

On the surface – photography on architecture
Visual Spaces of Change: Unveiling the Publicness
of Urban Space. Book of abstracts

SCOPIO EDITIONS
DEBATES COLLECTION

On the Surface – photography on architecture

Visual Spaces of Change: Unveiling the Publicness of Urban Space

5th edition of the international conference

On occasion of MAAT's Fiction and Fabrication exhibition, the 5th International Conference ON THE SURFACE: Photography on Architecture (31st May) offers a forum for an interdisciplinary debate on photography and architecture, with a strong editorial component devoted to the publication of original works and ideas at the intersection of these two fields. The theme chosen for this edition On the Surface is focused in contemporary transformations of the public space: "Visual Spaces of Change: unveiling the publicness of urban space" proposes to debate and explore the potential of Image and Photography as resourceful tools to research, reflect upon and render visible the emergence of new collective experiences in the social space.

ON THE SURFACE: Photography on Architecture aims to promote international debates on Architecture, Art and Image, with a focus on Documentary and Artistic Photography for addressing crosscutting issues that are shaping contemporary changes in cosmopolitan territories. This conference aims to contribute for greater social interaction among artistic and cultural institutions and academia, extending the action of museums, universities and art venues beyond their traditionally circumscribed spaces of action, stimulating the agents and institutions involved to be more active and open to debate in their approaches to public space. We want to render visible aspects of urban change, as well as how architectures, places and spaces are used and lived, crossing and shifting traditional boundaries for expanding the capacity of institutions to participate in the public domain. In this sense, we aim to contribute for critically thinking architecture as an integrative field of knowledge with historical, cultural, social, economic and political dimensions, and explore photography as a dynamic process of discovery, documentation and reflection that incorporates interpretive, artistic and even fictional aspects of these multiple dimensions.

This conference challenges authors and researchers on photography and architecture to discuss and use image and photography to understand the city as a living organism, a rich multifaceted space characterized by a variety of experiences and programs, which are a reflection of the knowledge, beliefs, values and customs that characterize different societies. Thus, a central objective of this conference is to discuss in what way image and photography can be used to unveil how architecture expresses the cultural values and identity of our cities and are critical research instruments for understanding and perceiving architecture in meaningful ways, as well as for understanding the past to better grasp the transformations that are increasingly influencing our social practices and place experiences, affecting the modes of citizen participation and cultural interaction. By overlapping and crisscrossing the disciplinary boundaries of Image, Art and Architecture, the borders of these disciplinary fields are challenged for critically thinking through contemporary changes occurring in between physical and virtual dimensions of everyday life. Through the realization of these debates it is intended to contribute to the creation of a space of exploration, discussion and reflection towards new ideas and research paths about the use of photography as an instrument of visual research and communication, as well as about architecture and the public space, with a focus on emerging dynamics of urban transformation.

This conference is organized by the Centre of Communication and Spatial Representation (CCRE), integrated in R&D Center of Architecture School of the University of Porto, in partnership with the Museum of Art, Architecture and Technology (MAAT) and scopio Editions. Being this event promoted by the world-known "Escola do Porto", the Faculty of Architecture of the University of Porto (FAUP) is proud of leading the coordination of the project Visual Spaces of Change, together with the participation of other national and international academic bodies and research institutions involved in this project. By bringing some of the themes of this research project to this 5th edition of ON THE SURFACE: Photography on Architecture, FAUP aims to contribute for opening academia to society, fostering collaboration among a wide range of cultural and artistic institutions towards common interests and goals.

Intertwining the research group CCRE-CEAU-FAUP and Cityscopio Cultural Association, Scopio Editions will be again the official publisher of this conference. Aiming to promote the awareness and reflection upon Architecture and Art, namely documentary photography in regards to its conception as an instrument to question Architecture, City and Territory universe, scopio Editions will be part of this conference through two of its periodical publications: Sophia Journal and scopio Magazine.

Na Superfície – Fotografia e Arquitectura Visual Spaces of Change: Unveiling the Publicness of Urban Space

5ª edição da conferência internacional

A conferência ON THE SURFACE, já com quatro edições realizadas e com a 5ª edição programada para Maio de 2019 no Museu de Arte Arquitectura e Tecnologia (MAAT), constitui um fórum de referência internacional sobre Fotografia de Arquitectura. Esta conferência bienal tem como objetivo promover debates sobre Arquitectura, Arte e Imagem, para abordar questões transversais aos universos da Fotografia e da Arquitectura, explorando de que forma a imagem pode constituir um meio para atravessar fronteiras e deslocar limites entre diferentes áreas disciplinares.

A 5ª edição da conferência ON THE SURFACE irá acontecer por ocasião da exposição do MAAT Ficção e Fabricação, sob o tema "Visual Spaces of Change: Unveiling the Publicness of Urban Space" – com foco nas transformações contemporâneas do espaço público, esta edição propõe debater e explorar o potencial da Fotografia como instrumento significativo para investigar, refletir e tornar visível a emergência de novas experiências coletivas no espaço social.

Esta conferência pretende assim contribuir para uma maior interação social entre instituições artísticas, culturais e académicas, e estimular museus, universidades e espaços de expressão artística a ampliar a sua ação pública para além dos seus espaços de atuação tradicionalmente circunscritos, estimulando os agentes e instituições envolvidas a serem mais ativos e abertos ao debate através de abordagens inovadoras de intervenção no espaço público. Esta 5ª edição pretende assim tornar visíveis diferentes dinâmicas de mudança urbana, contribuindo para questionar a Arquitectura como um campo integrador do conhecimento com dimensões históricas, culturais, sociais, económicas e políticas, e explorar a Fotografia como um processo dinâmico de descoberta, documentação e reflexão que incorpora aspectos interpretativos, artísticos, e até fictícios dessas múltiplas dimensões.

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Esta conferência lança o desafio a autores e/ou investigadores em fotografia e arquitetura para discutir e usar a imagem na compreensão da cidade como um organismo vivo, um espaço rico e multifacetado caracterizado por uma variedade de experiências e programas, que são um reflexo do conhecimento, crenças, valores e costumes que caracterizam diferentes sociedades. Um objetivo central desta conferência é discutir de que forma a imagem e a fotografia podem ser usadas para revelar diferentes modos da Arquitectura expressar valores culturais e identitários de nossas cidades, constituindo instrumentos críticos para compreender as transformações que influenciam cada vez mais nossas interações sociais e experiências espaciais.

Ao sobrepor e cruzar temas comuns à Arquitectura, Arte e Imagem, as fronteiras destes campos disciplinares são desafiadas para suscitar reflexões coletivas sobre mudanças contemporâneas que ocorrem entre as dimensões física e virtual da vida cotidiana. A realização destes debates pretende assim contribuir para o mapeamento contemporâneo das ideias e caminhos para a exploração da fotografia como instrumento de investigação e comunicação visual sobre arquitetura e espaço público, com foco em dinâmicas emergentes de transformação urbana.

