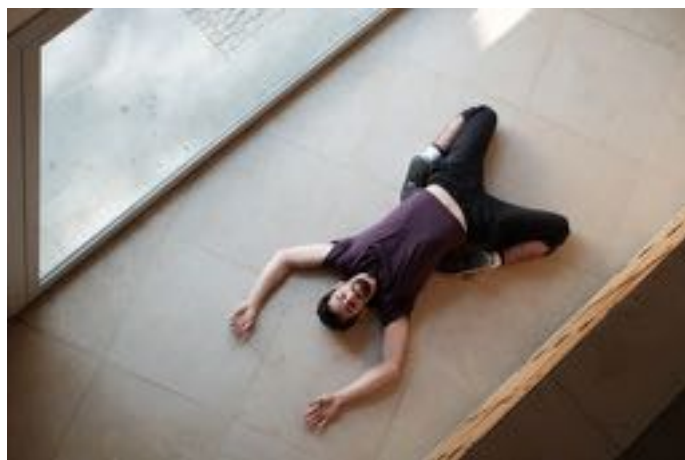


scopio Magazine
Crossing Borders Shifting Boundaries: City

Relations between space, movement, contemporary dance and architecture

Companhia Instável









Biographies

Participants

Andrea Gómez

Born in Santiago do Chile. Grew up in a mining north of Chile, Chuquicamata, and this lands determined her relationship with space in a pa explored various artistic areas such as dance. Currently, she is an architect and scenic art research and creation. Having a special inter and the body another material. She develops a and is part od the dance collective INTERFER agmezar@gmail.com

Aurora dos Campos

Born in Rio de Janeiro. Currently studies in and Design for Public Space at the Faculty of Her research is inserted in a context of dia the city, trying to perceive the problemati fictional spaces in these two universes. She experimenting with proceduressto explore th auroradoscampos.com

Bruno Miguel de Melo Dias

Master in Architecture by FAUP. Creative movin graphic arts and illustration. He worked in va city and energyin Berlin, FABRICations in Am concentratzen@gmail.com

Catarina Alves

Graduated in Theater and Perfomative Arts (201 a universal art that reach everyone regardless o to deepen her knowledge in dance, she has been modalities through dance hall, Company 25, con teacher Ana Montalvão and African dance at Cen with the dancer Eva Azevedo. The curiosity for fow of her movements became professional goal numerous workshops with teachers such as Cris Sanou, Alesandra Seutin, Nera Rubio and Merli opportunity to visit Bolomakoté in Burkina Faso She recently started a postgraduate course ESMAE (Escola Superior de Música e Artes do catarina.isa.oliveira.alves@gmail.com

Cristina Braga

Master in Fine Arts by University of Porto. and Stopmotion, studied Portuguese anonymously almost 3 years in a publisher of school books. Her career focuses on communication, design, graphics. In recent years, she has become interested not only by the way of capturing it, but also by the way of representing it.
cristinabrag@gmail.com

Diogo Veloso

Master in Architecture by Beira Interior University, Universidade do Norte (Campus de VnDF). Currently he is an architect.
diogo2veloso@gmail.com

Emma Collauzzo

Currently she attends the third year on the Bachelor's degree in Multimedia Arts and Multimedia Arts (Multimedia Arts curriculum). She studies subjects concerning Art History and Art Theory as she is involved in visual arts laboratory. More precisely, currently she is in Porto attending the Master's degree in Fine Arts (Universidade do Porto) for her research project.
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Gisela Vilaça Rebelo de Faria

For some time, she has been aiming to develop a more intelligent and creative city with a focus on art. She has been creating and developing a project in her, in a multidisciplinary team, where empirical research is used to study the historic center of the city of Braga as a case study for performances that connect geographic place with artistic practice. She currently attends the Master's degree in Fine Arts (Faculty of Fine Arts of the University of Porto) in artistic practice focused on performance as a way of representing the place, using the urban body as a unique instrument which draws new relational and performative practices.
gisela.vrdf@gmail.com

Mariana Costa

She began her artistic studies in 2006 at Soares dos Reis. In 2009 she entered the Faculty of Architecture of the University of Porto. She collaborated with Theater and Animation "The Birds Visit the City" (2008) at the 10th International Festival of Street Theater + Dance in the contest of FAUP of Pladur with José Tiago Azevedo. She began working in the office of the architect MAG, Marques Aguiar where she is still developing projects. She has been practicing dance since very early in her life, attending national and international workshops with Momboye (Ivory Coast), Fanny Heuten (Belgium), and others (Benin), Jorge Cipriano among others. Also, she attends weekly African Dance classes within a transversal project that crosses dance and theater. She is part of the Angatá group with Catarina Alves (dancer) and her contact is marianasousafcosta@gmail.com

Marina Dias

Currently a 5th year student at FAUP, where she is developing her dissertation around the universe of Architecture. She is currently working on a research project VSC (Visual Spaces of Cities) and her contact is diasmarina@live.com

Patrícia Pedro Afonso

Since 1997 she works in the animation field, where she is currently developing a clown character. She develops projects in scope of Theater for Children and Adults, also as a creator in collaboration with other artists. She has been working for various agencies as H2N, Carambola, Animagem, Adereço, Asas, Bombarda, Serralves, Lello, Porto Lazer, Palácio de Serralves, Hospital Santo António, City Councils, Liberdade, etc. In 2011, she was resident animator of the project Integrado de Cirurgia de Ambulatório no Hospital Júlio Dinis, Hospital Maria Pia). Her contact is viopatricia@gmail.com

Vitor Marques

His interest in photography started through Portuguese Youth Institute, proceed by the School at the Cooperativa Árvore. Currently he is attending the Bachelor's of Technologies at ESMAD and he collaborates with newspaper "O Campo" and "Correio do Ouro". He develops photography projects around music, some of his work has been published in magazines, collective and individual exhibitions.