Program

31 MAY 2019 MAAT

OPENING SESSION

Pedro Gadanho – MAAT

José Miguel Rodrigues – FAUP

Olivia da Silva – ESMAD

Pedro Leão Neto –FAUP

OPENING KEYNOTE SPEAKER

Marco Iuliano

PANEL #1 – Moderated by Pedro Leão Neto

Keynote speaker – Beate Gütschow

Katarina Andjelkovic

Zeca Osorio

PANEL #2 – Moderated by Iñaki Bergera

Keynote speaker – Bas Princen

Ana Miriam

Apostolos Kyriazis

Cristina Gastón Guirao

PANEL #3 – Moderated by Sérgio Fazenda

Keynote speaker – Gloria Moure

Ana Amado & Andrés Patiño

Mariana Von Hartenthal

SUN Haode

CLOSING KEYNOTE SPEAKER

Paolo Rosselli

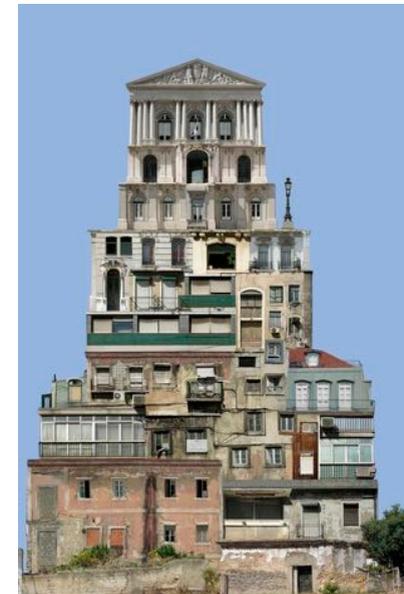
Museum of Art Architecture and Technology – MAAT

This event is promoted by the internationally famous “Escola do Porto”, and the Faculty of Architecture of the University of Porto (FAUP) is proud to lead the coordination of the project Visual Spaces of Change, together with the participation of other national and international academic bodies and research institutions involved in this project. By bringing some of the themes of this research project to this 5th edition of ON THE SURFACE: Photography and Architecture, FAUP hopes to open up the academic world to society, fostering collaboration among a wide range of cultural and artistic institutions towards common interests and goals.

One of the most internationally relevant spaces for debate, critical thinking and multidisciplinary dialogue in Art, Architecture and Technology, the MAAT – Museum of Art, Architecture and Technology, will be hosting this conference, within an ambitious cultural programme that includes contributions from several contemporary artists, architects and photography experts. The participation and support of MAAT is particularly significant because it is an example of rehabilitation of an important public space along the river Tagus, in the historical district of Belém, offering an intense and diverse curatorial programme designed to raise awareness and public interest in Art, Architecture and Technology. In 2019, MAAT once again offers an ambitious programme, with 18 exhibitions planned throughout the year. In the Winter season the program will be completed with the presentation of the international group show Fiction & Fabrication, which will offer an important panorama of photographic practices in the digital era, with particular focus on architectural representations.

Fiction and Fabrication. Photography ff Architecture after Digital Revolution

Fiction and Fabrication gathers nearly 50 artists who build and manipulate images of architectural objects and spaces. Marking 30 years since Photoshop was invented, and digital tools invaded photographic production, this exhibition focuses on the imagery of architecture as a central theme to an expanded practice of photography in contemporary art. From the seminal works of Andreas Gurski, Thomas Ruff, Jeff Wall or Thomas Demand to the fictional creations of Beate Gütschow, Oliver Boberg or Isabel Brison, the show offers a panorama of architectural photography that evades objective approaches and favours fictionalised takes on reality between cinematic gazes, image deconstruction and more politicised narratives. At a time when digital tools preside over the making of architectural images for media consumption, fictions stemming from the art world appear here as a critical alternative that questions and expands concepts in architecture.



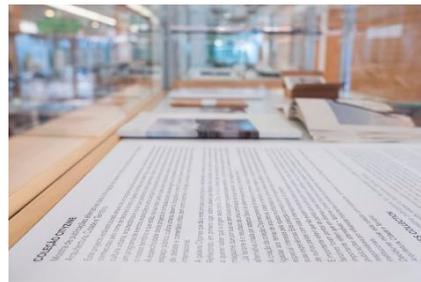
ISABEL BRISON
Maravilhas de Portugal #3, 2008
Cortesia Galeria Carlos Carvalho Arte Contemporânea

SCOPIO Photoweek

Scopio Photoweek consists of the exhibition of photographic projects in various public spaces, such as underground stations and open spaces of collective use, seeking to generate a dynamic of interaction with simultaneous exhibitions in museums, alternative spaces of artistic production, cultural institutions and universities. The curation of the scopio Photoweek exhibition at the Museum of Art Architecture and Technology MAAT in conjunction with other instalations located in places outside the scope of conventional spaces of art and culture, seeks to broaden the public reach of the artistic and academic institutions involved by experimenting alternative expository practices in interaction with other cultural and artistic expressions such as theater, dance and cinema.



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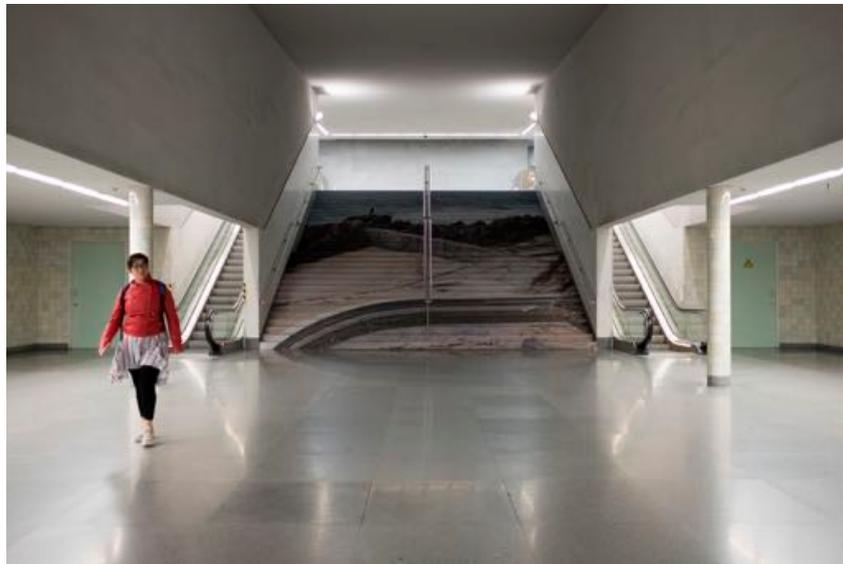
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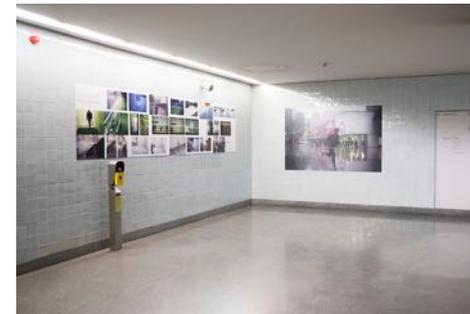
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Visual Spaces of Change Projects

The Visual Spaces of Change Projects developed for this conference adopt very diverse approaches and lenses, while at the same time, the various exhibitions and installations related to these projects share a common strategy of intervention, conceptually conceived as “visual narratives” that intentionally interfere with metropolitan territories in a self-reflexive representation of its own process of change: how architecture shapes these territories and how people live and use them. The Visual Spaces of Change Projects are sought to provoke real physical encounters in the public space, being exposed in public places such as subway stations and other metropolitan nodes of public access, behind the closed doors of various non-art related places, transmitted in livestream online and projected in various public and collective places. The encounters between individuals and those projections taking place within the scopio Photoweek will be registered and the creative content resulting from this research process will be integrated into an online visual data organization platform, which will allow for a different level of interaction between these contents and the general public.



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Panel #1 – Visual Spaces of Change through digital images

Moderated by Pedro Leão Neto

This panel discusses mutual interactions, interferences, intersections and interpretations between the virtual world of photography, manipulated visual narratives and architecture in contemporary discourse. We want to discuss, among other things, how constructed and manipulated images that suggest a new reading of, or create new idealised scenarios of existing architectural and public spaces may be used to cross or infringe certain borders people are bound in their daily lives, as a way to act upon reality, fabricating new relationships between individuals and the collective. We want to discuss authors whose work manipulate the image on purpose, abandoning the commitment to the literal recording of reality as perceived from the eyes of the observer. Authors reflecting today's possibilities of image creation with digital tools, which expand and potentiate significantly the practice of photography on creating imaginary scenarios of present architecture and public spaces – going beyond traditional objective approaches, exploring the fictional universe and creating alternative scenarios or critical readings of existing spaces, going in this way against the uncritical saturated media consumption of architectural images. Some examples of these works are the ones of Idris Khan, Olivo Barbieri, Filip Dujardin, Beate Gütschow, Emilio Pemjean or Isabel Brison. Some issues of interest that can be taken on board by the paper contributions, but not limited to, are:

- How photography can be used for communicating the way past architecture and city forms relate or confront present architectural programs and public spaces and their contemporary public appropriation;
- The relation between photography and architecture as a creative process that brings to light new ways of understanding the urban space;
- Blending Photography, Architecture and ICT for visually communicating multiple and overlapping dynamics of change in contemporary urban spaces;

Visually reinventing architecture in the pre-cinematic scenario of Idris Khan's photographs

Katarina Andjelkovic, Ph.D., M.Arch.Eng.

This talk analyses a visual reinvention of architecture in media by using Idris Khan's photographs to show the expression of a new reality of the Anthropocene in our collective imagination. From ancient ideas of how to animate form to attempts by early cinema at decomposing life's movement, and to the most recent features by groundbreaking digital technologies manipulating visual narratives, the relentless recreation of the world characteristic of the Anthropocene has been the concern of artistic expression. Could inanimate representations, such as photography, committed to the literal recording of reality as perceived from the eyes of the observer, be considered as a mechanism for animating form? With consideration for the potential of digital technology to surpass the binarities of what is 'alive' in form and 'non-living' in life, this talk proposes that Idris Khan's production of photographs contribute to reveal animate form as a critical philosophical issue in human perception, and in the same time as a fundamental manipulative agent of cinema's very own temporal composition. I argue that Khan's attempt to animate form in the image can be understood as counteract to Bataille's "formless", in anticipation of the mechanism for diagnosing the effects of digital technology on reopening the time of the image. Regarding the fact that the forms we see in Khan's photographs evade 'a linear flow of sequential statements' (characteristic of language) and remain 'stubbornly simultaneous' (characteristic of cinema), search for an expression of new reality opened the isolated moment in time and established visual layering. Taking this tendency to engage the temporal mode as mechanism for creating architecture in his photographs, conditions have been provided for connecting Kahn's conception of architecture with the painter's pre-cinematic mode of representation. Analyzing the common cinematic features they use, such as the montage theory of cinema, editing and temporal progression, I will examine how Kahn's disintegration of composition can be related to Bergson's understanding of painting as 'thinking through time' and to Edgar Degas' pre-cinematic method of temporalizing space as 'animating form'. This presentation will pay homage to Deleuze's skepticism regarding the "survival" of the time-image of cinema in the digital age as a way to feed our nostalgia for visually reinventing architecture.



KATARINA ANDJELKOVIC

The Generalstab Building: Fragments of the visual image. Dialogue 1. Charcoal with grains and chalk combined with watercolor and ink on paper
2014-2015

Images in Dispute: Olympic Rio and Vila Autódromo

Zeca Osorio

The series of international mega-events that occurred between 2007 and 2016 in Rio de Janeiro, and which ultimately resulted in the 2014 World Cup and the 2016 Olympic Games, steamrolled through the city. Constant rips, demolitions, evictions and destructions were put in effect to promote an image of Rio de Janeiro as an international stage for big events, while opening its territory up for internal and external investments and intense real estate speculation. This paper aims to discuss the process of intense urban transformations occurred in the city during this period and make it critically visible, specifically on the matter of the evictions that took place in Vila Autódromo, a small community right next to the Olympic Park. By focusing on Vila Autódromo, the role of photography, cartography, architecture and the new tools of representations and urban visualization, such as Google Earth, Google Maps and Google Street View (widely used by architects as basis for designing their projects) is discussed, in its relation to the construction, manipulation and dispute of the image of the city.



GOOGLE EARTH
Satellite view of Vila Autódromo in 2018, next to the Olympic Park, after the evictions and the Olympic Games.
Only 20 families remain in houses built by the City Hall. The new houses are not mapped in Google Street View.
n.d.

Panel #2 – Re-framing the Public Space through Artistic and Documentary Photography on Architecture

Moderated by Iñaki Bergera

This panel will discuss how Photography on Architecture may constitute sophisticated visual elements of the subjective gaze of a particular author, used to critically read in a meaningful manner various aspects of contemporary realities. From the sphere of architecture, art and documentary photography we will focus on diverse authors which relate to the subject and practice of architecture, understood as a broad concept and a social space. We are interested in authors whose photography may combine diverse approaches and that have public space and architecture as their subject, whose work, in different ways, denotes a will to go beyond the traditional photography of architecture. This may include photography incorporating people (appropriation of spaces by the public) and focusing on direct experience on the urban space and, on the other hand, exploring different artistic expressions and communication strategies; and architectural photography where "different gazes" may be present and are able to bring a new rapport to the understanding of the universe and practice of photography and contemporary architecture. Some cases in point, besides others, are for example Helen Binet, Philippe Ruault, Paolo Rosselli, Cristobal Palma, Armin Linke or Bas Princen. All these different "architectural gazes" allow to understand city space as a living organism, a rich and multifaceted reality defined by several subjective experiences that continuously shape different and overlapping cultures and societies, allowing to address questions as, for example, how photography may provoke self-reflections of the world triggering imagination and memory of places in new ways. Other matters of interest that will be discussed will allow to question in what extent the characterization of actual historical transformations occurring in contemporary cities and territories may contribute for enhancing self-reflexive attitudes of citizens in relation to their practices of appropriation of the public space. Some issues of interest that can be taken on board, but not limited to, are:

- How photography may set forward the idea of an architecture, changing our on-site perception and even turning it into a projected vision in space;
- What photography tells us about the world we inhabit from the most sophisticated to the most conventional and banal aspect of everyday life;

- The relation between photography and architecture as a creative process that brings to light new ways of understanding the urban space;
- How does photography and / or images expand the practice of architecture or theory as instruments of thought and imagination;
- How can image and/or photograph be used as critical and inquisitive tools in architecture;
- The relationship between photographer and architecture;
- How can photography be used as a design tool combined with drawing for architects to create spaces;
- How photography can be used for communicating the way past architecture and city forms relate or confront present architectural programs and public spaces and their contemporary public appropriation;
- Crossing borders among cultural differences, values and desires related to specific characteristics of place and time;
- Urban, suburban, and transgenic territories;
- Intersections between the practice and discipline of architecture and art;
- Connection between the universe of images with both architecture and art;
- How can images expand the practice and theory of architecture beyond the limitations of their physical and constructive materiality;

Clareira: towards a phenomenological perspective in the representation of architectural space

Ana Miriam, *Photographer and Professor*

This paper presents the results of a photography based research project on the representation of architectural space. From a phenomenological perspective, the investigation aimed to find a visual approach that would contribute to the representation of architectural space as a place for experience. Trindade subway station, by architect Eduardo Souto de Moura, was chosen as a case study, functioning as a laboratory for the experimentation of visual strategies that emphasize the physical presence and sensorial perception of the photographer as well as the presences of users.