Biographies

Organization

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Edu Silva

Master in Image Design by the Faculty of Fine Arts, Bachelor of Plastic Arts and Multimedia by FAUP. Since 2011, he works in the field of documentation. He is currently based in Porto, is an FCT researcher at FAUP group and a member of the editorial board of SCOPIO.

Pedro Leão Neto

Architect and senior lecturer of Communication Design (CFM), and Computer Architecture Added Design at the Faculty of Architecture of the University of Porto (FAUP). He is currently a member of the research group Centro de Comunicação e Imagem (CCRE). He holds an MA (Faculty of Architecture, University of Porto, 1997) and a PhD (University of Manchester, 2005) in architectural photography exhibitions and is the author of several books and Editorial projects. He is currently the author of the book "Documentary Architecture" which is focused on the subject of Documentary Architecture related with Architecture and co-editor of the book "Architectural Images in Debate".

Rita Silva

Rita Silva finished her studies in Technology of Media at Porto's ESMAD (Superior School of Media and Design). She is currently a visual artist at the creative studio where she contributes with photography, video and graphic design. She works as Editorial Assistant at SCOPIO, publishing house in Porto. In 2018, Rita was shortlisted as one of the most promising artists of Emergentes 2018 by the Encontros de Imagem Festival.

COMPANHIA INSTÁVEL

Ana Figueira

Graduated in dance by Faculdade de Motricidade Humana, Universidade Nova de Lisboa, and received a Fulbright grant at the Laban Center, London. She completed her post-graduate studies in Arts Management at the University of Porto. Apart from her career as a choreographer, dancer, and Artistic Director of Teatro Aveirense, she has been involved in the project Cidade que Dança, Porto, and of the Festival de Dança de Aveiro. In 1991 and 1983 she founded and became the artistic director of Companhia Instável. Through the years she has been working with Companhia Instável and the projects she has been developing, having a relevant role in the creation of dance companies and choreographers as well as developing dance projects in Porto, Portugal. She is an invited teacher at ESMAE - Escola Superior de Música, Artes e Design, as a teacher of arts administration/management.

Colophon

scopio®

**Workshop: Alternative Paths (Percurso
Alternativos)**

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SCOPIO EDITIONS

The universe of interest of scopio Editions and Image (AAI) and, specifically, that of Do related with Architecture, City and Territory. In this context, architecture is understood practice and discipline able to integrate social and technical - studies.

SCOPIO Editions has a dynamic structure in periodical publications, with the aim of diversifying who use or research the universe of Architecture, focus on Documentary and Artistic photography and territory, in a critical, exploratory and

COMPANHIA INSTÁVEL

The foundations for the creation of the Unstável in 1998 within the Nucleus of Choreographic Research, founder and director Ana Figueira. Initially, the CI quickly took in contours of relevance and response to the needs felt by contemporary dance of Porto and the extended territory of the Metropolitan Area.

The structuring of his project was based on researching, experimenting and ~~permanently~~ ~~to~~ ~~more~~ each period of contemporary dance and definition to the professional appreciation and artistic conditions for contemporary dance artist and / or creator, and dignified conditions for their artistic activity.

In its designation, it ended the contradictory and intends to reflect and act: to be a "Company of Contemporary Dance" recognized of artistic creation and ~~of~~ ~~general~~ ~~of~~ ~~generality~~ ~~of~~ ~~contemporary~~ ~~dance~~ ~~artists~~, as an artistic cell characterized by the movement and the central activity of the association.

It was, therefore, a "non-company" whose act rethought every season. Each edition, a guest selected in audition, a new work, a circulation of one production and the birth of another, in years, in the scope of its "Company / New Creations" by creators and renowned artists such as Nigam Wim Vandekeybus, Rui Horta, Madalena Victorino Shechter and Tiago Rodrigues, who contributed more than a hundred interpreters saw their profession. More recently, as a result of its recognition in the contemporary dance scene of the city of Porto, CI set its spectrum of action, responding to new and emerging dance artists, namely at the level of research and continuous training.

With these worries in mind, in 2011 "Lugar Insólito" received the support of the Oporto City Council, as the backbone of its artistic program, which allowed the development of regular training, periodic programming of "Lugar Insólito" at the Municipal Theater Campo Alegre and a diversified repertoire. In recent years CI has faced new challenges, and has now set itself and now looks for the opportunity to develop a sustained project, in its mission of always, always.

CCRE: CENTRO DE COMUNICAÇÃO E REPRESENTAÇÃO E RESEARCH. CCRE and scipio Network, its editorial platform, is part of the Faculty of Architecture, University of Porto (FAUP), one of the most prestigious schools of architecture in the world. The school was founded by the Pritzker Prize-winning architect Álvaro Siza, and other famous alumni of the University of Porto include Fernando Távora, who was awarded the First Prize of the Calouste Gulbenkian Foundation, and the European Union Prize for Architecture, Fernando Portas, who was recently honoured with the Grand Cross of the Infante D. Henrique and the Sir Patrick Abercrombie Award from the Union of International Architects (UIA), and Rui Horta, who has also been awarded the Pritzker Prize.