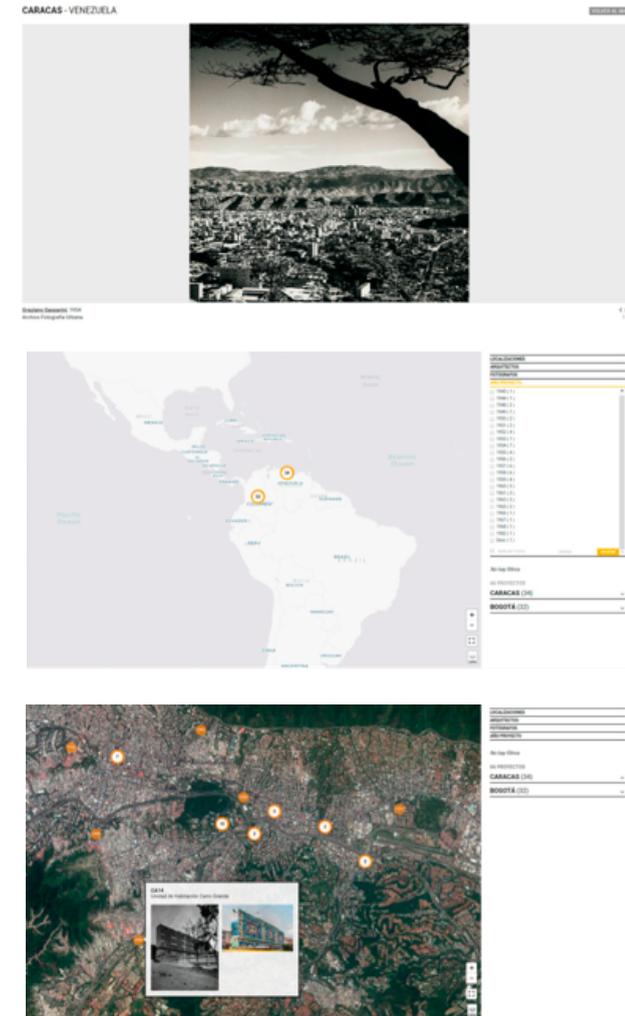


Atlas Interactive. Visual Register or Urban Architecture

Cristina Gastón, Architect and Professor at Universitat Politècnica de Catalunya

Cartography is a manifestation of visual culture. In the beginning of the 21st century, the technology that provides access to digital maps allowing them to be associated with all types of data, has opened up innumerable possibilities, contributing a new reference framework to architectural culture. This article presents the project of a digital platform, Interactive Atlas | Visual Register of Urban Architecture | Latin America 1940–1970, in which the map is its central element. Its aim is to visually articulate a collection of photographic materials of exceptional quality linked to a digital mapping base.

A compendium that brings together architectural works relevant for their urban insertion in the cities of Latin America, from the 1940s to the 1970s.



Behavioral mapping of Abu Dhabi's public spaces: Urban research photography and cultural clashes

Apostolos Kyriazis, Assistant Professor of Architecture at Abu Dhabi University

While the study of quotidian practices and daily experiences is now fully appreciated in western urbanism, it is still at an embryonic stage in the emerging new cities of the Middle East. This paper presents an ongoing research project of social-behavioral mapping of Abu Dhabi's public spaces and its correlation with the existing urban morphology, in an attempt to shed empirical light and update the local public space design guidelines. Photography is one of the observation tools used. However, due to sociocultural conditions, special techniques had to be used. Time-lapse, high-contrasted, undirected street photography was key to visualize both formal and informal activities in the realm of the private.



APOSTOLOS KYRIAZIS
Sunset court
n.d

Panel #3 - Architecture and Urban Space in the History of Photography

Moderated by Pedro Gadanho

This panel will address issues related to Architecture and Public Space from the perspective of History of Photography. This panel is directed to globally promote critical analysis around the relations established between History of Photography and Architecture, and how these relations influence the notions of public space in various ways, thus enriching its meaning and influencing the perception of aesthetic, historical, cultural, political and social aspects of the urban space. Some issues of interest that can be taken on board, but not limited to, are:

- The relevance of History of Photography on Architecture Theory;
- The use of visual narratives in photography for exploration of architecture, city and territory;
- The importance of image for the dissemination and comprehension of architecture;
- The relationship between photographer and architect;
- Photography as a design tool for architects to imagine urban spaces;
- The rich universe of images that comprise photography and drawing as well as a number of other expressions that are intertwined with memory and sense of place and space;
- The potential in the idea of combining and exploring photography in architecture, along with other media and design tools and visual representations;
- Curatorial and/or editorial strategies about the practice and discipline of architecture;
- The importance of editorial projects for the creation of space for debate and critical commentary, and the impact it can have in the cultural production and artistic creation at national and international levels.

The invisible villages. Up-to-date Images of Settlement in Spain

Ana Amado & Andrés Patiño

The role played by photography in the creation of icons as well as in the dissemination of architecture has been fundamental since the early days of the Modern Movement. Both iconic Kindel's images of settlement villages in Spain and other archival photographs – created during Franco's dictatorship for greater propaganda purposes— sparked our curiosity and instilled in us the necessity to see with our own eyes those architectures which have remained not only unknown for a non-specialised public, but also somehow invisible outside strictly academic realms. Urban planners that would later become key figures in the Spanish architecture of modernity carried out these innovative, experimental projects on the basis of the observation of the popular and the anonymous, consciously departing from the grandiose rhetoric of the time. We believe it is necessary to examine what has become of the INC's colonisation programme, and thus highlight a fundamental episode in our recent history which brought about the main migratory movement in 20th-century Spain. Such a task seems to us particularly significant at this point in time in which architecture is being redefined (as was the case with Spanish architecture in the 50s and the 60s), and sustainability and the social function of architecture are highly topical subjects. In this vein we have revisited these settlements and we have documented, with a contemporary gaze, the legacy left by the construction of a new memory upon the already colonised architecture. It is our aim to make visible and announce such legacy to the general public as well as to its own inhabitants, so that these villages cease to be mirages amidst a transformed landscape.



ANA AMADO & ANDRÉS PATIÑO
Crossing, from the series "Colonos". Algallarín, Córdoba
2016

Bodies in Brasília: from candangos to rock bands

Mariana von Hartenthal, Ph.D.

Na lezíria Ribatejana, desde finais do séc. XX, tem-se verificado o arranque progressivo da vinha. Entre 2008 e 2011, com a implementação da Reforma da Organização Comum do Sector Vitivinícola, o arranque da vinha teve um impacto acrescido. Segundo Orlando Ribeiro aquela região era uma paisagem de monocultura, rara em Portugal. Os terrenos onde existia vinha têm sido convertidos em campos com culturas de regadio, segundo um modelo de agricultura industrializada. Trata-se de uma transformação que implica: necessidade de abastecimento de água, sempre a partir de novos furos artesianos; uso de tecnologias de rega, seja por aspersão, de estrutura fixa ou pivot central seja de gota a gota; e um uso crescente de plasticultura. Reservatório mutações é um projecto fotográfico –exposição e livro– sobre este processo de transformação. A fotografia é explorada como uma forma de envolvimento com o lugar, articulando uma estratégia de re-fotografia com um enfoque pessoal sobre as novas configurações dos campos. O carácter tecnológico da agricultura industrializada confere aos campos uma aparência híbrida. Os campos ribatejanos aparecem estranhos à forma como a agricultura tem sido entendida: seja como uma segunda natureza; seja como espaço rural; seja em relação às representações culturais e etnográficas associadas ao Ribatejo –cheias, campinos, vinha. A agricultura industrializada implica um risco acrescido de impactos ambientais. Face a estes dois traços essenciais de mudança, os novos campos agrícolas do Ribatejo suscitam um desafio à forma como a paisagem pode ser entendida. reservatório de mutações propõe uma resposta pré-judicativa ao lugar, em função das manifestações do lugar e da complexidade das suas novas modelações.

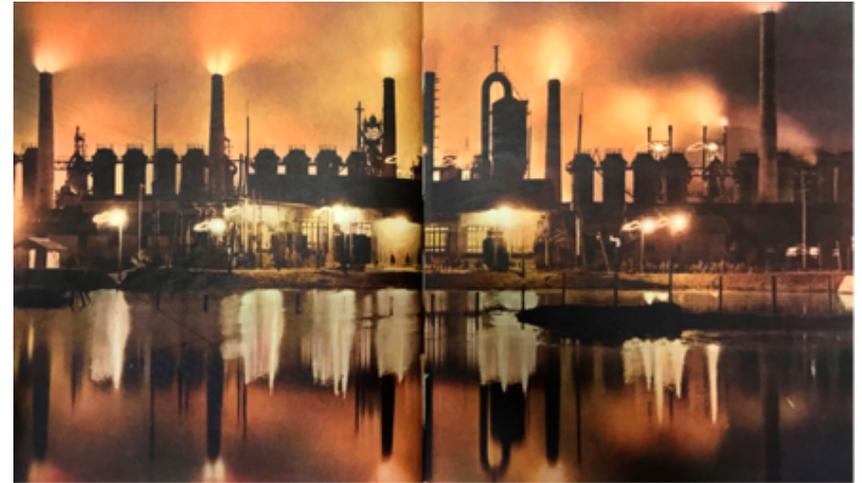


SCHEIER
"Warriors" or "Candangos", sculpture by Bruno Giorgi. Photograph from the book "Brasília Vive!"
1960

A visual technological enthusiasm: industrial urban spectacle: study on “Tenth Anniversary” commemorative photographic albums of China

SUN Haode

The nationwide industrialization in China initiated from “First Five Years’ Plan” in 1953, catalyzed the unprecedented boom of construction reshaping the urban space, and of photographic production that witnessed this movement. This paper focuses on a nationwide photographic survey and following albums organized by Ministry of Construction Engineering of China to widely demonstrate the achievement of industrialization and other constructions in commemoration of the Tenth Anniversary of China in 1959. Hence, within the collective and institutional system of architectural design and photography, this paper analyzes the photographic archive from two perspectives: new topography of layout and monumentality of architecture and space to discuss the interaction between new visualization and emerging industrial urban spectacle. It concludes that an underlying visual technological enthusiasm formed by the social and professional context, constitute a visual subject-matter in the initial industrialization in China.



ANONYMOUS
Ma'anshan Steel Factory; scanned from the original book; Tenth Anniversary
of Architectural Design in China 1949-1959
1959

POSTERS

Photocreation as a propeller to upcoming new urban and spatial utopias

Klauss Borges, architect; Kingston University & Universidade Federal do Rio de Janeiro

'From its invention to nowadays, the act of drawing regarding architecture, has mostly played the role of strictly describing spaces. The arrangement of rigorous lines in order to describe a space just as exact as it can be, so its outcome walks the closest to what was envisioned by the artist. Thus, a parallel between the way the drawing, understood as a tool, sets the overly pragmatic frame within the production of space expresses itself today, and the contemporary paralysis regarding the hypothetical upcoming of new utopias. Therefore, the essay proposes the architectural drawing, mainly through the photo creation technique, in other words the combination of photography with graphic edition, also as a possible tool to propel to a state of creative design process, establishing relations with the work of Rossi, Piranesi, De Chirico, the Archigram group and others, and highlights the necessity of upcoming new urban and spatial utopias to the constant development of the discipline, just as it may be observed throughout its history. To an Architectural Theory Professor, facing this context, the problem is understanding the shift in our role: we are no longer able to captivate the students by presenting the images that we captured in a life of journeys (they can easily find most of them on the Internet), but we are (more than ever) expected to make them understand the meaning and the historical context of each one.



KLAUSS BORGES
Dystopian Porto
2019

Unveiling the “urbanity” of ground floors through photography: Changing views of high-rise building

Maria Pia Fontana & Miguel Mayorga

We propose a visual account of modern high-rise buildings that have been considered symbolic in their respective cities, focusing on their ground floors and on how they resolve their pedestrian relationship with the street and the urban space in general. We will see the relation between urban spaces and streets through the buildings: Lever House (1951–1952) and Seagram Building (1956–1958), in New York; Avianca Building (1964–1969) and Bavaria Complex (1964–1965) in Bogotá; Capanema Building (1936–1945) and Boa Vista Bank (1946) in Rio de Janeiro. Classical and contemporary photographs of the ground floors helped us to see in a new critical way the relation between buildings and city, where architectures are shown as urban spaces changing our perception of them.



GERMÁN TÉLLEZ
Bogotá: Carrera Séptima. Avianca Tower; Bavaria Urban Complex
1964–1969; 1964–1965

POSTERS

Looking Back in Time, I See the Future: urban void

juny kp!, artist & curator

This visual essay aims to discuss the memory of the city and the gentrification processes of the urban centers by mapping public and private areas in abandonment. It aims to discuss the memory of the city, the gentrification process of urban centers. Photographic records of those lands were carried out followed by a photograph exhibition of the images captured. The project intends to fill in the urban void with images and reflection. Photographs, paintings, maps and bricks taken from demolitions, memory, utopia and the desire compose a larger research, which seeks to mark the present moment by looking at the past and glimpsing a (utopian) future.



JUNY KP
Untitled
2018-2019

The Place of Photography: Transdisciplinary Object in Participatory Contexts of Approach to Urban Space

Joana Varajão, Architect

As a 'constructive' tool, photography plays an active role in participatory contexts of approach to urban space. This active role of photography is grounded on a visual interpretation of time and movement, which translates the social, cultural, economic and political specificities of a certain place and moment in time into an image. These images act as social-spatial reflections of the urban landscape, contributing for the nonverbal communication between different disciplines and agents. Photography therefore contributes to interpret and transform a given place, through a collective and collaborative dialogue on future possibilities. The Winter School - The Place of the City, promoted by the IPPS-IUL, in partnership with the Aga Kahn Trust for Culture and with the parish of Santa Maria Maior, focused on the neighborhood of Mouraria and experimented with collaborative practices of approach to urban space. During this Winter School we had the opportunity to develop a visual narrative about the Martim Moniz Square, and sought to establish a visual parallel between it and a photograph taken by Eduardo Portugal, in the same urban space, 73 years earlier (1946). Through this visual parallel, we sought to expose the fragility of the square's limits and how dramatic was their reconfiguration over time, conditioning, in multiple and transitory ways, the appropriation of the urban space by the city's inhabitants, and the creation of collective meaning. In short, we highlight the role of photography as an exploratory means of recording and communicating a vision about urban space, and its fundamental role in the process of transformation. Informing the debate about the tensions and potentialities of the urban space, and empowering its transformative agents of visual supports for dialogue is indispensable in the collective (re)construction of the urban landscape.



JOANA VARAJÃO
The Twofold Wall: Contemporaneity's Conquests
2019

A Bridge

Sebastiano Raimondo, architect & photographer; Università di Palermo;

The initial purpose of this photographic project in the city of Lisbon, developed between 2009 and 2010, was to show the city as it wanted to unveil itself before my eyes in the meetings I sought to have with it. Evidently in love with an unknown city, without, nevertheless, expecting a particular event from it and without any aim whatsoever of being surprised or finding hidden things. These meetings happened in the space which slowly my gaze began to inhabit in the daily life, a space which in this manner I slowly tried to turn into a personal place. While I took the pictures I didn't take for granted neither the method, which however I took the opportunity to develop, nor the subject of the work itself, which only after in a given moment revealed itself. The only certainty that I initially had was about the things that, first before my gaze and then in the photographs, would unveil themselves. A bridge is a metaphor with which I managed to summon the city of Lisbon, so as to better see it, and as a starting point of my course, even because I believe that bridges are built when on the other side of the bank we left something which much looks at and belongs us.



SEBASTIANO RAIMONDO
17_077
2009-2010

BIOGRAPHIES

Ana Amado Architect, photographer and visual artist. She attended an MA of Photography at Lens School of Visual Arts, a Postgraduate in Creative Illustration at EINA School of Art (Barcelona) and a Masters in Contemporary Art, Museology and Criticism at the Universidade de Santiago de Compostela. She has a Masters in Architecture from the High School of Architecture (Universidade de Coruña). She's experienced as a curator, exhibitions designer, illustrator and architectural photographer. She recently worked as an assistant for the American photographer Mark Steinmetz in the USA. She's currently based in Madrid and teaches photography at Lens School of Visual Arts. Her work has been awarded internationally and exhibited at Photo London 2018, the Sony World Photography Awards, PhotoEspaña2017 (Madrid), the Biennale di Venezia (in the Spanish Pavilion, Golden Lion 2016 and 2018), at the Royal Academy of Arts (London), Tent Gallery (Edinburgh), the International Festival Eme3 and Picasso Museum (Barcelona), the International Arts Prize «Obra Abierta 2016» (Plasencia), among others.

Ana Miriam Photographer and teacher. She studied in Faculdade de Belas Artes da Universidade do Porto, École supérieure des Beaux-Arts de Bordeaux and Universidade de Aveiro. Since 2016, she has been collaborating with the Centro de Comunicação e Representação Espacial, an investigation group integrated in Centro de Estudos de Arquitetura e Urbanismo of the Faculdade de Arquitetura da Universidade do Porto, in the investigation projects "Mapeamento de Fotografia Documental e Artística: Um olhar Contemporâneo sobre Arquitetura e Espaços de Referência no Porto" and "Visual Spaces of Change". She's also part of the studio integrando o estúdio "Antecâmara Fotografia".

Andrés Patiño Architect, graduated from the Escuela Técnica Superior de Arquitectura de La Coruña. His work is interested in both constructive and research aspects, and develops professional works related to industrial architecture, rehabilitation and housing. With recent and ongoing works that aim to establish links and relationships between photography and architecture, researching on Madrid architecture of twentieth century modernity, and on Settlement Villages in Spain. His work has been part of the Venice Biennale 2018, the X Docomomo Congress and has been exhibited in PhotoEspaña 2017, being also recognized in calls such as the XVII COAG Awards, among others. Founder of AJ Studio Architects.

Apostolos Kyriazis (1976) holds a MSc and a PhD in Architecture and Urban Planning. He studied Architecture and Urban Planning at Thessaloniki (Aristotle University) and Volos (University of Thessaly). He has been both an academic and a practitioner since 2000, with three awards in architecture competitions, two participations at the Venice Biennale of Architecture (2016 and 2018) and numerous housing and urban planning projects in Greece, Saudi Arabia, UAE, Qatar and Egypt. He is also an enthusiast photographer – been taught by his father – with six participations at group exhibitions and two international awards/distinctions. He's currently working as an Assistant Professor of the Architecture and Urban Design Department of Abu Dhabi University. He's a researcher in the fields of Architecture, Urban Design and Urban/Rural Sociology, as well as an Architect and Urbanist.

Bas Princen (1975) is a Dutch artist. His work has featured in several exhibitions at key galleries and museums, including The Met Breuer and the Barbican Art Gallery. Bas Princen's first artwork to be offered at auction was "Future Highway" at Venduehuis der Notarissen in 2017; the work was unsold. Bas Princen has been featured in articles for "WHITEWALL", "e-flux" and "Aperture". The most recent article is "The Museum of Art, Architecture and Technology in Lisbon Opens 2019 with Three New Exhibitions" written by for ArtDaily in January 2019. Before transitioning to photography, Princen studied architecture and product design. Today, his photographs are not only informed by architecture but also by an awareness of human relationships to both built and natural environments. Princen has also been known to reference scientific measuring systems, mapping, and amateur anthropology in his work, and his artistic practice has involved plotting ecological changes—water currents, wind patterns, and soil erosion, as well as the impacts of urban developments on the Dutch landscape.

Beate Gütschow (1970) studied at the Kunsthøgskolen I Oslo (1997) and graduated from the Hochschule für bildende Künste, Hamburg (2000), after studying under photographers Bernhard Johannes Blume and Wolfgang Tillmans. Gütschow began her training as a realist painter and later extended her explorations of verisimilitude to installation and photography. Her practice, framed by an evaluation of pictorial presentations of reality, involves digital assemblages of image fragments culled from her own analog photography.

Cristina Gastón Guirao PhD in Architecture. Doctoral thesis awarded by Caja de Arquitectos Foundation and by the UPC Extraordinary Doctorate Prize. She has taught postgraduate courses, seminars and invited conferences by different Universities in Spain and Latin America. Member of the Form + group. Main researcher of the I+D project: Architecture, photography and city: geolocation of the photographic record of modern architecture. Work as architect with Xavier Vidal and Isidre Roca in grv arquitectes. Teacher at the Department of Architectural Projects of the School of Architecture of Barcelona (Universitat Politècnica de Catalunya.Barcelona Tech).

Gloria Moure (1946) studied Art History at the Facultat de Filosofia y Letras of the Universitat de Barcelona, where she gained her doctorate with the thesis *The contemporary discontinuity of modern art*. Annotations to the work of Sigmar Polke. She began her career in 1977 as a freelance curator with the exhibition Richard Hamilton—Dieter Roth at the Fundació Joan Miró in Barcelona. In 1984, she curated a major Marcel Duchamp retrospective (Fundació Miró, Barcelona; la Caixa, Madrid, and Ludwig Museum, Cologne), the fifth after those at the Pasadena Art Museum (now Norton Simon Museum, 1963), the Tate Gallery (1966), the Philadelphia Museum of Art (1973), then travelling to the Museum of Modern Art of New York and the Art Institute of Chicago, and, finally, the Centre national d'art et de culture Georges Pompidou (1977).

Iñaki Bergera (1972) holds a PhD (2002) and a professional degree in Architecture (1997) from the University of Navarra and teaches architectural design as Associate Professor at the University of Zaragoza since 2008. Supported by Fundación 'la Caixa', he obtained a Master in Design Studies with Distinction from Harvard University in 2002. He has been main researcher of the national project "Photography and Modern Architecture in Spain" and curator of two major exhibitions on the same

topic held at ICO museum in Madrid (PHotoEspaña 2014 y PHotoEspaña 2016). Author and editor of over a dozen books (for publishers such as Abada, La Fábrica or Arquia), he has written numerous scientific articles in journals and has participated as a speaker in over twenty-five international conferences. He has been Visiting Scholar in world celebrated institutions like the CCA in Montreal, the Getty Research Institute in Los Angeles, the Center of Creative Photography in Arizona or Columbia University and the International Center of Photography in New York.

Joana Varajão (1988) has a M. Arch from Faculdade de Arquitectura da Universidade do Porto (2013). From 2015 to 2018, she worked with Rebelo de Andrade, where she collaborated on the first zero-energy house built in Portugal (House 3000), and was co-editor of the studio's first monograph, 'Rebelo de Andrade – The Nature of the Place'. From 2014 to 2017 she co-organized the Battle of Ideas International Events, both in Lisbon and Porto. Since 2012, she has developed workshops and research programs, such as the RE-ACT Urban Festival, held in Porto, and the Building 101 program, Associated Project of the Lisbon Architecture Triennale, 2019.

Juny KP artist, father, educator, curator, graphic designer and cultural producer. Researcher in the fields of Art, Music Videos, Hip Hop Culture and Studies of the Cities, particularly the process of gentrification. As an artist, he works with multimedia and urban interventions. His field is the street. The oblivion of memory, the truthfulness of the lie, the certainty of doubt, the urban voids and gentrification are his present research and represents its body of work. He has a bachelor degree in Translation Studies (french/spanish) by São Paulo State University UNESP/IBILCE, postgraduated in Art and Culture Fundaments (lato sensu), UNESP/IA. He's currently the creative director of casa de criar, escritório de arte, SJ do Rio Preto, Brasil.

Katarina Andjelkovic Ph.D., M.Arch.Eng., Theorist, practicing architect, researcher and a painter. She served as a Visiting Professor, Chair of Creative Architecture at The Division of Architecture at the University of Oklahoma, Institute of Form Theory and History in Oslo, Institute of Urbanism and Landscape in Oslo, University of Belgrade. She lectures internationally at conferences in modern aesthetics of architecture, film-philosophy, art history, media, drawing, performance, visual culture: in Europe, UK, North America and Canada. She has published her research widely in international journals (Web of Science) and won numerous awards for her architecture design and urban design competitions. She is a full author of the Preliminary Architectural Design of the National project supported by the Government Republic of Serbia. She won the Belgrade Chamber of Commerce Award for Best Master Thesis defended at Universities in Serbia in all disciplines. Founder of Atelier AG Andjelkovic

Klauss Borges ongoing Master degree in Architecture at University of Porto. Architect and urban planner recently graduated with dual degree from Federal University of Rio de Janeiro (UFRJ) and University of Porto (FAUP), with one year long international academic experience at Kingston University London sponsored by a programme for high achievements students. Over a year of professional experience working in interior design and healthcare architecture offices and also two years experience as leader assistant of the Digital Graphics Laboratory of Architecture and Planning School (UFRJ).

Marco Iuliano (1973) is an Italian Architect specialised in History and Theory of Architecture. He has taught in Italy, France, United Kingdom and has been invited to present papers in several countries. He is the recipient of different grants and has held fellowships at the British Library, the Centre for Architecture Andrea Palladio and the Italian Ministry of University. In 2005 he was also awarded an Italian National Council of Researches (CNR) Postdoc. Between 2005 and 2008 he has been the PI of the Digital Archive funded by the Compagnia di San Paolo for the Archivio Fotografico Parisio, one of the largest Italian architectural image archives. He is correspondent for the UK of 'Il Giornale dell'Architettura' (Allemandi), has published numerous peer-reviewed articles and is co-author and co-editor of six books: in 2009 one of these has been selected as book of the Year in the Times Literary Supplement. Before joining LSA, from 2009 to 2012, Marco has taught at Cambridge University, Faculty of Architecture and History of Art.

Mariana Von Hartenthal PhD. in Art History from Southern Methodist University (2017), Master in Technology from Universidade Tecnológica Federal do Paraná (2010), Master in Museum Studies from University of Southampton (2002) and graduated in Architecture and Urbanism at Universidade Federal do Paraná (1999). Fields of specialty include history of photography, the relationships between Brazil and the USA in the beginning of the 20th century and the visual representation of the Amazon rainforest.

Maria Pía Fontana PhD. in Architecture from ETSAB-UPC (2012) with the thesis "El Espacio urbano Moderno", oriented by Helio Piñón Pallares with emphasis on Conjunto Tequendama-Bavaria of the Centro Internacional de Bogotá. Graduated in Architecture at Facoltà di Architettura de la Università degli Studi di Napoli "Federico II", studying between Naples and TU: Technische Universität Graz (1997). Post-graduate studies in Urbanistic Projection and Graphic and Editorial Design in Barcelona. Had various professional experiences in Graz (Austria), Barcelona (Spain), Bogotá (Colombia) and Honduras. Since 2006, she's a teacher of the Departamento de Proyectos de la Escuela Politécnica Superior de la Universidad de Girona (EPS-UdG), and was also an invited teacher in several universities in Italy, Spain and Colombia.

Miguel Y. Mayorga PhD. in Architecture and Master in Urbanistic Projection from the Universitat Politècnica de Catalunya, and graduated in Architecture from the Universidad Nacional de Colombia (1993) and ETSA Universitat Rovira i Virgili (Reus). He has developed his professional activity in Bogota until 1998, in projects of architecture, urbanism and landscaping, with special emphasis on projects of urban renewal and public space, highlighting the project executed and awarded by means of a competition Paseo Urbano Carrera 15 (Bogota, 1996-98) and the projects awarded with second place Cerro El Volador Ecological Park (Medellin, 1996), and third place Ecological Park Embalse San Rafael (La Calera, Bogotá 1996). Based in Barcelona since 1998, he's participated in several urban and infrastructure projects, performed consulting, territory and mobility planning in Italy, Spain, Brazil, Colombia and Honduras, developed alongside with private companies and the urban planning section of the ITT-UPC Department of the Polytechnic University of Catalonia the interdisciplinary group of the UPC IntraScapeLab and through the professional association Mayorga + Fontana.

Olivia Marques da Silva (1962) lives and works in Porto. Graduated in Philosophy from the University of Porto and PhD in Photography from Derby School of Art & Design, UK (Ph.d., Mphil / Ph.d. / MA). Olivia da Silva associates the academic activity with the artistic expression as a photographer, participating in several individual and collective exhibitions. She was director of the Department of Image Arts of the Superior School of Music and Arts of the Spectacle (ESMAE). She is currently the president of the Installing Commission of the Superior School of Media Arts and Design (ESMAD) of the P.PORTO. Between one thing and the other he was president of the Technical-Scientific Council of ESMAE. It collaborates with the following research centers: CCRE, FAUP and eCPR / South Wales University.

Paolo Rosselli (1952) was introduced to photography by Ugo Mulas at the age of 20. After the degree in Architecture he begins a series of long journeys in India with Arturo Schwarz. During these long stays dedicated to the architecture of the Hindu temple, he begins assembling photographic profiles of Indian cities. Since then, his approach to architecture through photography evolves in other directions to contemporary architecture in Europe; towards masters of modern architecture as Giuseppe Terragni, and in the direction of the past, the Renaissance architecture in Italy. Beside this activity he has pursued specific researches on contemporary urban landscape and on the interiors of the home, seen as a place where people leave traces of their living. He was invited to the Venice Biennial in three editions: in 1993 he exhibited groups of works on signs and messages found in the cities; in 2004 he shows an exploration on the interior of the home; lastly, in 2006, he showed a group of images of contemporary cities as Mexico, Shanghai, L.A., Istanbul, London. Recently, with the book Sandwich digitale and Scena Mobile published in 2009 and 2012 by Quodlibet, he has started to write on photography and about the changes in the perception of the real world in the digital age. In all, he is author of around twenty books. Paolo Rosselli was teacher of photography at the Milan Polytechnic for a brief period. He lives and works in Milano.

Pedro Gadanho (1968) is an architect and writer, and is curator in the Department of Architecture and Design for The Museum of Modern Art. He was the editor-in-chief of Beyond, Short Stories on the Post-Contemporary, a magazine started in 2009 through Sun Architecture, and he is the author of *Arquitetura em Público*, published through Dafne and recipient of the FAD Prize for Thinking and Criticism in 2012. He taught at the Oporto Faculty of Architecture (2000-2003), and was a co-director of ExperimentaDesign. He has been the curator of international exhibitions such as *Space Invaders* (2002), for the British Council, London; and *Pancho Guedes, An Alternative Modernist*, for The Swiss Architecture Museum, Basel. He joined the advisory panel for the British Pavilion at The Venice Architecture Biennale in 2010, and was the co-organizer of the 1st International Conference on Architecture and Fiction: Once Upon a Place-Haunted Houses and Imaginary Cities (2010).

Pedro Leão Neto (1962) is an architect and senior lecturer of Communication, Photography and Multimedia (CFM), and Computer Architecture Added Design (CAAD) at the Faculty of Architecture of the University of Porto (FAUP). He is also the coordinator of the research group Centro de Comunicação e Representação Espacial (CCRE). He holds an MA (Faculty of Architecture of the University of Porto, 1997) and a PhD (University of Manchester, 2002). He has curated several architectural photography exhibitions and international seminars. He is the author of several books and Editorial Coordinator of scopio Editions, which is focused on the subject of Documentary and Artistic Photography related with Architecture and co-editor of On the Surface: Public Space and Architectural Images in Debate.

Sebastiano Raimondo (1981) Master in Architecture from the L'Università degli Studi di Palermo (2013) with the thesis "Uma ponte – la fotografia come modo di abitare il mondo e costruirlo", oriented by the teacher and photographer Giovanni Chiaramonte and by the teacher and architect Paulo Tormenta Pinto. Founded the group "Presente infinito" (2014) in Naples, with whom he edited the homonymous book, had several individual exhibitions in Italy and produced the common project "Napoli – nuova luce". He was a guest photographer at the archeological site of Selinunte, Sicily (2011, 2015) where he developed studies on archeology and representation. Currently based in Lisbon, he's pursuing studies in photography with a FCT funded scholarship in the PhD. in Architecture of Contemporary Metropolitan Territories from the ISCTE-IUL affiliated the the center Dinâmia-Cet.

SUN Haode is a visiting scholar in Cinemasespace project in the Department of Architecture, University of Cambridge. He has a B.A and a Ph.D. from the School of Architecture of Tsinghua University in Beijing. He was also a visiting assistant of research in Yale School of Architecture during his doctoral study. Having published 3 international and 11 domestic journals, he mainly focuses on history and theory of architectural photography of China, urban cinematic and design based on his practice and research. Meanwhile, being trained and practicing as an architect, he acts as the assistant partner of MADA Spam architecture design office and takes charge of projects in multiple fields, scales and functions.

Zeca Osorio (1990) studied at PUC-Rio and graduated as an architect and urbanist. His relationship with photography began at an early age and developed along with his training as an architect, helping shape his way of connecting to the city through his images, with special interest in street photography. During his years in college, he was part of a research group that kept track of the intense urban transformations that Rio de Janeiro was going through in preparation for the 2016 Olympics, which ultimately led to his current line of research. His photos have been published in two books and were featured at the "Utopic Rio" exhibition (2018) at Moreira Salles Institute. He currently works as a freelance photographer.

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COLOPHON

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ON THE SURFACE: Photography on Architecture
Visual Spaces of Change: unveiling the publicness of urban space

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VISUAL SPACES OF CHANGE photographic projects

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Visual Spaces of Change in Bienal de Fotografia do Porto Ci.CLO '19

Contemporary photography: Architecture, City and Territory

This collaboration between the Visual Spaces of Change (VSC) project and Ci.CLO Bienal Fotografia do Porto 2019 is crystallized through the operationalization of a curatorial project associated with a set of activities that combine the universes of photography and editorial in two complementary strands. The exhibition of Contemporary Photography Projects communicated through the projection of video and photography in various public spaces of collective use located in Porto's Metropolitan Area. A showcase of alternative publications – Cityzines – for the dissemination of authors and works that focus particularly on Photography whose subject is Architecture, City and Territory.

This program will be implemented in several public spaces of collective use, seeking to generate a strong dynamic of interaction with exhibitions and several public debates. During the official period of Ci.CLO Bienal Fotografia do Porto 2019, we highlight the exhibitions in São Bento and Aliados Metro Stations, as well as the exhibitions in Ordem dos Arquitectos and Biblioteca Municipal Almeida Garrett. The material that will be presented to the public through the contemporary photography projects exhibited in these spaces constitute "visual narratives" that intentionally interfere with the territory, provoking real and virtual encounters between contrasting landscapes of AMP, offering new angles and perspectives about this territory that arouse a new look on the cultural, environmental and architectural patrimony.

The proposed activities within the framework of this partnership are oriented to an understanding of the interrelation processes between Architecture, Art and Image, identifying the articulation points of the ethical and aesthetic dimensions of these universes. The photographic projects in the context of temporary exhibitions constitute authorial objects through which we intend to amplify the universe of debate around the intersection of issues transversal to the themes of VSC and Ci.CLO Bienal Fotografia do Porto 2019. Thus, this project seeks to explore how the photographic medium can align artistic practice and academic investigation, while at the same time positioning itself critically in face of these universes. The proposed strategy to promote this approximation seeks to explore the potential of the photographic image as a critical and inquisitive instrument used to fortify and expand communication and interaction capabilities between agents involved in artistic, cultural and artistic processes.

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The universe of interest of scopio editions is, generically, that of Architecture, Art and Image (AAI) and, specifically, that of Documentary and Artistic Photography related with Architecture, City and Territory. SCOPIO Editions has a dynamic structure integrating periodical and non-periodical publications, with the aim of making know several works and authors who use or research the universe of Architecture, Art and Image, with special focus on Documentary and Artistic Photography, related to Architecture, City and territory, with a critical, exploratory and innovative approach.

Debates is the publishing medium for authors who have participated in conferences, debates and round-tables by presenting papers, projects or works of interest or of significant quality, which promote the critical debate related to Architecture, Arte and Image. Architecture is here taken broadly, as a subject and practice capable of integrating the socioeconomic, political, historical and technical domains. This means, among other things, to think about the role of images in the understanding of reality and in the construction of the imaginary, between document and fiction, between reproduction and manipulation, between analogue and digital.

The collection, open to different conferences, is the main publishing medium for the Debates cycle integrated in the Photography course at FAUP and the international conference *On the Surface*.